

Double M Films

"PAPADOPOULOS & SONS"

Written by
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PRESENTER

Orphaned when he was just a boy, Harry Papadopoulos came to this country with nothing.

We cut to the family seated at a round table. The children look bored. HARRY listens proudly.

PRESENTER (CONT'D)

Harry was a grafter, entering the restaurant trade as a young man. (Beat) That's a euphemism for 'Greek waiter' isn't it?

There is some laughter in the audience. We cut to HARRY again, who attempts to smile off the joke.

PRESENTER (CONT'D)

Only joking Harry. He then started the now famous Papadopoulos & Sons - doing all things Greek. From taramasalata to olive oil and frozen moussakas - which, I must admit, my wife and I are partial to occasionally. Not one to settle, Harry has made the move into commercial property and is about to embark on one of the most audacious developments yet - Papadopoulos Plaza. A two million square foot redevelopment in the heart of our great city. (Applause from the audience) Ladies and Gentlemen, I give you European Entrepreneur of the Year. Harry Papadopoulos.

Awards music. We now cut to HARRY getting up from the table. He momentarily acknowledges the applause. The children are clapping politely but absently.

CUT TO:

It's the photo call for 'European Entrepreneur of the Year.' A PHOTOGRAPHER is taking shots of HARRY holding his award. KATIE, JAMES and THEO stand alongside their father. The children look disinterested.

PHOTOGRAPHER

Okay, that's great. Good. (Referring to the vase) Hold it up. Bunch up a bit. Closer. Excellent. Now touch the vase for me.

KATIE

Touch it? What a perv.

(CONTINUED)

JAMES

(With a stammer) You're the p... p...
perv.

KATIE

And you're the f.. f.. freak.

HARRY

Please don't start.

PHOTOGRAPHER

Big smiles everybody.

THEO

Did you really work in a restaurant
Daddy?

HARRY

A long time ago.

PHOTOGRAPHER

Come on peeps. It's celebration time.
Opa! Isn't that what you say in Greek?
Opa?

The family force a smile.

THEO

Cheese!!!

CUT TO:

INT. PAPADOPOULOS MANSION - KITCHEN. EVENING 1.

Shot of the European Entrepreneur Award. MRS PARRINGTON is drying dishes. HARRY, THEO, KATIE and JAMES are at the table having supper. THEO is on a laptop, checking stock market trends. KATIE is texting on her phone. JAMES eats. HARRY is reading congratulatory cards.

HARRY

Congratulations from the Prime
Minister. Sir Derek Otterly was there
today.

MRS PARRINGTON

I don't know him.

HARRY

He's been to the house, Mrs
Parrington. You must remember Sir
Derek.

MRS PARRINGTON

They all blur.

KATIE

Cos they're so dull.

(CONTINUED)

THEO

Weird. Gold doing well. Tech stocks
down.

MRS PARRINGTON

You should close that now.

THEO

I'm in the middle of a trade.

DAVE enters with empty mugs in one hand and muddy boots in the
other. He hands MRS PARRINGTON the mugs.

DAVE

Thank you Mrs P.

MRS PARRINGTON

Would you like to stay for some
supper?

DAVE

Better not. Got some dinner at home.
Nice vase.

HARRY

European Entrepreneur of the Year.

DAVE

Impressive.

JAMES

Dave. Did you g.. g.. get my cuttings?

DAVE

I've put them in the greenhouse. A
Philadelphus and a Caryopteris.

JAMES

Amazing. Thank you.

DAVE

See you all tomorrow.

MRS PARRINGTON

Goodbye Dave.

Dave exits.

THEO

(Looking at screen) Daddy? What did
Papadopoulos & Sons borrow for the
property development?

HARRY

About three hundred million.

THEO

Pounds! That's not funny.

(CONTINUED)

MRS PARRINGTON shuts and removes THEO's laptop.

MRS PARRINGTON
Never mind the trials and tribulations
of the stock market. Finish your
supper young man.

THEO
Nanny P!

MRS PARRINGTON
Eat up or there'll be no pudding. I've
made a sponge.

THEO pulls a childish grimace and starts to breath heavily
through his nose.

THEO
Four, Eight, 16, 32, 64, 128...

HARRY
Okay. Stop it now.

KATIE
Ah. It relaxes him.

HARRY
Try and do the numbers in your head.

THEO
Something is happening with interbank
lending Daddy!

HARRY
Okay. We'll talk about it later.

HARRY gets up from the table and takes his plate to MRS
PARRINGTON, who is at the sink.

HARRY (CONT'D)
When do they go back?

MRS PARRINGTON
Taking them to a business awards
ceremony is hardly a family activity.

HARRY
Thank you Mrs P.

MRS PARRINGTON
How about a cottage in Lyme Regis?
Beautiful, this time of year. I'd be
down there like a shot.

HARRY
It's going to be a long summer.

CUT TO:

DAVE is at the front door in the hallway. He is putting on his muddy boots. HARRY enters.

HARRY

You really should be doing that round the back.

DAVE

Yes. Sorry.

HARRY

I want to talk to you about James. Look. Its. He needs to complete his law degree. This gardening, the horticulture, the plants. These plants Dave. It's a huge distraction.

DAVE

I'm just, you know, helping him out in the holidays.

HARRY

I need him to concentrate on his studies. You're diverting his attention. And frankly, it's not what I pay you for.

Dave doesn't answer.

HARRY (CONT'D)

Please don't be so churlish. You know, if you were working at my company you'd probably be fired. Really.

DAVE

Is there anything else?

HARRY

No. That's it.

DAVE

Goodnight Mr. Papadopoulos.

DAVE exits. JAMES comes through the hallway. He has overheard some of the conversation and he's upset. He walks past HARRY and flashes him a dirty look.

HARRY

James.

JAMES now stops and returns to say something to his father.

JAMES

W... wa... wa... wa...

HARRY
Calm down.

JAMES
Wa...

HARRY
Relax.

He stops. He takes a couple of deep breaths and composes himself.

HARRY (CONT'D)
You need to learn how to express yourself *calmly*.

JAMES
Wan... (Taking breath)... Ker.

JAMES exits up the staircase. HARRY watches him. We hear the sound of his bedroom door slamming.

CUT TO:

INT. PAPADOPOULOS MANSION - JAMES' BEDROOM. EVENING 1.

HARRY is in the hallway, outside JAMES' bedroom. He taps on JAMES' door. There is no answer. He walks in.

HARRY
Can I come in?

JAMES' room resembles a botanical garden. Plants everywhere. JAMES is at his desk with pots of plants and various tools and test tubes with soil and desk lamps. JAMES looks through a microscope, studying a leaf, ignoring his father who is standing at the door. HARRY surveys the room trying to accommodate his son's interest in botany. He notices a poster of Charles Darwin with a quote. He reads it out.

HARRY (CONT'D)
It is not the strongest to survive,
nor the most intelligent but those
most adaptable to change. Fascinating.
(Latching onto a random plant) Ah.
Look at this. (Beat) Oh. And this
one's... er... interesting.

JAMES answers without looking up from the microscope.

JAMES
Did you know, the average garden
contains three and a half million
species?

HARRY
No. I didn't.

(CONTINUED)

JAMES

I'm not going back.

HARRY

But it's only a year to finish. One year. Then you've got a law degree.

JAMES

I've no intention of running P.. P.. Papadopoulos & Sons. I can't even pronounce it.

HARRY

Give yourself options. The plants. It's your hobby. Sure. But finish your studies. You may even change your mind about the business. There are lots of creative roles. Like. Like marketing.

There is a silence. We hear the doorbell. More silence.

HARRY (CONT'D)

At least defer the final year. Take a year out. But don't quit. Your mother would have said the same.

JAMES

Would she?

HARRY

Well. Your mother would have probably told you to do what you felt was right but I'd argue she was wrong. And then we'd argue. Probably. And then she'd probably win. And. Ah. That was your mother. At the very least *consider...* consider deferring.

JAMES thinks about it.

JAMES

Okay. I'll consider deferring.

HARRY

Good. So it's not a definitely not?

HARRY wants to bond but doesn't know where to start. HARRY latches onto an English Ivy in a Union Jack plant pot.

HARRY (CONT'D)

What's this one called?

JAMES

It's an ivy.

The doorbell goes again.

HARRY

Mrs P!(Pause, waits for a response)
Mrs P! I'd better.

HARRY goes to exit and then comes back to shake his son's hand.

HARRY (CONT'D)

Well done. For. You know.

HARRY exits and gives an emphatic double thumbs up to his son before he leaves. JAMES shows no expression.

CUT TO:

EXT. PAPADOPOULOS MANSION - FRONT DOOR. EVENING 1.

HARRY opens the front door. We see a friendly door-to-door salesman with a charity badge around his neck. He has a plastic basket of cleaning products.

DOOR KNOCKER

Evening boss. Sorry to disturb. I work for a homeless charity.

HARRY

Sorry. No thanks.

DOOR KNOCKER

New dish cloths?

HARRY

I know how you guys operate.

DOOR KNOCKER

I got a badge.

HARRY studies the badge.

HARRY

No mention of a charity.

DOOR KNOCKER

Come on boss. Give us a break. I'm trying to earn a living. Look. Got tea towels, surface cleaners, scrubbers, brushes, window sprays, shammies - for drying the car. Cars.

THEO appears at the door.

THEO

Daddy. You need to see the news!

DOOR KNOCKER

Hello there mini boss.

THEO

Who's that man?

(CONTINUED)

HARRY

He's a... He. He works for charity.

THEO

Is it a cake sale?

DOOR KNOCKER

Did you say cakes? Did he say cakes?
How do you know? That's what I want to
do. Open up a cake shop.

HARRY

Really. Cakes.

DOOR KNOCKER

Cup cakes, individually decorated
gingerbread men, bite-sized apple
strudels, gooey fudge balls, mini-
muffins as well as your traditional
fare. Got a business plan and
everything. It'll be egalitarian but
feel exclusive - sort of my mission
statement really. Eventually it's got
to be a chain. Global. Innit. The
Progressive People's Cake Shop.
With... progressive pricing.

HARRY

You're very good. I know a thing or
two about the food business.

DOOR KNOCKER

Really? I'm looking for investors.

HARRY

Retail's not for me, I'm afraid.
Staff. Nightmare. They'll nick your
cakes, upset your customers, then do
you for wrongful dismissal.

DOOR KNOCKER

Oh. Thanks for the encouragement.

THEO

Let's buy something. The news Daddy!

HARRY

How much for... whatever that thing
is.

DOOR KNOCKER

It's a shammy.

HARRY

Whatever. For the thingy.

DOOR KNOCKER

The shammy. It's a shammy.

(CONTINUED)

HARRY

I'm not going to say that word.

DOOR KNOCKER

Why not?

HARRY

It's a silly word and I don't know what it does and I have no idea if you're genuine. And... and I'll probably never use it.

CUT TO:

INT. PAPADOPOULOS MANSION - KITCHEN. EVENING 1.

HARRY walks in with the entire box of cleaning products and hands them to MRS PARRINGTON.

MRS PARRINGTON

Oh. A shammy.

THEO

Look Daddy!

On the TV, we see a 'New Bank Crisis?' banner and a reporter standing outside a bank in the city of London.

HARRY

Turn it up.

THEO points the remote and turns up the volume.

NEWS REPORTER

They said it couldn't happen again but today it just did sending shock waves through the world's markets.

The TV images cut to people leaving an office with boxes of their belongings.

NEWS REPORTER VO (CONT)

All 8,000 members of staff have been asked to leave while the bank is put into liquidation.

HARRY

What's going on?

THEO

Not another bank collapse.

*

HARRY's mobile phone rings. He answers.

HARRY

I'm watching now. It's insane. I don't know. Why don't you call them? Okay. I'll see you first thing. Bye.

(CONTINUED)

THEO

Will this have repercussions for your loan?

Harry is lost in thought.

MRS PARRINGTON

That's a very good word Theo. Isn't it? Daddy? Repercussions. (Beat) It's a good word.

HARRY

Oh yes. Sorry. Yes. It's a good word.

CUT TO:

12 **EXT. PAPADOPOULOS & SONS FACTORY. DAY 2.** 12

Next morning. Establishing shot. We are at the Papadopoulos & Sons HQ - the exterior of the factory.

CUT TO:

13 **INT. PAPADOPOULOS & SONS FACTORY OFFICE. DAY 2.** 13

HARRY is at his desk. On it is a model of Papadopoulos Plaza with the words 'Papadopoulos Plaza' written on the side. FAT LAKI - a company director who is thin - is on a mobile pacing. Sitting is NICHOLAS, the company's finance director. He looks despondent.

FAT LAKI

We don't have access to that kind of capital.

NICHOLAS

The vicissitudes of modern finance.

FAT LAKI

They've revalued the property. They're calling in the guarantees.

HARRY

This is bullshit.

NICHOLAS

When the sun shines they'll lend you an umbrella. The moment it rains they want it back.

HARRY

Thank you Nicholas. That's really helpful.

FAT LAKI

We'll speak at close of play. Yeah. Yeah. Bye. You need to find 30.

(CONTINUED)

HARRY

We don't have 30. We borrowed 300.

FAT LAKI

Thirty mil now. Six months to find the rest.

HARRY

And if we don't?

NICHOLAS

They'll put you and everything you own into administration. You took out crazy loans. For what? Our business is making feta cheese for God's sake. You gambled it on a shopping mall.

HARRY

Nicholas. I really could do without these comments.

NICHOLAS

I'm the finance director of this company. You never listened. Always had to be bigger, better. Like these offices. We didn't need these offices. Do you know how much we paid for that 'work of art' up there? Two hundred grand. For a *fish*.

*
*

Nicholas points towards a fish hung across the wall.

HARRY

What do you want me to do? What?

NICHOLAS

Running around London with architects. When did you last go down to the factory floor and taste your own humus? Our business was profitable. I was going to retire in two years. I'd like to bring that forward.

HARRY

You're resigning? Now? We've got the accountants coming in.

NICHOLAS

Sorry Harry. En boro. En boro.

NICHOLAS exits.

HARRY

Nicholas! Can you believe that? (To LAKI) We're going to get through this.

We see ROB and SOPHIE, an American, standing in the doorway.

(CONTINUED)

ROB

Shit, fan and hitting? Hey! Fat Laki!

*

FAT LAKI

Hello Rob.

ROB

You know why they call this guy Fat Laki?

SOPHIE shrugs. FAT LAKI indicates how big he once was.

SOPHIE

Wow. Congratulations.

FAT LAKI

I stopped eating bread. It's sad though. I loved bread. But. What can you do?

ROB

This is Sophie. Just relocated from our New York office.

SOPHIE

Hello. Pleased to meet you. I want to say, I'm a huge fan of Greek food. Especially the cakes. I love Baklava.

*

HARRY

Right. The ship's going down and we've got bread and baklava.

ROB

I take it the banks are pulling the rug? What are the bastards proposing?

FAT LAKI

They've demanded the 300 million we borrowed. Thirty by close of play.

ROB

Sweet mother of God. They are sons of bitches.

SOPHIE

Can they do that?

FAT LAKI

They've taken a new position on the value of the property development. It's triggered guarantees.

SOPHIE

Can you sell it?

HARRY

It's not even a building site yet.

(CONTINUED)

SOPHIE
So, its bankruptcy.

ROB
Put something offshore, I said. He
wanted to pay his taxes.

HARRY
Maybe I should have been more Greek
about it.

We cut to employees through the glass walls looking worried.

HARRY CONT
Look. Can we go somewhere more
private?

ROB
Yeah. Never been a fan of open
plan.

CUT TO:

EXT. PAPADOPOULOS & SONS FACTORY ROOF. DAY 2.

HARRY, ROB and SOPHIE are on the roof of the factory,
overlooking the industrial East End of London.

ROB
It's bankruptcy baby. Not disaster.

HARRY
Accountants. When it's good, they get
paid. When it's bad, they get paid. I
want my son to be a lawyer for the
same reason. What are the options?

ROB
Well, the obvious is to buy back your
own business. *

SOPHIE
Trick is finding the investors to back
you.

HARRY
And the banks will sell back to me
because? *

ROB
Because no one else makes pink slop
like you Harry. *

SOPHIE
The banks want a quick sale. They've
no intention of running the business.

(CONTINUED)

14

HARRY

Let's jump on it. Let's find the money.

ROB

I'll talk to private equity firms, VCs, angels. The usual suspects. Don't worry. We'll find someone.

*
*

SOPHIE

It's going to be tough. You need to hang in there. But. You know what they say.

*
*

HARRY

What do they say?

*

SOPHIE

What doesn't break you, makes you.

*

HARRY

Right. When did accountants become therapists? Please don't bill me for that. Don't let her bill me for that.

Greek Music - Magissa Thessaloniki by Mario. HARRY says goodbye to ROB and SOPHIE. They shake hands. He is now alone. He looks at the view from the roof.

CUT TO:

15

INT. PAPADOPOULOS & SONS FACTORY OFFICE. DAY 2.

15

We cut to HARRY inside his office. He picks up the Papadopoulos Plaza model, looks at it, and puts it in a waste paper bin. He then crushes it with his foot.

CUT TO:

16

INT. PAPADOPOULOS & SONS FACTORY OFFICE. DAY 2

16

HARRY walks through his office and down to the factory floor where he overlooks a small army of oblivious Papadopoulos & Sons employees processing taramasalata into containers.

CUT TO:

17

EXT. PAPADOPOULOS MANSION - DRIVEWAY. DAY 3.

17

Music continues. We see the front of the house. A standard removal truck is parked outside alongside the Mercedes and a Bentley sports car - displaying (PAPA 1 and PAPA 2 number plates). Two removal men in white overalls and white gloves (almost forensic looking) walk out the front door carrying a large oil painting. A third man stands at the back of the van waiting to receive goods.

CUT TO:

Two bank assessors RUPERT and NIGEL enter. RUPERT has a clipboard with items to be ticked off. NIGEL has a camera.

RUPERT
Morning.

KATIE
(Sarcastically) Hello.

NIGEL
(Under his breath) Problem.

RUPERT
This is the... kitchen.

NIGEL takes photographs of the kitchen.

NIGEL
Fabulous finishes.

HARRY
How long will this take?

RUPERT
Most of the day. We're going to need car keys I'm afraid.

HARRY
What are we allowed to keep?

RUPERT
According to the asset sheet... let's see. Not very much.

KATIE
Little rats! With their little claws.

MRS PARRINGTON
That is quite unnecessary.

RUPERT
We may as well go through this now.

The family shuffle up. The bank assessors join them.

RUPERT (CONT'D)
Nice computer. Don't worry... I'm not... you know... going to take it... now. Anything interesting?

THEO hisses at RUPERT like a snake with an aggressive face.

THEO
Stocks. Everyone's selling. I'm buying. Two, Four, Eight, 16, 32, 64...

MRS PARRINGTON

Don't be so beastly. Apologise or I'll confiscate that wretched thing for a week.

THEO

Sorry.

MRS PARRINGTON

Double your numbers quietly.

RUPERT

There's no easy way of doing this.

NIGEL

You have impeccable taste, by the way.

MRS PARRINGTON

That was their mother.

RUPERT

We operate very strict guidelines.

NIGEL

We have your range of Greek dips at home. Don't we Rupert?

RUPERT

As I was saying, we operate very strict guidelines.

HARRY

What is legally ours?

RUPERT

The bank will let you keep £25,000 in cash.

HARRY

Unbelievable.

RUPERT

You're each allowed £1,000 in personal items.

KATIE

My Alberta Ferretti cost more than that.

NIGEL

It's such a beautiful dress. I couldn't resist looking.

KATIE

I love it too.

NIGEL

(Whispering) I'll sort something out.

(CONTINUED)

KATIE
(Whispering) Thank you!

RUPERT
Nigel.

NIGEL
You seem like such a lovely family. We hate doing this.

RUPERT
Nigel.

KATIE silently voices an "I love you", making a heart shape sign to NIGEL, who replies with a silent "Me too". *

HARRY
The £25k. The £1000 in personal items. Anything else?

RUPERT
One thing that came up in the meeting with HQ this morning. The fish and chip shop. The Three Brothers?

JAMES
W.. W.. What fish and chip shop?

MRS PARRINGTON
That went years ago.

RUPERT
Because of its co-ownership with a... Spiros Papadopoulos?

HARRY
Yes. My brother.

RUPERT
The bank is unable to seize it as an asset.

JAMES
We own a f.. fish and chip shop?

KATIE
Oh my God. That's terrible.

THEO
That's brilliant!

MRS PARRINGTON
Is it still going?

HARRY
Empty. Hasn't traded in years.

RUPERT

Empty or not. It's yours. Well, half yours.

HARRY

We'll sell it. To get some cash in.

MRS PARRINGTON

What about your brother? You haven't spoken in years.

HARRY

Nine years, Mrs P. Nine years.

CUT TO:

INT. PAPADOPOULOS MANSION - DINING ROOM. NIGHT 4.

The family is sitting at the dining room table watching SPIROS eat. No one else is eating and the table is set for one. The dining room is spartan - less furniture/ no pictures. We see some tea crates stuffed with tissue wrapped objects.

SPIROS

It was very strange. I'm sitting watching the television. James - more lemon son.

JAMES passes SPIROS a small plate of quartered lemons. SPIROS sticks his fork into one and squeezes juice over his chicken.

SPIROS (CONT'D)

This is so good Mrs P. Ah! In all the years, I never stopped thinking about you or your food.

MRS PARRINGTON

Still so charming.

SPIROS

So, I'm sitting there watching the television and suddenly I see Papadopoulos & Sons on the TV.

THEO

Daddy over leveraged himself. *

SPIROS

Look at this little Englezo. I'm your Uncle Spiros re. Your uncle, re manga. I'm going to eat him he's so cute. *

THEO

Don't eat me. *

SPIROS

Re gugluthi. He's just like his mother. A little Englishman. *

(CONTINUED)

THEO

That's because my Mummy was English.

SPIROS

I know re. So I'm watching the news thinking, what's my baby brother gone and done now? And just at that very moment. As I'm thinking that thought, literally, in the same split second, the phone rings. And it's him! It's gotta be some kind of quantum physics. That. (To KATIE) Katie. You're so grown up now. You were like... just a girl. Dumpy and spoilt. Look at you now.

*
*
*
*

MRS PARRINGTON

She's still a little spoilt.

KATIE

Nanny P!

MRS PARRINGTON

But not so dumpy.

SPIROS

James. Sweet baby James. When you were three. How old was he? When you were about three or four we used to play fight. Remember? You loved to fight. You broke my nose. Fuck that hurt! Sorry. Oh. (To THEO) Duck! I said duck. (Quacking).

THEO

I know what you said.

SPIROS

Are you calling me a ducking liar? Thank you for phoning me. Seriously. I'm so grateful. I want to help. I know there's so much... so much that we need to sort out, you and I H.

*
*

HARRY

Well. Um. Yeah.

SPIROS

We should be celebrating. I don't drink anymore. Just so you know. But you don't have to be drunk to dance. That's what I say now.

*
*
*

HARRY

Fantastic. Look. We're losing the house and well, everything.

(CONTINUED)

SPIROS

Oh. I see.

HARRY

It's temporary. I'm working with a top corporate finance team to buy it back. In the meantime, I need to free up some capital.

SPIROS

I'll give you whatever I've got but you know, I don't have much money.

HARRY

I don't want your money Spiro. I need to sell the Three Brothers.

SPIROS

Okay.

HARRY

We'll split it 50/50. That'll give me enough to survive - rent a house, pay the bills. Great for you. Some spare cash to do whatever it is you want.

SPIROS

I don't think I can allow you to sell our fish and chip shop.

HARRY

I knew it! You haven't changed. I knew you'd be difficult.

SPIROS

No Harry.

HARRY

You're loving this.

SPIROS

I want to help.

HARRY

So help.

SPIROS

It doesn't feel right.

HARRY

After all the help I gave you. I ask you for one favour.

SPIROS

Look. I want to help. I do.

*

(CONTINUED)

HARRY

Can't you see we're in the shit?

MRS PARRINGTON

Gentlemen. May I suggest that we sleep on this? I fear this will escalate.

SPIROS

That's good advice Mrs P.

MRS PARRINGTON

Harry? Harry?

HARRY

Okay. Whatever.

CUT TO:

22 **INT. PAPADOPOULOS MANSION - LIVING ROOM. DAY 5.** 22

HARRY, JAMES, KATIE, THEO and MRS PARRINGTON are sitting on a sofa. SPIROS paces up and down before making his delivery.

SPIROS

I couldn't sleep last night. Not a wink. Over and over, in my mind, I tried to imagine selling the shop. But something here was saying, no, no, no! I want to help you. All of you. I prayed for guidance. I asked the Universe. Please help me. Please help me help these people. I must've fallen asleep not long after. A crazy sleep. And then this dream. Banayia mou. There was this music. The most incredible music. And you and me Harry. We were running the shop. I woke with tears in my eyes and I knew.

HARRY

Sorry. What are you going on about?

SPIROS

We are going to reopen the Three Brothers!

THEO

Brilliant!

KATIE

Is he talking about us?

JAMES

He really is.

HARRY

There's nothing there.

(CONTINUED)

SPIROS

Exactly. It's empty. Useless.
Forgotten. We'd get nothing for it.
There is nothing to sell. But if we
made the Three Brothers great again.
That is our destiny! It needs work.
Sure. But destiny need work.

HARRY

You're still crazy!

SPIROS

We. You. You have a better chance of
getting through this if we increase
the value of the shop.

HARRY

I'm not opening a fish and chip shop.

SPIROS

The footfall was second to none for
any chippy in London.

HARRY

I'm not opening a fish and chip shop.
I'm Papadopoulos & Sons. I'm on
supermarket shelves.

KATIE

What would I tell my friends? *

JAMES

The truth?

KATIE

(Mimicking) The truth. The truth.

JAMES

Fuck off slag.

KATIE

F.. f.. fuck you.

MRS PARRINGTON

Enough!

SPIROS

People! Hear me out. If we get it up
and running again, we can sell it as a
going concern. A proper business.
Instead of an empty shop. We could
make so much more H. This deal you're
working on could take ages. In the
meantime, you're getting cash in and
you're saving money because it's got
two bedrooms. The Three Brothers is a
goldmine. Used to be. Can be again. *

(CONTINUED)

HARRY

When did you become so practical?

SPIROS

I'll get it fixed. I'm a handyman now.

MRS PARRINGTON

Is that what you do? I thought you were a waiter Spiros.

SPIROS

Around too much booze Mrs P. I went travelling. Belgium, America, Brooklyn. I ended up managing a block of apartments in LA. I became a... handy man. Painting, decorating. Repairs.

*
*
*

MRS PARRINGTON

A man who can fix things.

SPIROS

I do tiling, plumbing, electrics. Everything. I've got a van.

HARRY

It's okay everyone. Don't panic. He's got a van.

*

SPIROS

How long can you stay here?

MRS PARRINGTON

A couple of days.

SPIROS

Let's look at the shop. Let me go now and start working on it.

HARRY

You've gone crazy! All of you. I know what you're doing. You want to make some money for yourself and that's fine. That's okay.

SPIROS

No.

HARRY

At least you're thinking smart these days. But count us out.

SPIROS

I want to help.

MRS PARRINGTON

Given the current situation, I think it's worthy of consideration.

*

(CONTINUED)

HARRY

What? I'm not opening a fish and chip shop. I'm not. Not! Not! Not! What?

MRS PARRINGTON

May I have a private word? Now.

CUT TO:

23 INT. PAPADOPOULOS MANSION, HALLWAY. DAY 5.

23

MRS PARRINGTON

You're behaving like a child.

HARRY

Mrs P, with all due respect...

MRS PARRINGTON

You are the father of this family.

HARRY

I'd rather boil my own head than go back to a chip shop.

MRS PARRINGTON

What a terrible thing to say. Really.

HARRY

He's unreliable Mrs P. Irresponsible, a womaniser. An incessant talker. He sings. He dances. He plays bongos. Sure. One of the best waiters in London. No one better than him. Made a fortune in tips with charm alone. But he'll drive us all mad and then leave us broke.

MRS PARRINGTON

He seems reformed. He doesn't drink anymore. He wants to help.

HARRY

Moving into a chip shop will destroy my children's confidence.

MRS PARRINGTON

Seeing you behave like a spoilt brat will do that perfectly well.

HARRY

We're going to smell of fish and chips.

MRS PARRINGTON

The children need a home. I couldn't give two figs about your bourgeois snobbery.

(MORE)

(CONTINUED)

23

MRS PARRINGTON (CONT'D)
Everything has to be a drama with
you Greeks. Show some gumption man.

CUT TO:

24

EXT. SPIROS' VAN MONTAGE. DAY 6.

24

Music - Hasapikos Dance by Apostolos Paleologou. We see the family get into Spiros' tatty white van. SPIROS loads up some suitcases into the back. HARRY carries his businessman of the year award and the box of cleaning products. JAMES has some plants. THEO has his laptop. KATIE has designer dress bags and shoes. On the side of the van we see "The Honest Handyman" with a telephone number and the strapline, "If it's still broke... then we can't fix it. That's honesty!" The logo is a toolbox with angel wings.

CUT TO:

25

INT. SPIROS' VAN. DAY 6.

25

Music continues. We are inside the van before they set off. SPIROS is in the driving seat. The kids are in the back. HARRY is in the passenger seat. He's holding his award. Everyone is stony faced, except THEO.

SPIROS

Hey! What have you got there?

JAMES

C.. Cleaning products.

THEO

Daddy bought them.

SPIROS

Good thinking H. What's that?

HARRY

My award. I'd like to keep it.

We see the van leave the mansion house.

26

EXT. SPIROS' VAN. DAY 6.

26

Music continues. We see the van drive through London and into a Dalston/ New Cross type area.

CUT TO:

27

EXT. THE THREE BROTHERS. DAY 6.

27

The van pulls up in front of The Three Brothers Fish and Chip Shop. The door is boarded up and covered in posters. We see the old sign, "The Three Brothers". The family, still seated in the van, stare out.

(CONTINUED)

SPIROS
So many memories.

Silence. The family are dumbfounded as they take in the scene.

KATIE
Are we really going to live in that?

THEO
O, oh.

JAMES
Trying to find something good.

KATIE
And?

JAMES
Nothing.

SPIROS
Nonsense. You'll love it! We're going to have a crazy time. We'll fix this place up. I'll teach you to do some Greek dancing, some singing. We'll fry some good fish. We'll laugh. Good times.

SPIROS exits the van leaving the stunned family in silence.

CUT TO:

EXT. THE BOGAZI KEBAB SHOP. DAY 6.

Across the road in the Bogazi Kebab Shop, HASSAN ALI and MEHMET (his son) are standing in front of the shop. They watch as the Papadopoulos family exit the van.

HASSAN
I don't believe it.

MEHMET
What?

HASSAN
The Greeks are back.

MEHMET
What Greeks?

HASSAN
Those Greeks. Hello my old friends. Mehmet. Find out what they're up to.

CUT TO:

We are inside The Three Brothers. We hear a jangle of keys and the door opens. The family walk in led by SPIROS. There is enough light coming through to make out the silhouettes of the * characters. KATIE still carries her designer clothes bags and shoes, JAMES carries some plants, THEO his laptop and HARRY carries the box of cleaning products and his award. It is an old fashioned fish and chip shop that hasn't traded in 30 years.

SPIROS

It looks much worse from the outside.

KATIE

It's actually a fish and chip shop.

JAMES

Of course it is, dumbhead.

KATIE

Daddy. Really?

THEO

What's this?

THEO picks up an old plaque-mounted stuffed fish.

SPIROS

This is Mr Charles. Our lucky fish. He *
helped us create the busiest chip shop
in London.

SPIROS takes in a deep breath.

SPIROS (CONT'D)

Oh my God. I can smell the past. Your
father and I. Young. The women. Young.
Making good money.

HARRY

Wasting it. Gambling it. Losing it.

SPIROS

Happy days.

KATIE

It's a crack den! *

SPIROS

I think we may have rats in here. *
Don't worry. We'll make it homely.
Furniture, beds, TV. Come. I'll show
you the rest.

The children follow SPIROS through the shop. HARRY is left looking at the place, taking it all in. Internally, he's on the verge of a panic attack. He quietly and slowly doubles numbers to himself - struggling to do so.

(CONTINUED)

HARRY

Twenty two, forty four, eighty eight,
One hundred and seventy six, three
hundred and fifty two...

*
*
*

THEO calls from the back of the shop.

THEO

Daddy! Come and see this giant
mushroom growing in the wall!

HARRY

Just a moment!

HARRY takes out his mobile and calls.

CUT TO:

INT. MORTIMER ROLF & JONES - SOPHIE'S OFFICE. DAY 6.

A phone rings at SOPHIE's office within Mortimer Rolf and Jones
HARRY's accountancy firm. *

SOPHIE

Mortimer Rolf and Jones?

HARRY

Can I speak to Rob please.

SOPHIE

He's not at his desk. Can I take a
message? *

HARRY

It's Harry Papadopoulos.

SOPHIE

Hello. It's Sophie here. We met at
your office.

HARRY

Hi. Any news?

SOPHIE

We're lining up interest.

HARRY

I need to know if this is going to
work.

SOPHIE

Rest assured. We're going to be
driving the herd to Abilene. It's an
old American, Mid-West expression.
(Beat) Are you okay Mr. Papadopoulos?

(CONTINUED)

HARRY

I just need things to move. Please
keep me informed.

SOPHIE

Of course.

HARRY hangs up. We hear a dead dialing tone. She hits the
speaker to off and thinks about HARRY for some time. ROB enters.

SOPHIE (CONT'D)

Harry Papadopoulos called. You should
call him back.

ROB

Let's go out. Let's celebrate. Let's
find a... I don't know... a salsa
club.

SOPHIE

Sorry?

ROB

Daddy just put another pig in da
bag. Owch! A new instruction.
Wallinghams. You won't know them.
Furniture stores. Big UK retail
chain. Established. (Wallinghams
jingle) Leave it... Leave it to
Wallinghams... Comfortably,
elegantly, reliably. Wallinghams.
(Voice-over mode) Croydon,
Greenwich, Enfield, Wimbledon
and... Ding! Going into
administration. Coming to little
old moi for services rendered.
(Tommy Cooper) Thank you. Thank
you. God I love an economic
downturn. Joking apart though. Five
thousand laid off. Very, very sad. *
But dear sweet mother of God it was
a shit business.

SOPHIE

Happy days.

ROB

Hallelujah.

CUT TO:

30a

EXT. DAY. THE THREE BROTHERS - METAL STAIRCASE. DAY 6.

30a

*

Establishing shot. SPIROS leads JAMES, THEO and HARRY up a
steel staircase at the rear of the shop. *

*

31

EXT. THE THREE BROTHERS - ROOF TERRACE. DAY 6.

31

SPIROS, HARRY, JAMES and THEO walk down a steel staircase onto the Three Brother's roof terrace. *

SPIROS

Remember up here? We'd bring out the tables and chairs. With the other Greeks. Ah. What happened to Soula and Stavro? And Pani? I loved that crowd. Sometimes there'd be a poker game. Sometimes dancing. We had fun. *

THEO

Did my Daddy dance?

SPIROS

Yes. I taught him. And your mother.

THEO

My Mummy?

SPIROS

This is where your Mummy and Daddy met re manga.

JAMES

Up here?

Harry nods.

SPIROS

They talked all night. They danced. There was a lot of dancing. I could show you now. How about it?

SPIROS starts to hum a Greek tune and click his fingers.

HARRY

Please Spiro! It's not a holiday. Just show everyone around.

SPIROS

(To THEO) I'll show you later. (To JAMES) Are you okay?

JAMES

Yeah. It's a good view. Might put some plants up here. *

CUT TO:

32

EXT. THE THREE BROTHERS. DAY 6.

32

KATIE is outside the shop, having a cigarette. We see Mehmet approach. She watches him walk towards her.

(CONTINUED)

MEHMET

Hello.

KATIE

Hi.

MEHMET

Do you have a light?

KATIE

You came all this way for a light?

KATIE hands him a lighter.

MEHMET

I'm from the kebab shop across the road.

KATIE

Nice.

Silence. MEHMET's run out things to say. They both smoke.

MEHMET

My Dad wants me to spy on you. I don't think he like Greeks. (More silence)
Do you want to go out sometime?

KATIE

Yeah, alright.

MEHMET

I'm Mehmet.

KATIE

Katie. (They shake hands) It's shit here, isn't it?

MEHMET

Yeah. Pretty much. (Looking around)
Yeah. I'll catch you later.

KATIE

Bye.

MEHMET walks back to his shop smoking his cigarette. KATIE watches him and then smiles. Music - Rose of Athens by The Delphi Performers. HARRY steps outside the shop. He looks at KATIE who is still smoking. She ignores him. He stands there for a moment looking a little lost and doesn't know what to say. He gets into SPIROS' van and drives away.

CUT TO:

HARRY drives to a London Cemetery and Crematorium. He parks the van and exits with flowers.

(CONTINUED)

We see cut aways of the cemetery - angels, headstones, flowers etc. Harry walks through the cemetery looking at the various headstones. We see his wife's 'In Loving Memory of Elizabeth Papadopoulos 1962-2001 - Devoted mother and wife'. He lays down his flowers.

CUT TO:

34 INT. MORTIMER ROLF & JONES - SOPHIE'S OFFICE. DAY 7. 34

SOPHIE is at her desk. We see the same type of flowers in a vase as Harry has laid down at the cemetery. The phone rings.

SOPHIE
Mortimer, Rolf and Jones. Oh hi Dad.
Yes, I got them. Thank you. They're lovely. Well, I've only been gone a week. I'm only a phone call away.
Okay, put her on.

ROB enters.

ROB
(Whispering) He's here now.

SOPHIE
(Whispering) Just a second. Hello mom?
Yes, I got them. They're beautiful.
(Rolling her eyes at ROB) No. There's nothing wrong with New York. You know I've always wanted to come to London. I'm sure Matt and I will stay in touch. Yes. Of course you can stay friends. And Bill and Susan. Alright. I will. Look. I got to go. I got a meeting. Some meeting Mom. Okay. I will. Bye. Bye.

SOPHIE puts the phone down.

ROB
Parents. Is Matt your...

SOPHIE
Ex.

ROB
Right. Right. A tosser, yeah?

SOPHIE
Hmmm. I wouldn't say a tosser exactly. Or even a wanker necessarily. Not even a... plonker?

ROB
Ha. Yeah. Good one. Ha. Just a muppet then.

(CONTINUED)

SOPHIE

Wow. That's an insult here. Hmm. I guess we wanted different things.

ROB

Yada, yada. I hear ya. Yeah. Just like me and my ex. She was keen but, I don't know, her forward thinking sort of killed the romance. Yeah. (Silence) It's good to have these chats. Shouldn't always be about work. Society is so work obsessed. Tragic. (Silence) Right. Back to work.

CUT TO:

INT. MORTIMER, ROLF & JONES - ROB'S OFFICE. DAY 7.

Seated around a conference table is ROB, SOPHIE and HARRY.

ROB

We're still in play for a phoenix.

SOPHIE

This is a breakdown of conversations.

HARRY studies a spreadsheet.

HARRY

Some big names.

ROB

Pap & Sons is still a cash cow.

HARRY

What's the potential deal structure?

ROB

That's the pissier.

SOPHIE

You'd still be key to running the business, but...

HARRY

But?

ROB

Money isn't cheap Harry. These guys will want at least 95% of the company.

HARRY

Squeezing me out with nothing. I'd do the same thing.

ROB

That's the price you pay for getting
your neck saved.

HARRY

I'd be the CEO of Papadopoulos & Sons.
I'd have a salary. Get my house back.
My children's future.

ROB

It beats fish and chips.

SOPHIE

You'd be working for someone else.

HARRY

I'd be working for someone else. Look.
I'm not actually running a fish and
chip shop. I'm helping my brother
relaunch. *

ROB

Sure. There maybe another way. Came up
in a conversation with the Norske
Velconan Bank. *

HARRY

Don't know them.

ROB

Small, friendly outfit. Offices in
London. It'd be along the lines of a
straight loan. To buy back the
business.

HARRY

Why would they lend me the money?

ROB

Well. Let's ask them. Want me to look
into it?

HARRY

Of course. We've got no choice. *

ROB's mobile alarm goes off.

ROB

Got to go. Emergency with - get this -
a high tech portable toilet company -
that has literally gone down the
tubes. (ROB holds up a flyer for the
company) An internet ready, wireless,
crapper with a waterproof keyboard and
screen. Lord preserve us. Because
taking a dump needed an overhaul.
Still, someone's got to bury them. *

(CONTINUED)

SOPHIE
Got to love a downturn.

ROB
Later.

ROB exits. SOPHIE starts to pack her files and notes into a briefcase.

SOPHIE
I think what you're currently doing with your brother sounds liberating.

HARRY
I'm liberating myself of my last 25 grand on a disused chip shop.

SOPHIE
Its a startup. Most exciting phase of any venture. Taking steps into the unknown. Developing your products and services. Learning about your market.

HARRY
You're one of those rare accountants.

SOPHIE
Which ones?

HARRY
The ones with a pulse.

SOPHIE
I've worked with some of the largest companies on the planet. Many never actually make a profit. Like a real profit. Mostly leveraged debt and accounting tricks. It doesn't matter if the business is a small one. It's whether it makes a profit. Whether the people that work there are happy.

HARRY
So how does an idealist end up here?

SOPHIE
Recently divorced. Came to London for a new start. Always wanted to live here. Ever since I saw Mary Poppins.

HARRY
Sorry to hear that. About the divorce. *

SOPHIE
I've got this idea of opening a tea shop. I love your cream teas - your jams, your scones.
(MORE)

SOPHIE (CONT'D)
Your eccles cakes. This is only
temporary. Can I visit your shop?

HARRY
I had a feeling you were going to
say that.

SOPHIE
Oh. Really.

HARRY
Look, don't get any romantic ideas. *
It's a chip shop. Hot. Long hours.
On your feet all day. And the
customers? The verbal abuse on a
Friday night? (Beat) You still want
to visit.

SOPHIE
It sounds amazing. *

CUT TO:

36 **INT. THE THREE BROTHERS - HALLWAY. NIGHT 8.** 36

We are in The Three Brothers hallway. SPIROS taps on one of the
doors.

SPIROS
Kali nichta. *

From inside, KATIE and JAMES answer.

KATIE & JAMES
Good night.

SPIROS moves along the hallway and gently taps on the door. He
opens it to see THEO sitting up in bed, in his pyjamas. A pillow
is propping up a laptop.

CUT TO:

37 **INT. THE THREE BROTHERS - THEO'S BEDROOM. NIGHT 8.** 37

SPIROS
Hey little man. What are you doing?

THEO
Trading.

SPIROS
Can I take a look?

SPIROS takes a closer look at THEO's laptop.

(CONTINUED)

THEO

I watch trends. Making trades based on patterns. I don't look at the fundamentals.

SPIROS

Right.

THEO

You know, capital employed, gearing ratios etc. Not even turnover or profit. It's short term, but I can spot a trend. I know what's going to happen.

SPIROS

You can see the future? And?

THEO

Same as the past. The pursuit of order from chaos and... even more tax. I'm finished for today.

*

SPIROS takes the laptop and closes it. He tucks THEO in and turns off his light.

SPIROS

Kali Nichta re guglouthi mou.

SPIROS kisses THEO goodnight and heads for the door.

THEO

Uncle Spiros? You knew my Mummy.

SPIROS

Yes. She was beautiful and very kind to me.

THEO

I wish I had my Mummy sometimes.

SPIROS moves over and sits on the bed.

SPIROS

It's very hard for you.

THEO

I'd have made her laugh, Uncle Spiro.

SPIROS

You make me laugh.

THEO

I've come out with some classics. Real gems. Wasted on this family.

SPIROS

Ha! You are something else.

(CONTINUED)

KATIE

We can hear everything. Hello.

KATIE and JAMES are at the doorway.

JAMES

Don't fall for him. He's a cheeky monkey!

KATIE and JAMES tickle THEO, who squeals with delight.

THEO

No! No! Stop it!

KATIE

Say the magic release poem!

JAMES

Say it!

THEO/ KATIE/ JAMES

Theo Papadopoulos is a hippopotamus, who's always making such a fuss from his top to bottomus!!!

THEO

I've said it! I've said it!

CUT TO:

SPIROS opens the door on the sparse living room. HARRY is lying neatly in silk pyjamas, in a sleeping bag on a camp bed. He is staring at the ceiling. SPIROS undresses, taking off items of clothes until he is down to his boxer shorts. SPIROS then gets out an icon of the Virgin Mary. He kisses it and then crosses himself three times.

SPIROS

Don't worry. I'm not too religious. A lapsed Buddhist. I do everything a good Buddhist does except abstinence.

SPIROS farts. Harry shuts his eyes and shakes his head in disgust. SPIROS then hands HARRY some ear plugs.

SPIROS (CONT'D)

Ear plugs.

SPIROS gets into the sleeping bag and turns off the light.

SPIROS (CONT'D)

Oi Re. This is some fantastic thing, huh? Your kids are something. Did you ever imagine, 30 years ago? Back here?

(CONTINUED)

HARRY

No.

SPIROS

Remember how excited we were when we got this place? Feels like that again. Hey. My gut says... push Alaskan Pollock. Over Cod! What do you think?

HARRY

I should never have taken out that loan.

SPIROS

Pollock, Cod, Skate. Ah. Fish! We'll talk fish after we fix the shop. Katie's had some good thoughts. Says we should keep the old look. And some beautiful ideas for the uniforms.

HARRY

But then. You know. The potential yield of the Plaza. Papadopoulos Plaza. Spiro, I'm telling you. When fully developed? And with a thousand year lease. I was going to retain the freehold. It was good. I'd have made a fortune. Would have been worth... I don't know. One billion five. Maybe one billion six. One billion six. Big numbers Spiro mou. Big, big numbers.

SPIROS starts snoring loudly. He is asleep. HARRY puts the ear * plugs in and continues to stare out into the darkness.

CUT TO:

We are in front of the shop. SPIROS addresses a small gathering of people who have turned up to help in the renovation of The Three Brothers. He holds a bottle of champagne. Alongside him, HARRY carries the box of cleaning products. We see JAMES, KATIE, THEO and MRS PARRINGTON. We see FAT LAKI, PHIL THE TILL, FATHER JIMMY, a Greek Orthodox priest and an assortment of Greek faces of various ages including FAT LOULA.

SPIROS

We were children when we came to the UK with nothing. We start again. Thank you for helping us. Fat Laki. The weight you lost is an inspiration. Phil The Till. You've helped many Greeks through your tax friendly till machines. Only two things are certain in life - death and taxes. Unless you are Greek. Then it is only death! (The crowd cheer).

(MORE)

*
*

(CONTINUED)

SPIROS (CONT'D)

Pantelis, Kyricos, Steve, Fat Loula,
great Aunt Eleni and of course, Father
Jimmy. Thank you.

As an aside.

HARRY

Didn't Father Jimmy get done for
making illegal copies of Rambo?

SPIROS

He's got three liquor stores in
Palmers Green.

HARRY

After I got married he took me aside
and told me not to 'fuck it up'.

SPIROS

He does that with everyone.

HARRY now addresses the small crowd.

HARRY

People. Hello. Sorry. Hi. I just want
to add, this is a temporary situation
for the family. I am in talks with a
top corporate finance team about how I
can re-acquire the assets of
Papadopoulos & Sons. That's it.

FAT LOULA

What did he say?

PHIL THE TILL

He's had some sort of breakdown.

FAT LOULA

Tragic.

SPIROS

I officially announce the renovation
of the Three Brothers.

SPIROS nods towards JAMES who pushes a button on a his docked
MP3 player. Greek music - Oba, Oba Ta Bouzoukia by the Delphi
Brothers. SPIROS holds up the champagne to the party who cheer.

HARRY

You're supposed to do that after you
launch something.

SPIROS

To hell with convention!

SPIROS smashes the bottle on the floor and rallies the assembled
party who cheer 'bravo' and clap. HARRY shakes his head. *

(CONTINUED)

39

He looks around for sympathetic disapproval but doesn't find it.*
The crowd piles into the shop. *

CUT TO:

40

INT/ EXT. THE THREE BROTHERS - MONTAGE. DAY 9.

40 *

Montage to the same music. MRS PARRINGTON picks up a tray with teas and we follow her through the shop. She stops so that people can take a mug and we see her continue her journey - all the way through the shop to outside, where we see HARRY sitting alone on a bench. He's not part of the activity. MRS PARRINGTON hands him the last tea. We now cut to the action. We see scrubbing, cleaning, fixing. Boards are taken down. Inside we see people painting and the fish fryer cleaned. We see new lights get installed by an electrician and flick to life. We see new product displays go up. And a menu with prices. We see SPIROS with manic and crazy enthusiasm on his hands and knees trying to fix a piece of catering equipment. Others watch giving advice. An argument breaks out among the Greeks about how to fix this thing before we see SPIROS march out the back of the shop * and chuck this equipment away. We see FATHER JIMMY is washing windows with a cigar hanging of his mouth. We see PHIL the TILL * installing a till machine and explaining to SPIROS and FAT LAKI how it works. We cut to KATIE wearing rubber gloves having a cigarette and laughing with MEHMET. Across the road we see the Turks - HASSAN and some of his family, standing outside their * shop looking across the road towards the Three Brothers with concern. HARRY is on the phone at a table - with his own * business papers. He is presented with a cheque book to sign by * SPIROS. SPIROS holds THEO up so he can hang up Kyrios Lambros * (Mr Charles - the lucky fish) onto the wall of the shop. MRS PARRINGTON and JAMES clap. SPIROS opens a cardboard box and * hands out Three Brothers uniforms to THEO, JAMES, KATIE and * HARRY. We see FATHER JIMMY splashing holy water, saying a prayer* and making the sign of the cross over the fish frying range while others stand and watch the ceremony with respect. He * splashes water on those assembled. They wince as the holy water * hits them. The music fades. We catch the end of FATHER JIMMY's * prayer. The shop is finished. People clap. It is clean and modern but it has a retro theme - the old has been made new.

CUT TO:

41

EXT. THE THREE BROTHERS. EVENING 9.

41

People are leaving the shop and saying goodbye to each other.
FATHER JIMMY, cigar in hand, calls HARRY over. *

FATHER JIMMY
Ella re bethi mou. Ella tho. Don't...
fuck... this... up.

FATHER JIMMY stubs out his cigar, puts on his sunglasses and *
walks off.

CUT TO:

FAT LAKI is tasting strips of kebab meat. He is making notes as he does so, marking for texture, flavour etc. He sips water in between. Around him are SPIROS, MRS PARRINGTON, JAMES, KATIE, THEO and HARRY who watch him intently.

SPIROS

Hade. Tell us re.

FAT LAKI

Entaxi. Don't rush me. Its been a long time since I had meat like this.

FAT LAKI takes another bite and looks upwards as he chews and lets out a groan of pleasure. He takes another sip of water before making a note.

THEO

What's he doing?

MRS PARRINGTON

He's assessing the competition.

SPIROS

And?

FAT LAKI

There's a reason Hassan's still in business. Texture, very good. Way above average. Meat content. High. Mechanically recovered cheap rubbish? You wish. This is quality donner, cooked nicely, well seasoned, with the right combination of herbs. It's beautiful.

SPIROS

We can still take them on.

FAT LAKI

Not saying you can't.

MEHMET walks into the shop and freezes.

HARRY

Yes?

MEHMET

Sorry. I... I...

HARRY

What do you want?

MEHMET

That's a lot of Greeks.

Katie grabs her coat.

KATIE
We're going out. Bye.

MRS PARRINGTON
Not too late.

KATIE exits with MEHMET.

MRS PARRINGTON (CONT'D)
She is 18.

HARRY
We'll sell a better product at a
cheaper price with larger portions.
We'll lose money on the kebabs in the
short term but we'll put the Turks out
of business within a year. We'll make
our margins on the fish and when
everyone on this crummy road has
packed up we'll raise our prices and
cut our portion sizes.

SPIROS
The entrepreneur has spoken.

HARRY
It's temporary, but as long as we're
here, we'll do some business.

CUT TO:

43 **EXT. THE THREE BROTHERS. EVENING 9.** 43

Establishing shot of the finished gleaming shop at night. We
hear the sound of a sizzling frying pan. We hear the crack of
an egg.

CUT TO:

44 **INT. THE THREE BROTHERS - RESTAURANT AREA. EVENING 9.** 44

An egg being broken over chips and fish scraps. SPIROS is
cooking. HARRY reads the financial press. JAMES is pruning a
plant.

SPIROS
When the stone falls on the egg,
alas for the egg! When the egg
falls on the stone, alas for the
egg! That always makes me smile.
You know, when he was a little boy,
he'd come home from school and sit
there - just like that. I'd cook
his favourite meal. Fish scraps and
crowns.

*
*
*
*
*
*

(MORE)

(CONTINUED)

SPIROS (CONT'D)

The tiny scraps of batter and chips
left behind mixed with a fried egg.
Lovely.

SPIROS brings round three plates and sits with HARRY and
JAMES.

HARRY

It'll give you a heart attack. But
it does taste good.

JAMES

Who was the th.. th.. third brother?

HARRY

Michael. He died in the fire. With our
parents, your grandparents. During the
troubles between Greeks and Turks.

JAMES

How did you both escape?

HARRY

Your Uncle Spiros climbed out and your
Uncle Michael - who was about six? He
dropped me down. I was just a baby. *

SPIROS

I caught him. But Michael... He. I
told Mihalis to jump. But he was... he
ran back into the house... And...
We'll never know why. One night. And
everything changes.

JAMES

He probably wanted to save Bappou and
Yiayia.

SPIROS

Yes James. You could be right. You are
a wise boy James. Huh?

JAMES

Am I?

SPIROS

Yes. Your soul is old. Tell me.
This has been a very big question
for me. For many years. Do you
think... do you think... I could've
done something else? For Michael?

JAMES

No. You were holding a baby. How old
were you?

SPIROS

Nine.

(CONTINUED)

JAMES

You were only a boy. Like Theo.

HARRY has stopped eating. He looks troubled.

SPIROS

What's wrong with him? Don't worry H.
This is only temporary!

James and Spiros laugh.

HARRY

Excuse me.

HARRY exits.

SPIROS

Did I say something wrong?

CUT TO:

INT. THE THREE BROTHERS - LIVING ROOM. NIGHT 9.

HARRY is lying on top of his camp bed. JAMES enters carrying a plant.

HARRY

He was only nine. I never thought
about how young he was.

JAMES

I've got you this.

JAMES hands HARRY a small plant in brown plastic pot.

HARRY

Close the door. Sit. Sit down. I. I
want to. I've let you, Katie and Theo
down.

JAMES

Dad.

HARRY

I made a promise to your mother. To
look after you.

JAMES

You're doing that.

HARRY

This is humiliating for you.

JAMES

We're going to get through this. Like.
Like... I don't know. Like King Lear.

HARRY

I don't know the story.

JAMES

He loses everything. Absolutely everything and he finds himself in the middle of a storm with nothing and all his kids h.. h.. hate him. They think he's a jerk.

HARRY

What happens? *

JAMES

Well. He. Dies.

HARRY

Oh.

JAMES

It has to end like that. It's a tragedy.

HARRY

Sorry about your plants.

JAMES

I can grow new ones.

HARRY

Why didn't you bring more with you?

JAMES

Didn't want to get in the way.

HARRY

You're such a sweet boy. You get that from your mother. Your stammer is getting better. You know what? I'm going to get your plants. I'll go now. To the house.

JAMES

What? Now?

HARRY

I'm going to get your plants back. Like King Lear. Yes?

JAMES

Er. Yeah. Sort of. *

CUT TO:

HARRY is back at the old house. There is an 'Auction' sign at the entrance. We see a skip. *

(CONTINUED)

We see him peering in through a window. He walks over to the skip and looks in. He climbs in. Inside the skip among old cardboard boxes, a broken chair etc he finds a selection of plants - some of them in pots. He picks one up, the one with the distinctive Union Jack pot, and brushes the leaves. He holds it up. He sees his son's old Darwin poster too and unfurls it. Just then he hears a noise and laughter. He ducks and watches three figures walk past the skip to the front of the house. They are DAVE, and his friends PETER and LIZ. They have just been to the pub. PETER is wearing a tee shirt with the words 'Sworn to fun. Loyal to none'.

LIZ

It's huge.

DAVE

Got a ballroom. And a snooker room.
And a gym. Bastard still owes me a
month's salary.

PETER

Bastard.

DAVE

I'm at the back of a queue. The
last to get paid, cos I'm the
gardener.

PETER is standing at the edge of the skip staring into it. HARRY is crouched down, holding a couple of plants.

HARRY

Hello.

PETER

There's a man in here.

DAVE and LIZ have appeared at the side of the skip.

HARRY

Dave.

DAVE

Mr. Papadopoulos?

LIZ

The Mr. Papadopoulos?

HARRY

Evening.

LIZ

He must live in the skip.

DAVE

It's like really you. Hold this.

DAVE hands Liz his alcopop.

(CONTINUED)

LIZ

What are you doing?

Dave takes off his jacket and climbs into the skip. *

DAVE

I've dreamed of this.

HARRY

Come on Dave.

LIZ

Yes! Fight, fight, whoever you
maybe, we are the boys from the
West Country! *

DAVE

You're not my boss now you... you...
you... you... fuck.

PETER

Smack it.

LIZ

He's a scrag!

DAVE

You owe me a month's salary.

LIZ

It's pay back mofo.

DAVE picks up a piece of timber and threatens Harry with it.

HARRY

What are you going to do with that?

DAVE

I want my last month's salary.

LIZ

Rip his head off and shit down his
throat!

PETER

Ha! That's good.

DAVE feigns to strike HARRY with the wood, which makes HARRY
flinch but he does not follow through with the violence.

DAVE

I want to hurt him. Want to hurt
him bad. You never apologised for
going bust.

LIZ

Ram it up his crack!

HARRY

I'm sorry.

DAVE

Shit. I can't. I can't do it.

LIZ

You pussy Dave!

DAVE

It must be my love of plants!

LIZ

Fine. I'll do him.

LIZ goes to climb into the skip but struggles. We hear cycling bells. Everyone stops to stare into the darkness. We see two bicycle lights with riders, they are ringing bells.

DAVE

What the...

LIZ

Fuck.

POLICEMAN ONE and POLICEMAN TWO pull up and dismount. They have wrap-around yellow protection glasses.

POLICEMAN ONE

Put the wood down, dick. (Talking to a lapel walkie-talkie) Please inform neighbours that situation is under control, I repeat. Situation is under control. Right. Out of the skip. Come on. Why can't people stay at home and watch TV? There's choice now. Cookery, science, historical reconstructions. (Approaching PETER) You been drinking?

PETER

Couple of pints.

POLICEMAN ONE

Got my eye on you big boy. Name?

PETER

Peter.

POLICEMAN ONE

Full name.

PETER

Peter Peters.

POLICEMAN ONE

Peter Peters? Are you taking the piss?

(CONTINUED)

PETER

That's my real name. Look. My credit card. Peter Peters.

POLICEMAN ONE

Oh yes. Keith. Look at this. *

POLICEMAN TWO

Peter Peters.

POLICEMAN ONE

I want you to clear off and leave this man alone. Understood? Go on.

DAVE, LIZ and PETER walk away. Harry is holding some plants and a poster.

POLICEMAN ONE (CONT'D)

What have you got there?

HARRY

Plants.

Taking the poster off him to have a look.

POLICEMAN ONE

And this?

HARRY

It's a poster. With a motivational statement.

POLICEMAN ONE

Got them at the station. Haven't we Keith?

POLICEMAN TWO

Yeah. Things like 'Teamwork... together we can...' erm... you know... blah blah. What's that determination one? It's everywhere. If you're determined then... oh something.

POLICEMAN ONE

Determination is the rallying call to fulfillment. Isn't that right sir?

HARRY

I guess so.

POLICEMAN ONE

Never give up. Every day is a new beginning. Believe that things can change and they will.

HARRY

Would you like it? For the station?

(CONTINUED)

POLICEMAN ONE

That's very kind of you but you keep it. And, no more climbing into skips.

HARRY

Thank you. Officers.

POLICEMAN ONE

Good night, sir.

They watch Harry walk off.

POLICEMAN ONE CONT

You got to feel for these homeless people.

POLICEMAN TWO

Yeah. Shame.

CUT TO:

INT. THE THREE BROTHERS - RESTAURANT AREA. NIGHT 9.

SPIROS, JAMES, KATIE and THEO are making batter in plastic bowls. It is late. They are all in their pyjamas. We see beer cans, a vodka bottle and bags of flour. They've been having fun. A bedraggled HARRY enters carrying a cardboard box of plants with the rolled up poster under his arm.

THEO

Daddy!

HARRY

Hello. What's going on? *

JAMES

We're making b.. batter. *

SPIROS

Uncle Spiros' special mix.

HARRY

These are for you. *

JAMES

Thank you. *

HARRY

It's very late. *

SPIROS

I said they could help.

KATIE

It is the holidays.

THEO gets upset.

(CONTINUED)

THEO

Uncle Spiros said I could make beer
and vodka batter.

SPIROS

That doesn't sound good Theo.

HARRY

Hey. Come here. You can stay up. It is
the holidays. Tomorrow, we'll go
through the newspaper and pick out
some stocks. Would you like that?

THEO

Natural resources is a good buy.

KATIE

Hey. Show us your frying skills.

SPIROS

I was telling them how you were born
with a timer in your head. He fries to
perfection every time.

HARRY

Not tonight.

JAMES

Show us how to fillet a fish Dad.

KATIE

Yeah. Go on.

SPIROS

Yes H. Show us. Show us. Show us!

The children join in.

KATIE/ JAMES/ THEO

Show us! Show us!

HARRY

You should all be thinking about bed.
Good night.

CUT TO:

HARRY stares at himself in the mirror. He looks around the room. The crumpled poster on the sofa, the towels hung up as curtains. He can hear muffled laughter from the rest of the family. The Greek song *Varka Sto Gialo* is playing and the children are singing along to it in Greek, clapping and laughing.

CUT TO:

49 **INT. THE THREE BROTHERS - RESTAURANT AREA. NIGHT 9.** 49

HARRY appears at the entrance to the restaurant area. His shirt sleeves are rolled up. The family stop goofing around. James stops the music.

HARRY
Okay. Let's go to work.

CUT TO:

50 **INT. THE THREE BROTHERS - RESTAURANT AREA. NIGHT 9.** 50

SPIROS slaps down a big fish. The family gather round to watch, * as if examining autopsy.

SPIROS
Such a thing of beauty. Perfect in design. Silver grey scales. Such clear eyes. Like pearls. Crimson red gills. Firm to the touch. Not even a day out of the sea. It'll taste so good. *

HARRY
We're going to start from the side fin at the top here and cut along the fish to the tail in one move - working but not fighting with the flesh. To succeed in food, you must love and respect the produce. It starts with that. You have to love it.

He takes a moment to think about what he has just said.

HARRY (CONT'D)
Spiro. Get the fat on.

CUT TO:

51 **EXT. THE THREE BROTHERS. DAY 10.** 51

It is the following morning. HARRY is checking himself in the reflection of the The Three Brother's window. He wears a suit. JAMES arrives with a wheelbarrow with compost bags and plants. *

HARRY
For the roof?

JAMES
Come and see.

HARRY
This shop may turn out to be a good little business for your uncle.

SPIROS exits the shop.

(CONTINUED)

SPIROS
Kalimera bethia!

JAMES
Kalimera.

SPIROS
Come on. We need to go. Bame.

HARRY
What's up with him?

JAMES
Where are you going?

HARRY
We may be getting a new loan, to buy
back the business. And the house.
We'll see.

JAMES
Good luck.

HARRY walks to the van, where SPIROS is already sitting.

CUT TO:

INT. SPIROS' VAN. DAY 10.

HARRY and SPIROS are seated.

HARRY
Does this suit look okay?

SPIROS
It's fine.

HARRY
It doesn't. I don't know. Fit. You
know?

As they are about to set off HARRY sees KATIE and MEHMET
kissing.

HARRY CONT
I don't believe it. They're kissing.

SPIROS
Ah. Kids.

HARRY
In the street! Do you think they're...

SPIROS
They smoke. They hang out.

HARRY
They screw?

(CONTINUED)

SPIROS
It's none of our business.

HARRY
I've got to get out of here.

SPIROS
He's a sweet guy.

HARRY
Out. The family is in the gutter.

SPIROS
You're overreacting.

HARRY
The thought of her pregnant. In a kebab shop.

SPIROS
The nearest she's going to get to a kebab is in your shop.

HARRY
My shop?

SPIROS
Alright. Our shop.

HARRY
Your shop. Your shop Spiro mou.

SPIROS
Alright. My shop. Don't worry about Katie. She knows how to look after herself.

Spiros starts the van. We see it pull away.

CUT TO:

EXT. INDUSTRIAL ESTATE. DAY 10.

We now see the van pull into an industrial estate and come to a stop.

CUT TO:

INT. SPIROS' VAN. DAY 10.

SPIROS turns off the engine.

HARRY
What are you doing?

SPIROS
I've got something to say.

(CONTINUED)

HARRY
About Katie? She pregnant?

SPIROS
No.

HARRY
Oh God. You've got cancer.

SPIROS
No.

SPIROS pulls out eight or nine A4 pages of hand written notes.
He takes out his reading glasses. Reading the piece of paper. *

SPIROS (CONT'D)
Just bear with me. Okay. Here goes.
After years of abuse on my behalf and
unacceptable behavior, I reached a
moment of clarity - actually this was
two years ago. (Reading) I'd like to
apologise for the hurt I've caused.

HARRY
Now?

SPIROS
(Reading) There were aspects of my
behaviour which were unacceptable.
This includes, and is not limited to.

HARRY
Why now?

SPIROS
I've been carrying this. If you don't
want to hear then... Maybe we do it
later. *

HARRY
Okay. Now is good.

SPIROS
Just. (Reading note paper and turning
over pages) Oxi. Oxi. Skip... Skip...
Entaxi. I abused your generosity. *

HARRY is staring out of the window.

HARRY
I agree with that statement.

SPIROS
When we were children, I looked after
you. Got you ready for school. Made
you do your homework. Taught you to
cook, ride a bike, speak Greek. Dance.
(Beat) Why don't you speak Greek re? *

(CONTINUED)

HARRY

You were reading your list. *

SPIROS

I fought with Stephen Klein, when he accused you of stealing his orthopedic shoe. Remember that?

HARRY

Yes.

SPIROS

Did you take it? *

HARRY

No.

SPIROS

You can tell me now.

HARRY

I didn't take the shoe. Look, are you going to read all of that? *

SPIROS

I don't have to.

HARRY

Why did it go wrong with us? We may as well get to it. Why did you turn against me after I left the shop? *

SPIROS

I never turned against you.

HARRY

That's what it felt like. *

Spiros puts the notes down. He takes off his glasses.

SPIROS

I was jealous of you.

HARRY

You're my brother.

SPIROS

Brothers get jealous.

HARRY

You were more than a brother.

SPIROS

My life was looking after you. Everything I did was for you. *

HARRY

I never asked for that.

(CONTINUED)

SPIROS

You were my life. And then you
left. Gone. I didn't know... I
didn't have a role.

*
*
*

HARRY

I set up the business. I wasn't
going to stay in the shop. You
could've come with me.

*

SPIROS

You would have made our father
proud. But there was only one son
in Papadopoulos and Sons.

*
*
*

HARRY

I thought this was supposed to be
an apology.

*
*

SPIROS

So did I. You were like a plane. A
supersonic jet. So fast Harry.

*
*

HARRY

I gave you everything you wanted.
Money when you wanted it.

*
*
*

SPIROS

It made it worse.

*
*

HARRY

Did I ever once turn you down? In
all those years after I left the
Three Brothers? And after it went
bust? Did I? But it was never
enough. All I got were more
requests. Do you know how many
debts I paid off? Every week
something. Writing another cheque
to some... I don't know. You had
some weird friends. Who was that
guy with the pin head? Kept turning
up at the house.

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SPIROS

Not my friends anymore.

*
*

HARRY

Then drunk at Elizabeth's funeral. And
that speech you gave.

*
*

SPIROS

I heard about it. You were right to
cut me off.

*
*

HARRY

That was it for me. For us.

*
*

(CONTINUED)

SPIROS *
She was something else H. *

HARRY *
Elizabeth never had a bad word for *
you. Always forgave you. Made me *
forgive you. Every time. *

SPIROS *
She did. I always had a way back *
when Elizabeth was with us. She was *
so kind to me. Always a way back. I *
miss her H. I. I. She was our *
world. She was our world. *

Harry is chocked and is trying to hold it together.

HARRY *
This is. I can't. With everything *
else. I. Just can't. *

SPIROS *
It's okay H. *

HARRY *
(Silence) I've got to get to this *
meeting. It's an important meeting. *
Sorry. This is. (Silence). How did we *
get here? Spiro, how did we get here? *
My phone stopped ringing. No one rings *
me. It stopped. And for the first *
time, I've had to stop too. And. It's *
not good. *

SPIROS *
It's okay to miss her. *

HARRY *
Got to. Oh man. (Silence) Just give *
me a minute please. *

CUT TO:

55 **EXT. INDUSTRIAL ESTATE. DAY 10.** 55

We see Spiros' solitary van parked up in ghostly industrial estate. The van eventually starts and pulls away.

CUT TO:

56 **INT. MORTIMER, ROLF & JONES - BOARD ROOM. DAY 10.** 56

SOPHIE, ROB, HARRY and LARS - a Scandinavian banker - are sitting round the boardroom table.

(CONTINUED)

ROB

With the help of Lars and the Norske Velconan Bank, we aim to buy Pap and Sons back from the receivers.

LARS

I'd like to say that I believe there is an intuitive bond between the Greek and Nordic peoples. Maybe the very first vikings were descended from Ancient Greeks, somewhere in the deep mists of time. It's *so* Wagnerian.

SOPHIE

We should point out the new approach. *

ROB

To buy Papadopoulos & Sons but divest the food manufacturing side of the business.

HARRY

Divest the food manufacturing? What else is there?

ROB

Sell off the food but keep the property. *

LARS

Papadopoulos Plaza. Going to be worth a fortune.

HARRY

That's not what I had in mind.

LARS

You have a fantastic reputation, which could sway my board to lend you the money. More convincing is the idea that the bank will get its money back quickly. *

SOPHIE

It's an asset break up.

ROB

That expression.

LARS

Tusk. Tusk. Makes us sound like barbarians.

ROB

With the new loan, you'd buy back your old assets and then sell off the brands in the Pap & Sons stable. *

(CONTINUED)

LARS

You know how to squeeze the value.

SOPHIE

That's a break up.

HARRY

Sophie. Please. I know what it is.

LARS

The pitta bread and cakes get sold to a bakery.

ROB

The halloumi and feta to a dairy company.

LARS

I love your halloumi. Grilled. It's...
(Kisses air)

*

ROB

The sell off value of these brands will exceed the new loan.

LARS

So my bank will get its money back faster than you can say 'knife'.

HARRY

And you get?

ROB

Lars wants 50% of the Plaza development. Which is what will remain after the debts have been settled.

HARRY

So you get 50% of the property development for free.

LARS

Sure. But you get 50% of the same property, also for free.

HARRY thinks about it.

SOPHIE

What do you want Harry?

HARRY

I want my food business back.

ROB

Reality check guys. It's not going to happen. Best you can hope for is to work with Lars and save something.

*

*

*

(CONTINUED)

HARRY

I can't say no.

LARS

I need to get this past my board. It can take two or three months. *

ROB

I've already got a buyer lined up for the Pitta bread. Lars, make sure your board knows that.

LARS

Yeah, yeah.

SOPHIE

Seems criminal to buy back the business only to break it up. *
*

As an aside to SOPHIE.

ROB

Can I just point out that you are skating. Figuratively speaking. On thin fucking ice.

HARRY

I'll do whatever the bank wants.

LARS

Give me a couple of months. We're going to take this to the hoop.

CUT TO:

HARRY and SOPHIE are waiting for a lift.

HARRY

You're not happy.

SOPHIE

Taking out a loan to pay off a loan? So you can remortgage a property? It's nothing to do with business. Nothing to do with making stuff. You're a businessman.

HARRY

I get my life back.

SOPHIE

You get a loan. For some land. You're an entrepreneur. You invent.

HARRY

My children get their life back.

(CONTINUED)

SOPHIE

Sorry. This isn't very professional.

HARRY

Do you give all your clients a hard time?

SOPHIE

Just the interesting ones. And there aren't many of those. Well, hardly any. Maybe just...

SOPHIE lifts up a finger to indicate the number of interesting clients she has on her books. She smiles.

HARRY

I'm flattered.

SOPHIE

Don't be. I'm working with a bio-tech partnership, which is effectively a tax shelter masquerading as a research project into proteins. Yeah. That's what excites them round here. Millions going into pointless research, employing scientists in white coats, so that some rich asshole client can avoid paying his tax. *

HARRY

Have you got five minutes? *

SOPHIE

Of course.

HARRY

I need to talk to you about the shop. I want to make sure that my brother's got the right plan before I go.

SOPHIE

Okay. Let's grab a coffee.

CUT TO:

SOPHIE and HARRY are strolling along London's South Bank.

SOPHIE

So 30% on materials. The fish, potatoes, packaging etc. Would you include energy? Light, heat?

HARRY

Yes. But there's no rent in that number. We own the property.

(CONTINUED)

SOPHIE

And 30% on labour. Classic restaurant model - 30/30/30. What are your weaknesses?

HARRY

Well, the price of fish can change. Dramatically.

SOPHIE

Can you vary the menu?

HARRY

We don't want to complicate it.

SOPHIE and HARRY stop.

SOPHIE

It doesn't have to be complicated Harry.

HARRY

No. I guess not.

SOPHIE

What are your fears?

HARRY

Oh. That it just won't work out. That fish and chips has had its day.

SOPHIE

Fish and chips is a British classic. More than a quick meaningless experience. Something to be savoured. Soft, white, cod flakes, gently falling away as your fork pierces the hard, crunchy shell of golden batter. The rich smells of a fryer's delight. The tangy smack of salt and vinegar on your lips. Mmmmmmm. I'd pay for that. (HARRY and SOPHIE exchange glances. They hold a look) Right. Accounting packages.

HARRY

Yes. Accounting packages.

We see HARRY and SOPHIE walk down South Bank.

CUT TO:

EXT. LOCAL PARK. BRIDGE. DAY 10.

MEHMET and KATIE are kissing on a bridge. KATIE breaks away and stares into the distance. *

(CONTINUED)

MEHMET

What? What?

KATIE

This time last year I was in Malibu.

MEHMET

We'll go tonight.

KATIE

It's not a nightclub. It's America. *

MEHMET

Oh. Look. The shop's where I'm from but it's not where I'm going to end up.

KATIE

My Dad must've said that to my Mum once. Maybe on this bridge. *

MEHMET

See. Look where he ended up? Before... he ended up... back here.

KATIE

So, what's your plan?

MEHMET

Property. Got an eye for it.

KATIE

I might be a pop star one day.

MEHMET

Cool.

KATIE

Yo, yo, yo! It's time to die... Yo, yo, blue bottle fly... You is fat... You is bloated... You is fatally attracted... to my light bulb.

MEHMET

That is well sick!

KATIE

I wrote something for you. A poem. It's called, 'Sometimes I want for nothing else'. Just you and me. In an ever expanding Universe. Sharing a pot of tea. Sometimes, I want for nothing else.

MEHMET

Fuck. You're amazing.

(CONTINUED)

MEHMET and KATIE start kissing again.

CUT TO:

60 **INT. THE THREE BROTHERS. DAY 11.** 60

Noises. People are quietly getting on with their work. HARRY is chopping pieces of cod, with a good steady rhythm. We hear a steady chop sound. We now see SPIROS mixing batter in a bucket with JAMES, who is adding flour to the mix. We hear the noise of a bowl being beaten. This beating noise now sits on top of the steady fish head chopping noise. We see fish floating in fat as they fry. We hear the noise of thick bubbling fat, almost cartoon like which is now added to the other noises in the shop. FAT LAKI is now plopping pickled eggs into the European Entrepreneur Award - which has brine in it. He is carefully spooning each individual egg. The plopping noise is now added to the whisking and chopping noises. THEO is sitting at one of the tables with his laptop, trading. We now hear the tapping noise of the keyboard - it is rhythmic, almost like a tune. He sips on a large milkshake as he does so. We hear it slurp.

CUT TO:

61 **EXT. THE THREE BROTHERS. DAY 11.** 61

Outside the shop, MRS PARRINGTON, wearing a 'Three Brothers Reopens' tee shirt, is promoting the shop by handing out some mini fish and chip samples to passers by.

MRS PARRINGTON

Fish and chips? Come and try. Open for business. Our batter is made on the premises. We use the finest British ingredients. Hello there.

She serves an elderly English couple who stop and chat. She then serves a Mum holding hands with a child, with another child in a pushchair. She then serves a gang of Asian school lads who stop and sample. Across the road, we see HASSAN leave his shop and cross the road towards The Three Brothers. He is coming over to talk to HARRY.

CUT TO:

62 **INT. THE THREE BROTHERS - LIVING ROOM. DAY 11.** 62

HARRY and HASSAN are sitting in the living room. SPIROS sits between them. Almost like a referee. HASSAN drinks a cup of tea.

HASSAN

You're going to kill my business.

SPIROS

There's enough for all of us.

(CONTINUED)

HASSAN

You know that isn't true. Not at those prices.

HARRY

What do you want Hassan?

HASSAN

Remember when we were children? When we were friends. We weren't Greeks, Turks. Respectfully, I would like you to take your kebabs off the menu. This is a fish and chip shop.

SPIROS

What do we get?

Hassan takes his time, considering a response.

HASSAN

I won't do fish.

HARRY

You don't do fish Hassan.

HASSAN

You are going to put us on the street.

HARRY

It's business Hassan.

HASSAN

This has nothing to do with business. Perhaps you would not be like this if we were Greeks.

HARRY

I'll get rid of the kebabs. Off the menu. Just as you want. But in return, ask your son to stay away from my daughter.

HASSAN thinks about this. He sips his tea.

SPIROS

More tea?

HASSAN

No. Thank you. This is very difficult.

HARRY

Come on. It's easy.

HASSAN

My son is his own man.

HARRY

Then there's no deal.

HASSAN

It's because he's Turkish? Because he's a Muslim?

HARRY

I don't have a problem with that.

SPIROS

Harry is not like that.

HASSAN

Because he works in a kebab shop? Is that it?

SPIROS

Harry is more like that.

HARRY

I would ask you - both of you - to respect a father's aspiration for his daughter.

HASSAN

I have similar aspirations for my son. Spiros, perhaps you should remind your brother where he is now. Tell him to look around. Perhaps he still sees a big mansion with gardens and servants. I don't. But more importantly, neither does my son.

HARRY

This is a temporary situation. We'll be gone in a couple of months.

HASSAN

I hope so. It's going to be a very long couple of months.

HARRY

For both of us.

HASSAN finishes his tea. There is an uncomfortable silence. At this moment THEO comes in with a camera and takes a photo of the three men sitting together.

THEO

Say cheese!

Flash. The scene of the three men is captured as a still photograph. Music - 5000 Lies by George Zambetas.

CUT TO:

Music continues. We now see a series of photo stills, as you would find in a family album or on a rotating screen saver. The images cover over two months of activity at the shop and beyond. Some of these shots are out of focus. Some are over exposed etc. Some are badly framed. Sometimes the people in the shots are aware of being photographed, sometimes not. They rotate once every four or five seconds throughout the song. The images we see are:

1. SPIROS, JAMES and THEO on the sofa watching telly.
2. MRS PARRINGTON behind the counter of the fish bar having a cup of tea and smiling.
3. SPIROS walking from his van carrying a large box.
4. A birthday cake for FAT LAKI - it is being presented to him by MRS PARRINGTON, others watch on.
5. HARRY behind the counter serving customers - unaware he is being photographed.
6. JAMES & THEO smiling together.
7. MRS PARRINGTON and THEO are sitting at one of the tables doing homework - unaware.
8. A photograph of Kyrios Labros - the stuffed fish.
9. JIMMY THE PRIEST, FAT LAKI, PHIL THE TILL, SPIROS and HARRY playing cards - there is a big pile of cash in the middle.
10. JIMMY THE PRIEST - at the same card game - showing the photographer his three kings, while the other players look on bemused.
11. The three children, JAMES, KATIE and THEO pulling a see no evil, hear no evil, speak no evil pose on a bench, outside the shop.
12. A packed THREE BROTHERS restaurant. MRS PARRINGTON is taking orders.
13. HARRY cutting fish, with his back to the camera.
14. SOPHIE, in a business suit, standing in front of the range smiling at the camera - with SPIROS and LAKI behind.
15. KATIE standing on a table in the restaurant area pretending to sing with a hairbrush while SPIROS looks on laughing and clapping.
15. THEO peering over the top of his laptop.

16. MRS PARRINGTON bursting out loud with laughter, as SPIROS, dressed in his chippy whites, offers her a single rose.
17. SOPHIE is sitting at a table eating fish and chips with THEO.
18. KATIE and MEHMET outside the shop having a cigarette.
19. SOPHIE with a big carving knife carving slices of kebab meat. Her suit jacket is off and her sleeves are rolled up. She wears a Three Brothers hat.
20. A shot of a queue of people queuing outside for fish and chips.
21. JAMES is sitting at one of the tables with half a dozen plants. He is repotting.
22. The entire family behind the counter posing for a shot, as if for a local newspaper.
23. KATIE dangling two fish from her ears as if they are earrings.
24. SPIROS looking serious - staring out of the shop window. Unaware.
25. A shot of pickled eggs in a jar, with JAMES peering through it.
26. MRS PARRINGTON and THEO standing outside the shop pointing at something in the sky.
27. Shot of HARRY's award in the corner of a room, forgotten.
28. SPIROS, KATIE, JAMES & THEO having a picnic in the park.
29. HARRY fast asleep on the sofa.
30. FAT LOULA with a saveloy, giggling.
31. PHIL THE TILL juggling potatoes while others look on - unimpressed.
32. HARRY's neatly laid out silk pyjamas on his camp bed.
33. SOPHIE in jeans and a rugby shirt is sitting at a table with HARRY and SPIROS going through invoices and bills with a calculator. She is explaining something.
34. A shot of HARRY and SPIROS outside the shop, looking at at the camera. We are pulling out of the shot. SPIROS is happy and smiling but HARRY is stern and serious. This photo is held for longer. We pull out.

CUT TO:

THEO looking at the same photo on his laptop. He closes the lid. The family is sitting at a restaurant area table - SPIROS, MRS PARRINGTON, HARRY, THEO, KATIE and JAMES. On it, there is a mobile phone. They watch it in silence.

HARRY

Well. Here we are.

SPIROS

Here we are.

MRS PARRINGTON

I'm sure it will be good news.

HARRY

If it's good news Spiro, you know, I want you to take this shop. All of it.

THEO

Can we visit Uncle Spiros?

MRS PARRINGTON

Of course you can.

SPIROS

Who's going to help me run this place? I'm going to need you little man.

MRS PARRINGTON

I'm sure Uncle Spiros will always give you a holiday job here.

The mobile phone rings.

HARRY

Hello. Lars. Hello. (Covering phone)
It's the bank. Yes of course. Let me just.

HARRY steps away from the table and exits the restaurant area. We watch the family. They do not talk. In the background we hear the muffled voice of HARRY on the phone. HARRY comes back. He looks forlorn.

MRS PARRINGTON

What is it?

THEO

Did you get the loan?

HARRY

I'm afraid it's bad news.

KATIE

Really?

HARRY

Looks like we're going home! We got it!

The family's response is muted.

SPIROS

Congratulations H.

HARRY

What's wrong? We got the loan. We can leave. We're out of here. What's wrong? We should be celebrating.

The family are still unmoved. SPIROS gets up with some discomfort.

SPIROS

He's right. It's a good day. Well done H. You are survivor.

SPIROS now shows more physical discomfort.

SPIROS CONT

Ah. Sorry. I. Need to.

HARRY

What is it with you? Why can't you ever be happy for me? The moment I get any kind of success. You always have to stamp on it. Where are you going?

SPIROS

I'm happy for you. I am. There's this.

HARRY

What is it? What's wrong?

Spiros staggers off.

SPIROS

I'm fine. I just need to.

SPIROS collapses onto the floor. KATIE screams.

CUT TO:

SPIROS is on an oxygen mask. HARRY, KATIE, JAMES, THEO and MRS * PARRINGTON are watching him.

THEO

Is he dead?

MRS PARRINGTON

He's sleeping.

(CONTINUED)

THEO

Like sleeping beauty.

MRS PARRINGTON

Yes. That's a good way of looking at it.

SOPHIE enters. SOPHIE is carrying a cake.

SOPHIE

I'm sorry. I hope I'm not.

HARRY

No, no. Come in. You all know Sophie. James, take the... er...

SOPHIE

Cake. I got your text and I... wanted to do something. So. So I made a Greek Easter cake. In August. Sorry, I wasn't.

HARRY

No. That's very sweet of you. We'll have some. Thank you. He's in a. He's in a mild coma. We've been told to speak to him and play music. Hey. We need you to wake up. Our accountant's here. With... cake. James, can you.

JAMES

Sure.

JAMES plays an Ipod in its dock. We hear the first bars of 'Fuck the Police' by NWA.

HARRY

James!

KATIE

Jesus Christ!

MRS PARRINGTON

Katie!

JAMES

Sorry. It won't turn off.

KATIE

You spanner!

JAMES

Fuck off slag.

*

MRS PARRINGTON

Katie! James!

(CONTINUED)

THEO

Let me do it!

HARRY

Wait! There! I can feel something.

MRS PARRINGTON

What is it?

HARRY

Katie. Get the doctor.

KATIE

I don't like to ask. *

JAMES

I'll go.

SOPHIE

Ring the buzzer.

HARRY

All those years finally caught up with him.

A female doctor enters.

HARRY (CONT'D)

Doctor. I felt something just now.
Like a gripping movement.

DOCTOR

Anything else? Any attempt at
extubation?

HARRY

Just the beginnings of a squeeze. Is
that a sign?

The Doctor checks pupil responses with a torch.

DOCTOR

Could be a decorticate response. It's
difficult to tell.

HARRY

How long's he going to be like this?

DOCTOR

He's suffered a severe cerebral
hypoxic assault as a result of
cardiogenic shock from the ruptured
atherosclerotic plaque in his LAD.
(Beat) Your guess is as good as mine.
You should all take a break. Sorry
about him. He's got a kind face.

(CONTINUED)

77

MRS PARRINGTON

We'll leave you to it. Come on. Let's say goodbye to Uncle Spiros.

The children kiss and say goodbye to SPIROS. MRS PARRINGTON, tearful, leans down and kisses SPIROS on the forehead.

MRS PARRINGTON (CONT'D)

Goodbye.

*

The family depart. SOPHIE also goes to leave.

HARRY

Will you stay?

CUT TO:

INT. HOSPITAL. NIGHT 13.

HARRY and SOPHIE sit at SPIROS' side. It is late. HARRY is gently singing *Varka Sto Gialo* (A Boat in the Harbour) to SPIROS - a traditional Greek song. He is humming the parts he cannot remember. SOPHIE joins in with the humming. They come to a natural end.

HARRY

He saved me twice. Once in the fire, and now, after the banks. He still comes to apologise. But I was... always embarrassed by him. By his... thing, that he does. You know, his... 'thing'. But that 'thing' that he does. It's. It's a good thing. Really. These last few months. This year. What a year. What a year. And yet. I can't remember the last time I was so engaged. So alive. I mean... How is that possible? How? I'm frying chips.

SOPHIE shrugs with smile.

HARRY (CONT'D)

I love him. I've always loved him. And I love my kids. I... I... I love my kids. (Beat). I love my life. (Starts to cry) Why do I suddenly love my life? Why do I suddenly love it? What was wrong with it... before?

SOPHIE

It's okay. It's okay.

HARRY composes himself.

HARRY

This is a crazy, crazy, world. It's up, it's down. We fight. We lose. We win. We become exhausted.

(MORE)

(CONTINUED)

HARRY (CONT'D)

And then we don't care. And then we leave. And there's no logic. There's no logic. It's insane. The whole thing.

SPIROS wakes. He rips out the respirator from his mouth.

SOPHIE

I'll get someone.

SOPHIE exits. SPIROS shushes HARRY. He's in a daydream.

SPIROS

Ella bethi mou. Ella. You have to let me go. It's good. Michael's with us. Little Michael. Oh Mihalis. He's always been with us. Always there. Three brothers.

HARRY

When I was a boy. You cooked for me. Every time I came home. It was a happy time. Efharisto Spiro.

SPIROS

Itan Kali zoi. You understand now. Levendis mou. *

SPIROS smiles. He closes his eyes and dies. We hear the opening bars of A Paean To Wilson by the Durrutti Column. Fade to black*

CUT TO:

67 **INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 14.** 67

Fade from black. Music continues. Close up on HARRY who is sitting by himself. He has just come from the funeral and wears black. We see a hand on his shoulder. As the camera tracks back we see it is KATIE's hand. She is also wearing black. He touches it. He is staring into the distance. KATIE sits next to him. JAMES and THEO appear, also in black, and sit next to KATIE. They stare into the distance. The camera continues to track back towards the entrance of the shop.

CUT TO:

68 **EXT. THE THREE BROTHERS. DAY 14.** 68

We see the Three Brothers Shop. Music fades.

JAMES (V.O.)

Dad. I want to show you something.

HARRY (V.O.)

Where are we going?

(CONTINUED)

JAMES (V.O.)
Come and see.

CUT TO:

EXT. THE THREE BROTHERS - ROOF TERRACE. DAY 14.

The door opens on the terrace, JAMES comes through and HARRY follows. HARRY stops and stares in disbelief. We cut to HARRY's POV and see a beautiful roof garden packed with plants and life.

HARRY
Did you do all this?

JAMES
It's. It was for you. And Uncle Spiros. And Mum.

HARRY
Thank you.

JAMES points out the English Ivy in the Union Jack pot that HARRY brought back from the old house.

JAMES
This is the Ivy you saved, from the skip, that night.

HARRY
Yes. We meet again.

KATIE and THEO appear at the entrance to the roof terrace.

HARRY (CONT'D)
Did you know about this?

JAMES
They can all go back to the house if you want. The plants. They're easy to move. But they're happy to grow here too. If we stay.

HARRY looks towards KATIE and THEO.

KATIE
Whatever you want Dad.

CUT TO:

INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 15.

It is another working day at the Three Brothers. HARRY, FAT LAKI and JAMES are behind the range frying and placing fried fish into the display. There are lots of customers queuing up and the restaurant is busy with customers at the tables. KATIE is taking an order. THEO, in a school uniform, and MRS PARRINGTON walk into the shop.

(CONTINUED)

HARRY
Good day at school?

MRS PARRINGTON
A very good day. Impressed his teacher
with his ability to solve quadratic
equations. *

HARRY
That is fantastic Theo. I am so happy.

THEO
Your friends are outside.

HARRY looks out of the shop window and sees SOPHIE and ROB
walking towards the shop.

HARRY
Cover for me. I need to have a quick
word.

CUT TO:

EXT. THE THREE BROTHERS. DAY 15.

HARRY exits the shop and is confronted by ROB and SOPHIE.

ROB
As you won't come to me, I thought I'd
come to you.

HARRY
I'm not changing my mind Rob.

ROB
I just want to talk.

CUT TO:

EXT. LOCAL PARK. DAY 15.

HARRY, ROB and SOPHIE are in a park, under a shelter.

ROB
Tell me this is a joke.

HARRY
I don't want to do the deal anymore.

ROB
You've lost the plot on this one.

HARRY
It doesn't feel right.

ROB
We worked hard on this.

(CONTINUED)

SOPHIE

If he doesn't want to do the deal, he doesn't want to do it.

ROB

Shut up.

HARRY

There's no need to be like that.

ROB

I don't understand.

HARRY

I have everything I want. And I've no debt. And that feels good. When I lock up my shop at night, it feels good. I own it, 100%. No banks, no loans.

ROB

Come on. A percentage of something that could be worth millions. You'd walk away from that? For a chip shop? *

HARRY

Right now? Yes. I would. I'm with my children. And that's. Rob. You can't put a price on that. We're having fun. I'm having fun. Come back to the shop. Let me cook something for you. We're doing great business. I'm thinking of expanding. *

ROB

That's good Harry. That's very good. I'm very happy for you. If this is success.

HARRY

What is success Rob? What is it? We've both had it. What is it? The profit earnings ratio? The share price? A beautiful car. *

ROB

You tell me Harry. You've had it all.

HARRY

I have. And I can tell you. Success is the joy you feel. That's all it is. Success is the joy you feel. *

ROB

Come on. Lets go.

SOPHIE

I'd rather not.

(CONTINUED)

ROB

Okay. I'm sorry I shouted at you.

SOPHIE

I don't care about that. I just don't want to work for you anymore.

Rob shakes his head and walks off.

ROB

Good luck people!

HARRY

It's the best fish and chips in London!

ROB

Call me when you're ready to go public!

SOPHIE

I just quit my job.

HARRY

I think you did.

SOPHIE

I'm trying to work out whether the feeling of elation is real or not.

HARRY

Bag of chips?

Harry and Sophie move towards each other and kiss. *

SOPHIE

Yes please. *

CUT TO:

HARRY and SOPHIE walk into the shop. JAMES and FAT LAKI are behind the counter. KATIE is taking orders. THEO is doing his homework with MRS PARRINGTON.

HARRY

Every business needs a bookkeeper.

SOPHIE

Hello.

HARRY

You may have to work a few shifts behind the counter.

SOPHIE

Got to learn the business from the inside.

HARRY

People! We're going to build a great business. From today.

SOPHIE

I'm so excited.

HARRY

Give the girl a Three Brothers coat.

FAT LAKI

Yes boss.

HARRY

Good times.

SOPHIE

I think so.

HARRY

One more thing. Katie. Tell Hassan to meet me outside. Laki. Laki - bring that kebab.

CUT TO:

EXT. THE THREE BROTHERS. DAY 15.

HARRY, SOPHIE, JAMES, KATIE, MRS PARRINGTON and FAT LAKI meet HASSAN, MEHMET and a couple of HASSAN's family in the street outside the shop. FAT LAKI is carrying the kebab. JAMES carries the portable stereo.

HARRY

Laki.

FAT LAKI passes the kebab to HARRY. HARRY gives it to HASSAN, who passes it to a family member.

HARRY CONT

Kebab's are off the menu.

HASSAN

You're a good man. Thank you.

We see KATIE and Mehmet hold hands.

HASSAN (CONT'D)

We must celebrate. The Greek way. Yes?
Come on.

HASSAN invites Harry to dance. JAMES hits his portable stereo. We hear the opening bars of Siko Horepse Sirtaki.

(CONTINUED)

HARRY

I really don't know about that.

HASSAN

Come on. Dance! Someone, get some plates. Get everyone.

HARRY

I really can't. And. Actually. You know. I just. I just don't know how to. Not really. It's been such a long time since I danced. Years, in fact. And I'm not very good.

FAT LAKI

Hade re. Just make it up man.

SOPHIE

Come on. I want to learn to. Teach us all to dance.

JAMES

Dad. What are you doing?

HARRY

I'm going to dance. And then I'm going to teach you all!

KATIE

Daddy!

HARRY

It's been such a long time. Too long. But, it's quite amazing how quickly it comes back to you. This. This is. Oh yes! This is what it feels like!

HARRY starts to clap to the music. The others start to clap and form a circle around him. Everyone enjoys the audacity of what HARRY is doing as he starts to dance by himself. People passing by stop to witness the spectacle. HARRY is in the middle, dancing by himself. He grabs SOPHIE and kisses her. The camera pulls back as the party of people clapping come together in a circular farandole which takes over the street.

CUT TO:

THEO is at one of the restaurant tables. He is trading on his laptop. Mrs PARRINGTON comes into the shop.

MRS PARRINGTON

Quick. Theo. Come and see your father. He's making the most delightful fool of himself.

(CONTINUED)

THEO
Okay. Coming.

THEO jumps down and runs out. We pick up the screen of THEO's computer. On it, we see a trading screen with THEO's name, a 'triple A' status trader logo, and a current account balance of £22 million.

FADE TO BLACK.

Titles. Music - A Thought That I Misplaced by the Golden Retrievers.

*
*

THE END