

Double M Films

"PAPADOPOULOS & SONS"

Written by
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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 mousakas - which, I must admit, my wife and I are partial to occasionally. Not one to settle, Harry's made the move into commercial property where he's 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:

6 INT. LONDON HOTEL - SMALL FUNCTION SUITE. DAY 1. 6

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

That's lovely. (Referring to the vase) Now just hold it up a bit for me. Yeah, that's nice. Bunch up a bit.

HARRY

Just look at the camera.

PHOTOGRAPHER

A little bit more. Perfect. Now touch the vase for me, if you don't mind.

(CONTINUED)

KATIE

Touch it? What a perv.

JAMES

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

KATIE

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

HARRY

Shush.

PHOTOGRAPHER

Come on guys. Big smiles. Big smiles
for me.

THEO

Did you really work in a restaurant
Daddy?

HARRY

A long time ago. Touch it.

PHOTOGRAPHER

Guys. This is supposed to be a
celebration. What's the Greek word? Is
it Opa? Opa?

HARRY

Touch the vase.

The family touch the vase and force a smile.

THEO

Cheese!!!

CUT TO:

INT. PAPADOPOULOS MANSION - KITCHEN. EVENING 1.

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. HARRY is reading
congratulatory cards.

HARRY

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

MRS PARRINGTON

I don't know him.

HARRY

Sir Derek? You must remember him. He's
been to the house.

(CONTINUED)

MRS PARRINGTON
They all blur.

KATIE
That's because they're all so dull.

THEO
Weird. Gold doing well. Tech stocks
down.

DAVE enters and hands MRS PARRINGTON some empty mugs.

DAVE
Nice one Mrs P.

MRS PARRINGTON
Oh, thanks Dave. Would you like to
stay for some supper?

DAVE
Oh no. Best not. Got some dinner at
home. That's a nice vase, isn't it?

HARRY
European Entrepreneur of the Year.

DAVE
That's impressive.

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

DAVE
I did mate. It's in the greenhouse.
I got you a Caryopteris and a
Philadelphus.

JAMES
Cheers man. Thank you.

DAVE
See you later.

JAMES
See you tomorrow.

Dave exits.

THEO
Daddy? What did Papadopoulos & Sons
borrow for the property development?

HARRY
About three hundred million.

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 you a nice sponge.

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

THEO
Two, Four, Eight, 16...

HARRY
Alright.

THEO
Thirty two, sixty four, 128..

HARRY
That's enough.

THEO
Something is happening with interbank
lending Daddy!

HARRY
Alright. We'll talk about it tomorrow.

HARRY gets up from the table.

HARRY (CONT'D)
It's going to be a long summer.

HARRY exits.

MRS PARRINGTON
Taking them to a business awards
ceremony is hardly a family day out.
My suggestion was a cottage in Lyme
Regis.

CUT TO:

INT. PAPADOPOULOS MANSION - HALLWAY. EVENING 1.

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

HARRY
Dave? I need to talk to you about
James. It's... Look, you really
should be doing that at the back.

(CONTINUED)

DAVE

Yeah. Sorry.

HARRY

Look. Its. He needs to complete his degree. And this gardening, the horticulture, the plants.

DAVE

Yeah, yeah.

HARRY

It's a huge distraction.

DAVE

I was just helping him out during the holidays.

HARRY

Well, I need him to complete his studies and 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 worked for my company you'd probably be fired.

DAVE

Yeah. 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...

HARRY

Relax.

JAMES

Wa... wa...

(CONTINUED)

HARRY

Calm down.

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

JAMES

Wa.. wa..

HARRY (CONT'D)

You need to learn how to... You really need to learn how to express yourself more calmly.

JAMES

Wanker. (Beat) Wanker.

JAMES exits up the staircase. HARRY watches him.

CUT TO:

9 INT. PAPADOPOULOS MANSION - JAMES' BEDROOM. EVENING 1. 9

HARRY taps on JAMES' door. There is no answer. He walks in.

HARRY

James? Can I come in?

JAMES' room resembles a botanical garden. 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. 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 adaptable to change. Fascinating. Charles Darwin. (Latching onto a random plant) Ah. Look at that. (Beat) And that's...

JAMES answers without looking up from the microscope.

JAMES

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

HARRY

No, I didn't.

JAMES

Dad. I'm not going back to...

(CONTINUED)

HARRY

But it's only a year and 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

Look. Finish your studies. The plants. It's a hobby. Sure. Give yourself options. You may change your mind about the business. You know, there are a lot of creative roles now in business.

JAMES

Like what?

HARRY

Like marketing. Alright. Defer the final year. Take a year out, why not? Fine. But don't quit. Your mother would have said the same.

JAMES

Would she?

HARRY

Well, your mother would probably have said do what you feel was right but I'd argue she was wrong. And then we'd argue. Probably. And she'd win. That was your mother. At least consider deferring.

JAMES thinks about it.

JAMES

Okay. I'll consider deferring.

HARRY

Yeah? Great. Great. So, there you are, 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 rings.

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

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

HARRY (CONT'D)
Hey. Well done. For. You know.

HARRY heads towards the door and just before he exits he gives an emphatic double thumbs up.

HARRY CONT
Closed?

JAMES
Yes please.

CUT TO:

10 **EXT. PAPADOPOULOS MANSION - FRONT DOOR. EVENING 1.** 10

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 people 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 here. 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!

(CONTINUED)

DOOR KNOCKER
Hello there mini boss.

THEO
Who's that man?

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

THEO
Is it a cake sale?

DOOR KNOCKER
Cakes? 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
Cakes? Really.

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. The Progressive People's Cake Shop. With... progressive pricing.

HARRY
That's very good. I know a thing or two about the food business as well.

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
Well, how much for...

DOOR KNOCKER
It's a shammy.

HARRY
Whatever. How much?

DOOR KNOCKER
The shammy. It's a shammy.

HARRY
I'm not going to say that word.

DOOR KNOCKER
Why not?

HARRY
Because it's a silly word and I don't know what it's for and I don't know if you're genuine. And I'll probably never use it.

CUT TO:

11 **INT. PAPADOPOULOS MANSION - KITCHEN. EVENING 1.** 11

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

MRS PARRINGTON
Oh. A shammy.

THEO
Come 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
Panic confusion and chaos. They said it couldn't happen again but today it just did sending shock waves through the world's markets.

HARRY
What's going on?

THEO
Another bank collapse.

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.
(MORE)

(CONTINUED)
11

NEWS REPORTER VO (CONT) (CONT'D)

It comes as a shock but not a surprise.

HARRY's mobile phone rings. He answers.

HARRY

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

THEO

Will this have repercussions on 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 very 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, FAT LAKI and NICHOLAS are walking into the office.

FAT LAKI

They've revalued the property. They're calling in the guarantees. You need to find thirty mil now. Six months to find the rest.

HARRY

And if we don't? What happens?

NICHOLAS

They'll put you and everything you own into administration. Harry. You took out crazy loans. Our business is making feta cheese for God's sake.

HARRY

Nick.

(CONTINUED)

NICHOLAS

You gambled it on a shopping mall.

HARRY

I could do without these comments
right now.

NICHOLAS

I'm the finance director of this
company Harry. You never listened.
Never. It 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? Do you? Two hundred grand.
For a fish.

Nicholas points towards a fish hung across the wall.

HARRY

What do you want me to do Nick?

NICHOLAS

Our business was profitable Harry.
I was going to retire in two years.
I'd like to bring that forward.

HARRY

You're resigning? Now? The accountants
coming in.

NICHOLAS

Sorry Harry. En boro. En boro.

NICHOLAS exits.

HARRY

Nicholas!

NICHOLAS

That's enough. That's enough.

HARRY

Nicholas. Can you believe that?

ROB and SOPHIE, an American, enter.

ROB

Shit, fan and hitting? Hey! Fat Laki!
You know why they call this guy Fat
Laki?

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

SOPHIE

Wow. Congratulations.

(CONTINUED)

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. Really pleased to meet you. Can I just say, I'm a huge fan of Greek food. Especially the cakes. I love Baklava.

HARRY

Great. The ship's going down and we've got 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.

FAT LAKI

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

SOPHIE

Can you sell it?

HARRY

It's not even a building site yet.

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.

ROB

Hey. It's bankruptcy baby. Not disaster.

(CONTINUED)

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. He doesn't get it. So 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 nobody makes pink slop like you do Harry.

SOPHIE

The banks just want a quick sale. They have no interest in running your business.

HARRY

Let's jump on it.

ROB

I'll talk to private equity firms, VCs, angels. The usual suspects. We'll find someone.

SOPHIE

What doesn't break you, makes you.

HARRY

Ah. Therapy. Don't charge me for that, will you? Rob? Don't let her charge me for that.

CUT TO:

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

14

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:

HARRY

And what are we allowed to keep?

RUPERT

Ah, well. According to the asset sheet... let's see. Not very much.

KATIE

Little rats, with their little claws.

MRS PARRINGTON

That is quite unnecessary Katie.

RUPERT

We may as well do this now. That's a nice computer. Oh, don't worry we're not going to, you know, 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..

MRS PARRINGTON

Double your numbers quietly Theo and apologise or I'll confiscate that wretched computer for a week.

THEO

Sorry.

RUPERT

There's no easy way of doing this.

NIGEL

You have impeccable taste, by the way.

MRS PARRINGTON

It's not mine.

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

So. What is legally ours?

(CONTINUED)

RUPERT
Well, the bank will let you keep
£25,000 in cash. And you're each
allowed £1,000 in personal items.

KATIE
My Westwood Gold Label 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
for you.

KATIE
(Whispering) Thank you!

RUPERT
Nigel.

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

RUPERT
Nigel.

HARRY
Right, so 25k cash. And 1000 in
personal items. What else?

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

JAMES
What fish and chip shop?

MRS PARRINGTON
That went years ago.

RUPERT
Well, the bank is unable to seize it
as an asset because of its co-
ownership with a... Spiros
Papadopoulos?

HARRY
Right.

MRS PARRINGTON
Yes, that's his brother. But they
haven't spoken in years.

CUT TO:

18 **INT. PAPADOPOULOS MANSION - DINING ROOM. EVENING 4.** 18

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 so strange. Oh, 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)
Oh. This is so good Mrs P. 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
telly and suddenly I see Papadopoulos
& Sons. On the TV.

THEO
Daddy over leveraged himself.

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

THEO
Please don't eat me.

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

THEO
That's because my Mummy was English.

SPIROS
Ah! I know re! I know. Ah. So! I'm
watching the news and I'm thinking,
what's my baby brother gone and done
now? And just at that moment.
(MORE)

SPIROS (CONT'D)

As I'm thinking that thought, in the same split second, the phone rings. And it's him! I mean, it's gotta be some kind of quantum physics there, no? No? Insane. Insane. (To KATIE) Katie. You're so grown up. I can't believe this. You were like... just a girl. Dumpy and spoilt. Look at you now.

MRS PARRINGTON

She's still a little spoilt.

KATIE

Nanny P!

JAMES

And dumpy.

MRS PARRINGTON

Not so dumpy.

SPIROS

Ah, James. Sweet baby James. When you were three. How old was he? Three or four? We used to play fight. Remember? You loved to fight. Why, you broke my nose. Yeah! Fuck that hurt!

MRS PARRINGTON

Spiros.

SPIROS

Oh. Sorry. (To THEO) Duck! I said duck. (Quacking).

THEO

I know what you said.

SPIROS

Don't tell your father. (Quaking) Harry. Thank you for phoning me. No, seriously. I'm so grateful. There's, you know... I know there's so much that we need to sort out, you and I.

HARRY

Well.

SPIROS

But we should be celebrating. Yeah? 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. You don't have to be drunk to dance!

(CONTINUED)

HARRY

Fantastic. So. Look. We're losing the house and well everything. It's only temporary. I'm in negotiations with a top corporate finance team to buy it back. But 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 want to sell the Three Brothers. We'll split it 50/50. I get enough money pay the rent, pay a few bills off and it's great for you because you get some cash to do whatever it is you want to do.

SPIROS

You can't sell the Three Brothers.

HARRY

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

SPIROS

No, it doesn't feel right.

HARRY

You're loving this.

SPIROS

No Harry. I want to help.

HARRY

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

MRS PARRINGTON

Gentlemen, please. May I suggest we sleep on this? Before it gets out of hand.

SPIROS

Yeah. This is good advice Mrs P.

MRS PARRINGTON

Harry? Harry?

HARRY

Okay. Whatever.

CUT TO:

SPIROS

We have. 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, I'm Papadopoulos & Sons, I'm on supermarket shelves.

KATIE

God. What would I tell my friends?

JAMES

Don't know, maybe the truth?

KATIE

(Mimicking) I don't know, maybe the truth.

JAMES

God. Fuck off.

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 instead of an empty shop. 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. Eh? The Three Brothers is a goldmine. Used to be. Can be again.

HARRY

When did you become so practical?

SPIROS

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

MRS PARRINGTON

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 do painting, decorating, plumbing, electrics, everything.

(CONTINUED)

MRS PARRINGTON
A man who can fix things.

SPIROS
I've got a van.

HARRY
Oh. It's alright everyone. Don't panic. He's got a van.

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

HARRY
You're out of your mind. I know what you're up to. You want to make some money for yourself. That's fine. It's okay. It's okay. At least you're thinking smart these days. But don't involve us in all this.

SPIROS
I want to help.

MRS PARRINGTON
Given the current situation, I think it's worth consideration.

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

MRS PARRINGTON
May I have a private word? Now.

CUT TO:

MRS PARRINGTON
You're behaving like a child.

HARRY
Mrs Parrington, 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.

(CONTINUED)

HARRY

He's unreliable Mrs P. He's irresponsible, he's a talker. He sings. He dances. He plays the bongo drums. He's a waiter. He'll drive us all mad and leave us broke.

MRS PARRINGTON

He seems reformed to me. He doesn't drink anymore. I think he wants to help.

HARRY

Moving back to 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 don't give a fig for your bourgeois snobbery. Look at you. Everything has to be a drama with you Greeks. Show some gumption man.

CUT TO:

22 **EXT. SPIROS' VAN MONTAGE. DAY 6.** 22

Music. 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. 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 hammer with angel wings. The van pulls out of the drive.

23 **EXT. THE THREE BROTHERS. DAY 6.** 23

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.

SPIROS

So many memories.

KATIE

Are we really going to live in that?

(CONTINUED)

THEO

Oh.

JAMES

I'm trying to find something good.

KATIE

And?

JAMES

No. Nothing.

SPIROS

Nonsense. You'll love it! We're going to have a crazy time. We're going to fix this place up. I'm going to teach you how 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:

24 **EXT. THE BOGAZI KEBAB SHOP. DAY 6.**

24

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:

25 **INT. DAY. THE THREE BROTHERS - RESTAURANT AREA. DAY 6.**

25

We are inside The Three Brothers. We hear a jangle of keys and the door opens. The family walk in led by SPIROS. KATIE still carries her designer clothes bags and shoes, JAMES carries some plants, THEO his laptop and HARRY walks in last. It is an old fashioned fish and chip shop that hasn't traded in 30 years.

(CONTINUED)

SPIROS

See. It looks much worse from the outside.

KATIE

It's actually a fish and chip shop.

JAMES

Of course it is you spanner.

KATIE

Daddy. Really?

THEO

What's this?

THEO picks out an old plaque-mounted stuffed fish.

SPIROS

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

SPIROS takes in a deep breath.

SPIROS (CONT'D)

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

Don't worry. Let me show you the rest. We'll make it homely. Furniture, beds, TV. Come on. Let me show you. So... here is the prep room...

The children follow SPIROS through the shop. HARRY is left looking at the place, taking it all in. He takes out his mobile and calls.

CUT TO:

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

SOPHIE

Mortimer Rolf and Jones?

(CONTINUED)

HARRY

Hello. Could I speak to Rob.

SOPHIE

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

HARRY

It's Harry Papadopoulos.

SOPHIE

Oh hi. It's Sophie. We met at your office, the other day.

HARRY

Oh hi. Any news?

SOPHIE

We're lining up interest.

HARRY

Right. Well, I just need to know... I need to know if this is going to work.

SOPHIE

Rest assured. We'll be driving the herd to Abilene.

HARRY

Sorry.

SOPHIE

It's an old American, Mid-West expression. (Beat) Are you okay Mr. Papadopoulos?

HARRY

Yep, all good. Just keep me informed please.

SOPHIE

Of course.

HARRY hangs up. ROB enters.

SOPHIE (CONT'D)

Harry Papadopoulos called. You should call him back.

ROB

Let's go out, yeah. Let's celebrate. Let's find... I don't know... Let's find a... salsa club or something.

SOPHIE

Sorry?

ROB

Daddy just put another pig in da bag. Owch! A new instruction. Wallinghams. 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. Oh thank you very much. God I love an economic downturn. Joking aside though. Five thousand laid off. Sad. Very, very sad. But dear sweet mother of God it was a shit business.

SOPHIE

Happy days.

ROB

Oh yeah. Hallelujah! (He goes to exit) Six?

CUT TO:

27 **INT DAY. THE THREE BROTHERS - RESTAURANT AREA. DAY 6.** 27

HARRY is on the verge of a panic attack. He slowly starts to double numbers.

HARRY

Two, four, eight, sixteen... Two, four, eight...

THEO (O.S.):

Daddy, come at look at this giant mushroom I've found.

HARRY

Coming.

CUT TO:

28 **EXT. THE THREE BROTHERS - ROOF TERRACE. DAY 6.** 28

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

SPIROS

Yeah. Yeah, yeah, yeah. Hey. Remember up here? We used to bring out the tables and chairs with the other Greeks.

(MORE)

(CONTINUED)

SPIROS (CONT'D)

What ever happened to Soula, Pani and Stavro? I loved that crowd. Sometimes there'd be a poker game. Sometimes dancing. We had fun.

THEO

Did my Daddy dance?

SPIROS

Yeah. I taught him. And your mother.

THEO

My Mummy?

SPIROS

Hey. Manga. This is the place where your Mummy and Daddy met.

JAMES

What? Up here?

SPIROS

Yeah. They talked all night. They danced. Yeah, there was a lot of dancing here. Hey. You want me to show you? How about it?

SPIROS clicks his fingers.

HARRY

Spiros please. It's not a holiday. Just show everyone around.

HARRY exits.

SPIROS

What? (To THEO) I'll show you later.
(To JAMES) You alright?

JAMES

Yeah. No, I like the view. I might put some plants up here.

CUT TO:

29 **EXT. THE THREE BROTHERS. DAY 6.**

29

KATIE is outside the shop, having a cigarette. We see Mehmet approach.

MEHMET

Hello.

KATIE

Hi.

MEHMET

Do you have a light?

(CONTINUED)

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)
You want to go out sometime?

KATIE
Yeah, alright.

MEHMET
I'm Mehmet.

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

MEHMET
Yeah. Pretty much. (Looking around)
Yeah. Catch you later.

KATIE
Yeah. Bye.

MEHMET walks back to his shop. KATIE smiles. Music - Athina,
Athina by The Trio Attico . HARRY steps outside the shop. He
looks at KATIE who is still smoking. He stands there for a
moment looking a little lost. He gets into SPIROS' van and
drives away.

CUT TO:

30 **EXT. CITY OF LONDON CEMETERY. DAY 6.** 30

HARRY drives to a cemetery. He parks the van and exits with
flowers. Harry walks through the cemetery. We see his wife's 'In
Loving Memory of Elizabeth Papadopoulos 1962-2001 - Devoted
mother and wife'. He lays down his flowers.

CUT TO:

31 **INT. MORTIMER ROLF & JONES - SOPHIE'S OFFICE. DAY 7.** 31

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.

(CONTINUED)

SOPHIE
Mortimer, Rolf and Jones. Oh hi Dad.
Yeah, I got them. They're beautiful.
Thank you. Alright. Put her on.

ROB enters.

ROB
He's here.

SOPHIE
(Whispering) Right. Just a second. Hi
mom. Thanks for the flowers, they're
lovely. There was nothing wrong with
New York. Yes, you can stay friends
with Matt. And Bill and Susan. Mom,
look, I've got a meeting. I don't
know. Some meeting. Yeah, I promise, I
will. I love you. Okay, bye. Bye.

SOPHIE puts the phone down.

ROB
Parents. Is Matt your...

SOPHIE
Ex.

ROB
Right. A bit of a tosser, yeah?

SOPHIE
I wouldn't say tosser exactly. We
just wanted different things.

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

CUT TO:

32 **INT. MORTIMER, ROLF & JONES - ROB'S OFFICE. DAY 7.** 32

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

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

Leaving me with nothing. I'd do the same thing. I'd be CEO of Papadopoulos & Sons. Get 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. By the way, I'm not actually running a fish and chip shop. Just helping my brother relaunch.

ROB

Sure. Listen, there maybe another way. Came up in conversation with the Norske Velconan Bank. 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

Sure, no choice.

ROB's mobile alarm goes off.

ROB

Okay. Cool. Got to go. Got an 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. For the love of God. Because taking a dump needed an overhaul. Still, somebody's got to bury them. In nomine patre, Spiritu, Sanctu... etc, etc.

SOPHIE

Got to love a downturn.

ROB

Later.

ROB exits. SOPHIE starts to pack her files.

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

But its like a startup. Isn't that the most exciting phase of any venture? Taking a bit of a risk. Developing your products and your services. Learning about your market. Look, some of the largest companies on the planet never make a profit. Like a real profit. It's all accounting tricks and leveraged debt. What I'm trying to say is, does it matter if the business is a small one? As long as it makes a profit and the people who work there are happy?

HARRY

What are you doing working in a place like this?

SOPHIE

This is only temporary. I got divorced recently. Came to London for a fresh start. I'm actually looking into setting up my own business.

HARRY

Well, I'm sorry about that. About the divorce, I mean. Not...

(CONTINUED)

SOPHIE
I've been meaning to ask. Can I
come and visit your shop sometime?

HARRY
There isn't one.

SOPHIE
When it's up and running.

HARRY
It's a chip shop. It's hot. On your
feet all hours. Verbal abuse from
customers on a Friday night.

SOPHIE
I wasn't applying for a job Harry.
Just wanted to stop by.

SOPHIE exits.

CUT TO:

33 **INT. THE THREE BROTHERS - THEO'S BEDROOM. NIGHT 8.** 33

THEO is in bed on his laptop. SPIROS knocks and enters.

SPIROS
It's late. What are you doing little
man?

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

SPIROS
The fundamentals?

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
So, you can see the future? And?

THEO
Same as the past. The pursuit of order
from chaos. I'm done for today.

SPIROS takes the laptop and closes it.

SPIROS

Ah! Theo, Theo, Theo. Guglouthi mou. Kali Nichta. Onira ylica. Sweet dreams.

THEO

Uncle Spiros? You knew my Mummy.

SPIROS

Yes. She was... She was beautiful. And she was very kind to me.

THEO

I wish I had my Mummy sometimes.

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.

KATIE

We can hear everything..

KATIE and JAMES are at the doorway.

JAMES

Don't fall for him Spiros. He's a little tinker.

KATIE

Say the magic release poem!

THEO

No.

JAMES

Actually, say it the magic release poem.

THEO

No...

KATIE/ JAMES

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

(CONTINUED)

KATIE and JAMES tickle THEO who squeals with delight. SPIROS laughs.

CUT TO:

34 INT. THE THREE BROTHERS - LIVING ROOM. NIGHT 8. 34

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
Ah, your kids are something else.

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 (CONT'D)
Don't worry. I'm not too religious.
I'm 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 a fantastic thing. Did
you ever imagine, 30 years ago? Back
here?

HARRY
No.

SPIROS
Remember how excited we felt when we
got this place? It 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
Ah. We'll talk fish after we fix this
place. (Singing) We'll talk fish after
we fix this place. Katie's got some
good thoughts. Says we should keep the
old look. And she had some beautiful
ideas about the uniforms.

HARRY

But then, you know. The potential yield of the Plaza. Papadopoulos Plaza. Fully developed with a thousand year lease. I would have kept the freehold. I'm telling you Spiro. It was good. I'd have been worth a fortune. Worth, I don't know. One billion five. One billion six. One billion six. Big numbers Spiro. Big, big numbers.

SPIROS starts snoring. HARRY puts the ear plugs in and stares out into the darkness.

CUT TO:

35 **EXT. THE THREE BROTHERS. DAY 9.** 35

We are in front of the shop. SPIROS addresses a small gathering of people who have turned up to help in the renovation. 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.

SPIROS

We were children when we came to the UK with nothing. We start again. Fat Laki. The weight you lost is an inspiration. Phil The Till. You've helped many Greeks with your tax friendly till machines. Eh, only two things are certain in life - death and taxes. Unless you're Greek. Then it's only death! (The crowd cheer). Nikos, Kyriaco, Androniki, Loula, Uncle Panikos, Aphrodite, Maria and of course, Father Jimmy. Thank you. Thank you, thank you, thank you.

HARRY

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

SPIROS

He's got three liquor stores in Palmers Green.

HARRY

He always hated me.

HARRY now addresses the small crowd.

(CONTINUED)

HARRY (CONT'D)

People. Hello. Sorry. Hi. I just want you to know this is a temporary situation for the family. I'm currently in negotiations with a top corporate finance team about re-acquiring the assets of Papadopoulos & Sons. That's it.

UNCLE PANIKOS

What did he say?

PHIL THE TILL

He's had some sort of breakdown.

UNCLE PANIKOS

Tragic.

SPIROS

James, music.

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 (CONT'D)

Thank you. I officially announce the renovation of the Three Brothers.

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.

CUT TO:

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 in the van. He's not part of the activity. We see scrubbing, cleaning, fixing. Boards are taken down. Inside we see people painting and the fish fryer cleaned. We see product displays go up. We see SPIROS with manic and crazy enthusiasm. JAMES and KATIE messing around. Finally, 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.

(CONTINUED)

He splashes water on those assembled. They wince as the holy water hits them. The music fades.

CUT TO:

37 **INT. THE THREE BROTHERS - RESTAURANT AREA. EVENING 9.** 37

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

SPIROS
Hade re Laki. Tell us.

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.

THEO
What's he doing?

MRS PARRINGTON
He's assessing the competition.

SPIROS
E belame mas (He's driving us crazy).

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 a quality donner, nicely cooked with all the right combination of herbs. It's beautiful.

SPIROS
It doesn't mean we can't take them on.

FAT LAKI
No. I'm not saying we can't.

MEHMET walks into the shop and freezes.

HARRY
Yes?

MEHMET
Sorry. I... I...

HARRY
What do you want?

(CONTINUED)

MEHMET

That's a lot of Greeks.

Katie grabs her coat.

KATIE

What? We're going out.

MRS PARRINGTON

Not too late.

KATIE exits with MEHMET.

MRS PARRINGTON (CONT'D)

Well, she is 18.

HARRY

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

SPIROS

The entrepreneur has spoken.

HARRY

Hey, it's temporary, but as long as we're here we'll do some business.

CUT TO:

38 **EXT. THE THREE BROTHERS. EVENING 9.** 38

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:

39 **INT. THE THREE BROTHERS - RESTAURANT AREA. EVENING 9.** 39

An egg being broken over chips and fish scraps. SPIROS is cooking. HARRY and JAMES are sitting at a table.

SPIROS

You know, when he was a little boy, he'd come home from school and sit there - just like that.

JAMES

Who was the third b.. brother?

(CONTINUED)

HARRY

Michael. He died in the fire. With our parents, your grandparents, in Cyprus. In the war between the Greeks and Turks.

JAMES

How did you both escape?

HARRY

Spiros climbed down and Michael who was... six?

SPIROS

Yeah.

HARRY

Dropped me down. I was just a baby.

SPIROS

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

JAMES

He probably wanted to save his Mum and Dad.

SPIROS

You know what? I never thought about that. You could be right. Yeah. You are a wise boy James. Your soul is old. Tell me. This has always been a 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.

SPIROS

Yeah.

JAMES

And how old were you?

SPIROS

I was nine.

JAMES

Well, you were only a boy. Like Theo.

HARRY has stopped eating. He looks troubled.

(CONTINUED)

SPIROS
H? Hello? What's wrong with him?
Hey. Don't worry. It's temporary!

HARRY
Excuse me.

HARRY exits.

SPIROS
Did I say something wrong?

CUT TO:

40 INT. THE THREE BROTHERS - LIVING ROOM. NIGHT 9. 40

HARRY is lying on top of his camp bed. JAMES knocks and enters with a cup of tea.

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

JAMES
I got you this. Tea.

HARRY
James. Come here. Sit down. I've let
you and your brother and your sister
down.

JAMES
Dad.

HARRY
I made a promise to your mother that
I'd take care of you.

JAMES
And you're doing that.

HARRY
This is humiliating for you.

JAMES
Dad, we'll get through this. Like... I
don't know. Like King Lear.

HARRY
I don't know the story.

JAMES
Well, King Lear loses everything.
Absolutely everything and he finds
himself in the middle of this storm
with nothing and all his kids h.. h..
hate him. They think he's a prick.

(CONTINUED)

HARRY
What happens to him?

JAMES
Well. He dies.

HARRY
Oh.

JAMES
But it has to end like that because
its a tragedy.

HARRY
I'm sorry about your plants.

JAMES
I can grow new ones.

HARRY
Why didn't you bring more with you?

JAMES
I 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 go and get your plants. Now.
From the house.

JAMES
What? Right now?

HARRY
I'm going to get your plants. 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. 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. We then see him walk off with a box of plants.

CUT TO:

SPIROS, JAMES, KATIE and THEO are making batter. It is late. They are all in their pyjamas. We see beer cans, a vodka bottle and bags of flour. The radio plays Greek music. HARRY enters carrying a cardboard box of plants.

THEO

Daddy!

HARRY

Hello. What's going on?

JAMES

We're making b.. batter.

SPIROS

Uncle Spiros' special mix.

HARRY

That's all I could find.

JAMES

Thank you.

HARRY

It's very late.

SPIROS

I said they could help.

KATIE

It is the holidays.

THEO gets upset.

THEO

Uncle Spiros said I could make beer and vodka batter.

SPIROS

It doesn't sound very good.

HARRY

Hey. You can stay up. It's the holidays. Tomorrow, we'll look through the newspapers and pick out some stocks. How does that grab you?

THEO

Natural resources is a good buy.

KATIE

Hey, wait. Show us your frying skills.

SPIROS
I was telling them how you were born with a timer in your head. How you fried to perfection every time.

HARRY
Not tonight.

JAMES
Come on Dad, show us how to fillet a fish.

KATIE
Go on Daddy.

SPIROS
Yes H. Come on. Show us. Show us. Show us! Show us!

The children join in.

KATIE/ JAMES/ THEO
Show us! Show us!

HARRY
You should really be thinking about bed, all of you. Good night.

SPIROS
Bed?

HARRY exits. SPIROS tastes his batter and is happy.

CUT TO:

43 INT. THE THREE BROTHERS - LIVING ROOM. NIGHT 9. 43

HARRY stares at himself in the mirror. He can hear muffled laughter from the rest of the family.

CUT TO:

44 INT. SPIROS' VAN. DAY 10. 44

HARRY is seated. He is fiddling with his suit and tie. He sees JAMES pushing a wheelbarrow with plants, smoking what looks like a joint. HARRY shakes his head. SPIROS gets in the van.

SPIROS
Alright, that's it. Where we going?

HARRY
City. Get a loan. Get the business back, get the house back. Does this suit look alright?

SPIROS
Yeah. It's a suit.

HARRY

It doesn't. I don't know. It doesn't fit.

As they are about to set off HARRY sees KATIE and MEHMET kissing in the wing mirror.

HARRY CONT

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

SPIROS

Ah. Kids. Come on.

HARRY

In the street?

SPIROS

They're smoking. They're hanging out.

HARRY

Are they? Are they?

SPIROS

What?

HARRY

Are they screwing?

SPIROS

No. They're just kissing.

HARRY

I've got to get out of this place.

SPIROS

Come on. He's a sweet guy.

HARRY

Out! The family is in the gutter.

SPIROS

You're overreacting Harry.

HARRY

The thought of her pregnant. In a kebab shop.

SPIROS

Harry. Don't worry about Katie. She can look after herself.

Spiros starts the van. We see it pull away. Music.

CUT TO:

45 **EXT. INDUSTRIAL ESTATE. DAY 10.**

45

We now see the van driving through London before it pulls into an industrial estate and come to a stop.

CUT TO:

46 **INT. SPIROS' VAN. DAY 10.**

46

SPIROS turns off the engine.

HARRY

What are you doing?

SPIROS

I've got something to say.

HARRY

About Katie? Is she pregnant?

SPIROS

No.

HARRY

Oh God. Have 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. So. 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

What 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. Well, if you don't want to hear we can do it later.

HARRY

No. Now is fine. Now is good.

(CONTINUED)

SPIROS

Just. (Reading note paper and turning over pages) Oxi. Oxi. Skip that. (Beat) I have abused your generosity.

HARRY

I agree with that statement.

SPIROS

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

HARRY

You were reading your list.

SPIROS

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

HARRY

Yeah.

SPIROS

Did you take it?

HARRY

No.

SPIROS

You can tell me now.

HARRY

I didn't steal the shoe. Are you going to read all of that?

SPIROS

I don't have to.

HARRY

Why did it go wrong with us Spiro? 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.

(CONTINUED)

SPIROS

I was jealous of you.

HARRY

You were my brother.

SPIROS

Brothers get jealous.

HARRY

You were more than a brother.

SPIROS

You were my life and then you left.
Gone.

HARRY

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

SPIROS

Harry, you were so fast. You were
like a plane, like a supersonic
jet.

HARRY

But I gave you everything you
wanted. Did I ever once turn you
down? In all the years after I left
the business. Did I? And after it
went bust? But it was never enough.
Every week something new. Writing a
cheque to... I don't know. You had
some weird friends. Who was that
bloke with the pin head? Kept
turning up at the house.

SPIROS

None of my friends anymore.

HARRY

And then drunk at Elizabeth's funeral?
And your big 'tell it as it is'
speech.

SPIROS

I heard about it.

HARRY

That was it for me. For us.

SPIROS

You were right to cut me off.

(CONTINUED)

HARRY
She never had a bad word for you Elizabeth. Always forgave you. And she made me forgive you. Every time.

SPIROS
She did. I always had a way back when she was with us. Elizabeth was so good to me. She was our world. She was our world.

Harry is chocked and is trying to hold it together.

HARRY
I'm sorry, I can't.

SPIROS
It's okay H.

HARRY
I've got to get to this meeting. It's an important meeting.

SPIROS
It's okay to miss her.

HARRY
Oh man. (Silence) Just give me a minute.

CUT TO:

47 **EXT. INDUSTRIAL ESTATE. DAY 10.** 47

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

CUT TO:

48 **INT. MORTIMER, ROLF & JONES - BOARD ROOM. DAY 10.** 48

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

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

LARS
Also, I have to say Harry that I believe there is an intuitive bond between the Greek and the Nordic peoples, yah? And so, maybe the very first vikings were descended from Ancient Greeks, somewhere in the deep mists of time. And so it's so... so Wagnerian, yah?

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. It's going to be worth a fortune.

HARRY

That's not what I had in mind.

SOPHIE

It's an asset breakup.

LARS

Tusk. Tusk, yah? 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.

LARS

Yah. And you know how to squeeze the value Harry.

SOPHIE

That's a break up.

HARRY

Please. I know what it is.

LARS

The pitta bread, the 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)

(CONTINUED)

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 what do 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 development for
free.

LARS

Sure, yeah. But you get 50% of the
same development yah, also for
free.

SOPHIE

What do you want Harry?

HARRY

I want my food business back.

ROB

Guy, guys, guys. Reality check. Harry.
It's not going to happen. Okay? The
best you can hope for is to work with
Lars here and save something.

HARRY

I can't say no.

LARS

Okay. So. Yah. I need to take this to
the board. Take two, three months. But
pish, yah?

SOPHIE

It seems criminal to buy the business
back 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.

(CONTINUED)

LARS

Okay! Harry, we are going to take this to the hoop, yah? Three points! Yah? Three points!

CUT TO:

49 INT. MORTIMER, RALF & JONES - CORRIDOR. DAY 10. 49

HARRY and SOPHIE are walking towards the lifts.

SOPHIE

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

HARRY

I get my life back.

SOPHIE

No. You get a loan for some land.

HARRY

My children get their lives back.

SOPHIE

I'm sorry. This isn't very professional.

HARRY

Do you give all your clients a hard time Sophie?

SOPHIE

No. Just the interesting ones.

HARRY

You got five minutes?

SOPHIE

Yeah. Of course.

HARRY

Just want to talk about the shop and make sure my brother's got the right plan before I go.

SOPHIE

Okay. Let's grab a coffee.

CUT TO:

50 EXT. SOUTH BANK. DAY 10. 50

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

(CONTINUED)

SOPHIE

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

HARRY

Yeah. But not rent because we already own the building.

SOPHIE

Okay. And 30% on labour?

HARRY

Yeah.

SOPHIE

So it's 30/30/30. Classic restaurant model.

HARRY

That's right.

SOPHIE

What are your weaknesses?

HARRY

The price of fish can vary. Dramatically.

SOPHIE

Can you vary the menu?

HARRY

You don't want to complicate it.

SOPHIE

It doesn't have to be complicated Harry. (Beat) What are your fears?

HARRY

My fears? Oh. Just that it just won't work out. That fish and chips has maybe had its day.

SOPHIE

No. Hang on a second. (They stop)
Fish and chips is a British classic. It's much more than just a quick meaningless experience. It's something to be savoured. Just think of the soft, white, cod flakes, gently falling away as your fork pierces the hard, crunchy shell of the golden batter. The rich smells of a fryer's delight. The tangy smack of salt and vinegar on your lips. Hell yeah. I'd pay for that.

(MORE)

(CONTINUED)

SOPHIE (CONT'D)
(HARRY and SOPHIE exchange glances.
They hold a look) We should talk
about... We should talk about
accounting packages.

HARRY
Yes. We should

We see HARRY and SOPHIE walk down South Bank.

CUT TO:

51 EXT. LOCAL PARK. BRIDGE. DAY 10. 51

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

MEHMET
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 even on this bridge.

MEHMET
See. Look where he ended up?

KATIE
So, what's your plan?

MEHMET
Property. Got an eye for it.

KATIE
I'll probably be a pop star one
day.

MEHMET
Cool.

KATIE
Yo, yo, yo! It's time to die... Yo,
yo, blue bottle fly...
(MORE)

KATIE (CONT'D)

You is fat... You is bloated... You is fatally attracted... to my light bulb.

MEHMET

That is well sick!

KATIE

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

MEHMET

Fuck. You're amazing.

MEHMET and KATIE start kissing again.

CUT TO:

52 **INT. THE THREE BROTHERS. DAY 11.** 52

Food preparation montage. Music. Harry is filleting a fish. Fish is being fried. Potatoes are being sliced and fried. Pickled onions are being poured into the European Entrepreneur vase. The shop is being cleaned and the kids mess around. Fish and chips are being prepared.

CUT TO:

53 **EXT. THE THREE BROTHERS. DAY 11.** 53

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

Lovely. Come and try. Fresh fish.
Lovely hot chips. Come and try.
Little boy. Battered inside.
Special chip for you? And one for you.
Fish and chips, come and try.
We batter our own fish.

She serves an elderly English couple. She then serves a Mum holding hands with a child, with another child in a pushchair. A gang of Asian school lads walk by. 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. MRS PARRINGTON offers him some fish and chips.

(CONTINUED)

MRS PARRINGTON (CONT'D)
Sir, have a chip. Have a fish. No.
None for you. Try, come and try.

CUT TO:

54 INT. THE THREE BROTHERS - LIVING ROOM. DAY 11. 54

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

HASSAN
It's not just fish and chips.

SPIROS
There's room for all of us.

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
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
It's not about business. Perhaps you would not be like this if we were Greeks.

HARRY
I'll tell you what. We'll take kebabs off the menu, if you 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

Right. There's no deal.

HASSAN

Is this because he's Turkish? Because he's a Muslim?

HARRY

Oh no. I don't have a problem with that.

SPIROS

Harry's not like that.

HASSAN

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

SPIROS

Yeah. Harry's more like that.

HARRY

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

HASSAN

I have similar aspirations for my son. Spiro, 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. Well, I don't. But more importantly, neither does my son.

HARRY

This is only. 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.

(CONTINUED)

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:

55 INT/EXT. PHOTO STILLS MONTAGE. DAY/NIGHT 12. 55

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. KATIE dangling two fish from her ears as if they are earrings.
2. MRS PARRINGTON behind the counter of the fish bar having a cup of tea.
3. HARRY in his fish and chip shop coat and hat looking miserable behind the counter.
4. JAMES is sitting at one of the tables with half a dozen plants. He is repotting.
5. KATIE and MEHMET outside the shop having a cigarette.
6. PHIL THE TILL juggling potatoes.
7. HARRY on the sofa fast asleep.
8. JIMMY THE PRIEST playing cards with FAT LAKI and PHIL THE TILL. He is showing the photographer his three kings, while the other players look on bemused.
9. HARRY with a tomato ketchup dispenser goofing around.
10. MRS PARRINGTON and JAMES present FAT LAKI with a birthday cake.
11. HARRY and SOPHIE in the shop together having fun.
12. 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.
13. MRS PARRINGTON being embraced by SPIROS outside his van.

(CONTINUED)

14. MRS PARRINGTON and THEO standing outside the shop pointing at something in the sky.

15. KATIE and MEHMET flirting outside the shop.

15. SOPHIE is sitting at a table eating fish and chips with THEO.

16. The entire family behind the counter posing for a shot, as if for a local newspaper.

17. HARRY and SOPHIE sitting outside the shop, smiling.

18. SPIROS looking serious - staring out of the shop window. Unaware.

19. 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:

56 **INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 13.** 56

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

So, here we are.

SPIROS

Here we are.

MRS PARRINGTON

I'm sure it will be good news.

HARRY

If it's good news Spiro, I want you to have the shop. All of it.

THEO

Will we get to visit Uncle Spiros again?

MRS PARRINGTON

Yes, of course we will.

SPIROS

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

MRS PARRINGTON

I expect Uncle Spiros will always find you a holiday job here.

(CONTINUED)

The mobile phone rings. HARRY answers.

HARRY

Hello. Lars. Yeah. I'm just...

HARRY steps away from the table and exits the restaurant area. We watch the family. They do not talk. HARRY comes back.

MRS PARRINGTON

What is it?

THEO

Did you get the loan?

HARRY

Bad news I'm afraid.

KATIE

Really?

HARRY

Yeah. We're going home! We got it!
We're going home.

The family's response is muted.

SPIROS

Congratulations.

HARRY

What's wrong? We're leaving, we're out
of here. We got the loan. We should be
celebrating.

The family are still unmoved.

SPIROS

He's right. It's a good day. You, you
made it. You're a survivor. Sorry.

SPIROS shows some discomfort and starts to get up.

HARRY

What is it with you Spiro? Why can't
you be happy for me? Whenever I have
any kind success you always have to
stamp on it. (Spiros gets up) Where
are you going?

SPIROS

I am happy for you. I am.

HARRY

What is it? What's wrong?

Spiros staggers off.

(CONTINUED)

SPIROS
There is this...

SPIROS collapses onto the floor.

CUT TO:

57 INT. HOSPITAL. DAY 13. 57

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

THEO
He looks dead to me.

MRS PARRINGTON
No, he's not dead. He's sleeping. He's still sleeping.

THEO
Like sleeping beauty?

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

SOPHIE enters. SOPHIE is carrying a cake.

SOPHIE
Sorry. I hope I'm not.

HARRY
No, no. Come in. (Indicating to James to get a chair) James, James. And take the erm... (Referring to cake)

SOPHIE
Yeah, I heard the news and I really wanted to bake something so I made a Greek Easter cake. Don't ask.

HARRY
No. That's really... lovely. Thank you very much. We'll, we'll have some of that. He's in a mild coma apparently and we have to talk to him and play music and... James, put the... turn the music on. (To SPIROS) Hey, wake up. The accountant's here. You've got to wake up.

JAMES plays an Ipod in its dock. We hear the first bars of an inappropriate song.

HARRY (CONT'D)
James!

KATIE
Jesus Christ!

MRS PARRINGTON
Katie!

JAMES
Sorry. It won't turn off.

KATIE
You're such a spanner!

JAMES
Fuck off slag.

MRS PARRINGTON
Katie! James!

THEO
Let me do it!

HARRY
Wait! I can felt something. Katie. Get
the doctor.

KATIE
I don't want to ask.

JAMES
Oh for fuck's sake, I'll go shall I?

James exits and fetches a female doctor.

HARRY
Doctor. I felt something just now. A
gripping movement.

DOCTOR
Anything else?

HARRY
No, just a slight squeeze, is that
a sign?

DOCTOR
It could be a decorticate response.
It's difficult to tell.

HARRY
Right. How long's he going to be like
this?

DOCTOR
He's suffered a heart attack. It's
hard to predict. You should all take a
break. I'm sorry about him.

MRS PARRINGTON
Yeah. Okay. We'll leave you to it.
Come on. We'll just say goodbye to
Uncle Spiros.

The family depart. SOPHIE also goes to leave.

HARRY
Would you mind staying around?

SOPHIE
Of course.

CUT TO:

58 EXT. HOSPITAL. EVENING 13. 58

We see the exterior of St Thomas's Hospital in London, from
the other side of the Thames River.

CUT TO:

59 INT. HOSPITAL. EVENING 13. 59

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.

HARRY
So, he saved me twice. Once in the
fire, and once after the banks. I was
always embarrassed by him, you know.
By his thing that he does. You know,
his... 'thing'. But the thing that he
does. It's a good thing really. These
last few months. This year actually.
This whole year. God. What a year.
What a year. And yet. I've never felt
so alive. I've never felt so engaged.
Why is that? I mean why? I mean, I'm
frying chips.

SOPHIE shrugs with smile.

HARRY (CONT'D)
I love him. I've always loved him. And
I love my children. I love... I love
my life. I love it. Why is that? Why
do I love it now? What was wrong with
it before?

SOPHIE
It's okay. It's okay.

HARRY
It's a crazy, crazy, world. It's up,
it's down. You fight. You win.
(MORE)

(CONTINUED)

HARRY (CONT'D)

You lose. You become exhausted. And then you leave. There's no logic. There's no logic. It's insane. It's insane. The whole thing.

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

HARRY (CONT'D)

No, no, no, no. Spiro.

SOPHIE

I'll get someone.

SOHPIE exits.

HARRY

Spiro mou. Spiro mou.

SPIROS

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

HARRY

When I was a little boy. You cooked for me. Every time I came home. They were good times Spiro. Efharisto.

SPIROS

Itan Kali zoi. A good life. Now you understand. Levendis mou.

SPIROS smiles. He closes his eyes and dies.

CUT TO:

60 **INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 14.** 60

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 starrng 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:

61 **EXT. THE THREE BROTHERS - ROOF TERRACE. DAY 14.** 61

JAMES and HARRY climb up the stairs to the roof terrace. HARRY stops and stares in disbelief. We cut to HARRY's POV and see a beautiful roof garden packed with plants and life.

(CONTINUED)

HARRY
Did you do this?

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

HARRY
Thank you James.

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, that night.

HARRY
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 quite easy to move. But they're also very happy to grow here as well. If we choose to stay.

HARRY looks towards KATIE and THEO.

KATIE
It's whatever you want to do Daddy.
We're all really proud of you.

The family embrace.

CUT TO:

62 **INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 15.** 62

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.

HARRY
Theo mou. Good day at school?

MRS PARRINGTON
Very good day. Impressed the teacher with his ability to solve quadratic equations.

HARRY
That is fantastic.

THEO
Your friends are outside.

HARRY looks out of the shop window.

CUT TO:

63 **EXT. THE THREE BROTHERS. DAY 15.** 63

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:

64 **EXT. LOCAL PARK. DAY 15.** 64

HARRY, ROB and SOPHIE are in a park, sitting on a park bench.

ROB
Tell me this is a joke.

HARRY
I don't want to do the deal.

ROB
Harry, you have seriously lost the
plot on this one.

HARRY
It just doesn't feel right.

ROB
We worked hard on this.

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

ROB
Shut up.

HARRY
Hey. No need for that.

ROB
I don't understand.

HARRY

I've got everything I want. And I've got no debt. And that feels good. When I lock up my shop at night, it feels good. I've got no debts, no loans. I own it 100 per cent.

ROB

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

HARRY

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

ROB

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

HARRY

What is success Rob? What is it? We've both had it. What is it? Is it the share price? Is it the profit earnings ratio? Is it a beautiful car.

ROB

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

HARRY

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

ROB

Come on. Lets go.

SOPHIE

I don't think so.

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.

(CONTINUED)

ROB
Good luck people!

HARRY
Best fish and chips in London!

ROB
Call me when you want to go public!

SOPHIE
I just quit my job.

HARRY
Yep. I think you did.

SOPHIE
I'm just trying to work out what I'm feeling

HARRY
And?

HARRY and SOPHIE kiss.

HARRY (CONT'D)
Bag of chips?

CUT TO:

65 INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 15. 65

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
Ladies and gentlemen, meet our new bookkeeper.

SOPHIE
Hello.

HARRY
You may have to take a few shifts behind the counter.

SOPHIE
Well. Got to learn the business from the inside.

HARRY
Get the girl a Three Brothers coat.

FAT LAKI
Yes boss.

HARRY
We are going to build a great
business, from today.

SOPHIE
I'm so excited.

HARRY
Good times, eh?

SOPHIE
I think so.

HARRY
Katie. Tell Hassan to meet me outside.
Laki, bring that kebab.

CUT TO:

66 **EXT. THE THREE BROTHERS. DAY 15.** 66

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.

HARRY
Hassn. Thank you for coming. 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.

HARRY
No.

HASSAN
Someone get some plates. Get
everyone.

HARRY
No, I can't. I actually can't. I...
I really don't know... I actually
don't know how.

(CONTINUED)

FAT LAKI
Hade re. Just make it up.

SOPHIE
Come on Harry. I want to learn to.
Teach us all how to dance.

HARRY, without thinking starts to dance. George Zambetas
'Siko Horepse' plays.

JAMES
Dad. What are you doing?

HARRY
I think I'm going to dance. And then
I'll teach you all.

KATIE
Go on Daddy!

HARRY
It's been such a long time since I
did this. Amazing how it all comes
back to you. Oh... This is!

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. The camera pulls back as the party of people
clapping come together in a circular farandole which takes over
the street.

CUT TO:

67 **INT. THE THREE BROTHERS - RESTAURANT AREA. DAY 15.** 67

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.

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.

THE END