



JUST ACT NORMAL

BY TOLULA DADA

& JANICE OKOH

EPISODE FIVE

YELLOW SCRIPT

(7th June 2024)

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1 INT. HOSPITAL, CORRIDOR - NIGHT 5

1

TANIKA sits in a chair looking tiny and vulnerable beside WPC LOUISE RUTHERFORD, (38, white, disheveled, bubbly). There are half-eaten snacks on the chair next to them. TANIKA eats from a packet of crisps whilst looking at a picture on the phone WPC LOUISE RUTHERFORD is holding out to her.

The picture shows WPC LOUISE RUTHERFORD covered in foam.

WPC LOUISE RUTHERFORD
What do you think? Honest opinion?

TANIKA
Too desperate.

WPC LOUISE RUTHERFORD
And this?

A picture of WPC LOUISE RUTHERFORD attempting to look coy.

TANIKA
Same.

WPC LOUISE RUTHERFORD
You sure? I mean I was going for intriguing. They love that word. Intriguing. You have no idea how hard it is to get a date when they find out I'm, you know...

TANIKA look at her.

WPC LOUISE RUTHERFORD (CONT'D)
A cop.

TANIKA nods, more to humour the woman.

TIANA (O.S.)
Tanika!

TANIKA turns to see TIANA running down the corridor. TANIKA jumps up. They run towards each other and hug.

TIANA (CONT'D)
You okay?

TANIKA nods but looks worried.

TIANA (CONT'D)
What happened?
(to WPC Louise Rutherford)
You ain't allowed to question a minor.

WPC LOUISE RUTHERFORD
Chill, sistah. Tanika was just helping me out.

WPC LOUISE RUTHERFORD saunters over.

WPC LOUISE RUTHERFORD (CONT'D)
So, wa gowan sister! Or is it Wetin
dey? Wetin dey? I love how that
sounds. Wetin dey!

TIANA looks at her. WPC LOUISE RUTHERFORD flashes her badge.

WPC LOUISE RUTHERFORD (CONT'D)
Anyway. I was hoping for her mum.

TIANA
She's at work.

WPC LOUISE RUTHERFORD checks the time. It's 1.20 AM.

WPC LOUISE RUTHERFORD
What time's she back?

TIANA
Late. Like two pm. Can we go?

WPC LOUISE RUTHERFORD
Yes. Yes. Okay. Go. I'll come check
her tomorrow. See that everything's
kosher cos Gavin Hewson's a known
drug dealer but who says drug
dealers can't have lives, eh?
(slightly loaded)
That they can't be chillin' with
underage black kids whose mum is
suspiciously absent?

TIANA and TANIKA glance at each other.

TIANA
We need to get our bus.

TIANA and TANIKA move off.

WPC LOUISE RUTHERFORD
(calling after them)
Cool. Tomorrow, yeah?

2

INT. HOSPITAL, CORRIDOR - NIGHT 5

2

TIANA and TANIKA head for the exit.

TANIKA
They wouldn't let me see Feelgood.

TIANA
He's fine. They would've said if he
wasn't.

Silence.

TANIKA
That cop was weird.

TIANA
Yeah.

They giggle more from nerves than finding anything funny.

TIANA (CONT'D)
But you didn't tell her nothing?

TANIKA looks guilty. She did.

TANIKA
She asked where I live. I
didn't know what to say.

TIANA
(soothing)
That's okay. That's fine.

On TIANA'S worry.

3 **INT. JACKIE'S FLAT, LIVING ROOM - NIGHT 5** 3

TIANA carries a sleeping TANIKA into the flat.

MUSIC: *Prince - Party Like It's 1999*. TIONNE moonwalks
badly past his exhausted, deadpan-looking SIBLINGS.

TIONNE
If he's been caught with his
stash on him, he's going down.

He stops. Looks at them.

TIONNE (CONT'D)
What? Too soon?

TITLE: WE GO AGAIN (W/T)

4 **INT. JACKIE'S FLAT, BATHROOM - DAY 5** 4

TIANA in a towel looking at herself in the bathroom mirror.
She looks tired.

TIANA
I am good enough. I am good enough.
Black is good. Black is beautiful.
I can be anything I want. I am a
queen.

But does she believe this? She feels so tired and empty.

5 EXT. STREET/OUTSIDE PRIMARY SCHOOL GATES - DAY 5 5

TIANA walks TANIKA to school in silence. Her hair is scraped back into a bun and she's wearing a nude-faced look. Both are lost in their thought.

TIANA and TANIKA reach the gates.

TANIKA

Leave a message on mum's phone when you finish. Let me know how it went.

TIANA nods. Looks nervous. TANIKA takes off her small plastic woven bracelet from her wrist and hands it to TIANA.

TANIKA (CONT'D)

Just in case Naomi ain't enough. You can think of me and channel my energy.

TIANA takes the bracelet, touched by the gesture. She hugs TANIKA.

TANIKA (CONT'D)

You got this.

They disentangle themselves. TIANA watches TANIKA head for the gates. She looks down at the bracelet she's clutching. Her chin lifts. She's gonna do this. She's gonna do it for TANIKA.

6 INT. OFFICE, INTERVIEW ROOM - DAY 5 6

On TIANA'S COLLEGE PORTFOLIO of hair and make-up looks. It sits on a table. WHITE HANDS flick through it. They pause to admire certain IMAGES. The hair is mainly different wigs.

FRANCINE (V.O)

There's some lovely work here...

We go to TIANA who sits opposite two WHITE FEMALE INTERVIEWERS, one of them FRANCINE (Over 50s, immaculate, posh) leads. TIANA is beaming and nodding but we see she's nervously clutching TANIKA'S bracelet.

FRANCINE (CONT'D)

I adore how seamless the wigs look.

TIANA

I spent years doing mine and my mates' hair cos we couldn't afford the shops. I learnt everything from YouTube.

FRANCINE

Thank God for YouTube.

They all laugh, warmly.

FRANCINE (CONT'D)

And Kim Meg'han has given you a glowing reference. I love what you're doing with the faces, contouring to accentuate their natural features.

TIANA

Thank you.

FRANCINE

What made you focus so heavily on wigs? We're seeing a lot more black women embracing their hair's natural versatility. Being more authentic.

TIANA

I love all sorts of hairstyles. But wigs are authentic, too.

FRANCINE

How so?

TIANA

I suppose I'd say what my mum used to say to me. She'd say wigs are a symptom of the racial and inherited racial trauma black women experience. I - and women like me - are authentically living this experience.

FRANCINE

Interesting. And what would Tiana Sutton say?

TIANA reacts a little. "Didn't she just say it?" She tries again.

TIANA

I would say... I would say, I'm a teenager and I love fashion.

This receives friendly smiles but not the chuckle TIANA expected. On TIANA'S hand clutching TANIKA'S bracelet under the table. It's more tense.

FRANCINE

Lupita. Lupita. Actress. Dark. Beautiful face. Beautiful hair. Short. Natural. Lupita...

INTERVIEW 2 gets out her phone and googles.

FRANCINE (CONT'D)
She's beautiful. So beautiful.
Natural. N'-. I really don't want
to mispronounce it.

TIANA
(weary)
Nyong'oo.

INTERVIEWER 2 brings up a picture of Lupita wearing a natural hairstyle.

FRANCINE
Don't you just adore this? Pushes
boundaries. She's such a mouthpiece
for your culture.

TIANA
(irritated)
Yeah, and so's Beyoncé.

FRANCINE
I'm sorry?

TIANA
Beyoncé's a mouthpiece and she
wears a wig.

A beat. She sees their faces glazing over now.

TIANA (CONT'D)
I'm sorry, I didn't mean-. I was
trying to relate it to the black
trauma thing...

FRANCINE
Yes. Yes. I get it.

A long silence.

FRANCINE (CONT'D)
Our clients are unique. Demanding.
Strong opinions. We're looking for
calming, pragmatic personalities.
Well...

FRANCINE looks at INTERVIEWER 2 who makes a note on her pad.

FRANCINE (CONT'D)
Thank you, Tiana. It's a monumental
achievement to get this far. You
should be proud of yourself. If you
could call the next candidate in?

TIANA gets up, gutted. She wants to say more but doesn't know what.

CUT TO:

7 EXT. OFFICE, CAR PARK - DAY 5 7

A dejected TIANA crosses the office carpark.

She hears thumping Amapiano bass coming from a parked car. She glances over, surprised to see SHANICE'S car.

CUT TO:

8 EXT./INT. OFFICE, CAR PARK/SHANICE'S CAR - DAY 5 8

SHANICE in her car, grooving to the beat as she eats plantain chips.

She tips the crumbs from a large bag of plantain chips into her mouth, dancing in her seat.

TAP - TAP - TAP - at the window - SHANICE screams, coughing and spraying plantain crumbs on the dashboard - before seeing TIANA.

SHANICE winds down the driver's window, still choking a bit.

SHANICE

Shit! Fuck! You wanna give me heart failure?

TIANA

Sorry.

They are smiling at each other and then become serious. Looking at each other for several beats.

TIANA (CONT'D)

What you doing here?

SHANICE

You know I've always got your back.

TIANA acknowledges the olive branch.

SHANICE (CONT'D)

So how'd it go?

TIANA gives her a "I fucked up" look.

Heartbroken for her friend, SHANICE steps out of the car and opens the doors of her Countryman. We see she has boxes of plantain chips of assorted flavours.

SHANICE (CONT'D)

Sweet chilli, hot chilli or just plain chilli?

TIANA takes the hot chilli. They sit down in the boot, side by side and munch on the chips.

SHANICE (CONT'D)
Forget them. You don't need them.

TIANA
I do need them. I really do.

SHANICE studies her best friend.

SHANICE
(tentative)
Your mum's gone AWOL again, ain't she?

TIANA nods.

SHANICE (CONT'D)
Why didn't you say nothing?

TIANA
I thought I could hold it together till she came back.

SHANICE digests this. They eat their plantain chips in silence.

SHANICE
You want a lift home?

TIANA fiddles with TANIKA'S bracelet and is reminded of her promise to TANIKA... and her failure...

TIANA
Not just yet.

SHANICE
Okay.

SHANICE puts her arm around TIANA'S shoulders. TIANA rests her head on SHANICE'S shoulder.

9

INT. HOSPITAL, WARD - DAY 5

9

On DR FEELGOOD with two swollen eyes, cracked ribs, cuts on his face, a broken nose and a broken arm.

DR FEELGOOD comes to and is startled by TIONNE'S cold face glaring down at him.

TIONNE
The rest is outside the flat.

DR FEELGOOD clocks his bags on the floor.

DR FEELGOOD
How's Tanika? Is she alright?

TIONNE

Come near us again and I'll shop
you in myself.

TIONNE storms out past IRENE.

IRENE

Trouble in paradise?

DR FEELGOOD doesn't answer.

IRENE (CONT'D)

I didn't bring fruit cos the doctor
I spoke to was talking like you
could only imbibe through a straw.

On a weary DR FEELGOOD as IRENE settles herself in a chair.

IRENE (CONT'D)

The doctor says there's no obvious
swelling on the brain. FYI I'm
telling everyone it was a botched
hit job and you're wanted by the
Albanians.

DR FEELGOOD

I need somewhere to stay.

IRENE

Sorry, I've got some American
bulldog breeders in your room and
the gig's really lucrative. Anyway,
accommodation should be the last
thing on your mind.

DR FEELGOOD looks blank.

IRENE (CONT'D)

You were beaten up whilst in
possession of a stolen car, Gavin.
With your suspended sentence for
intent to supply hanging over you
like the Sword of Damocles, I'd be
putting all my efforts into getting
the stolen car charge dropped
before the cops come and arrest
you.

DR FEELGOOD

Stolen car?

IRENE

Whose car was it?

DR FEELGOOD pales as what IRENE is saying lands. He spots his
phone and clothes on a chair.

DR FEELGOOD
Can you pass me my phone?

IRENE
I can't be an accessory.

DR FEELGOOD
It's right by you.

She sits there.

DR FEELGOOD (CONT'D)
Fucking hell.

IRENE
Language, Gavin.

DR FEELGOOD begins the painstaking hobble and shuffle to get his phone - attached to a drip. He gets his phone and dials.

IRENE (CONT'D)
Hope you ain't calling, Paul. He's never been one to rely on in a crisis.

DR FEELGOOD
It ain't Paul.

On DR FEELGOOD'S phone. We see that it is, indeed, PAUL.

10

INT. JACKIE'S FLAT, CORRIDOR/LIVING ROOM - DAY 5

10

We follow ROME who is filming herself around the house with her phone on a selfie stick. She is made up and looks glam for her followers.

ROME
So, guys, I'm kicking back with someone you might know...

We enter the living room to find TIONNE working out topless. It's not really him but he's performing for the camera and looks happy. The CHICKEN is on the chair.

ROME (CONT'D)
(conspiratorial)
Check out those abs, guys.

She captures them both in the frame.

ROME (CONT'D)
(to camera)
Okay, I know what you're thinking... He looks familiar... And you're right. It's Chicken Boy... and we're official!!!!
(MORE)

ROME (CONT'D)
Yeah, he's gotta keep ripped cos he was out yesterday and my mans was getting, like, mobbed.

TIONNE
It weren't really mobbed.

ROME
(to camera)
He's so humble.

She puts the camera on the CHICKEN.

ROME (CONT'D)
And here she is... our little baby... Isn't she so -

ROME goes to pet her. The CHICKEN hisses violently at her and flaps its wings. ROME screams, recoils, and drops the camera. TIONNE rushes to her aid, puts his arm around her.

TIONNE
You okay?

ROME
That Chicken's possessed!

TIONNE looks uncomfortable.

ROME (CONT'D)
I know you love it but I've got a sense for these things. I think -

There's a knock on the door. TIONNE hurriedly puts his vest on as ROME goes to answer. TIONNE picks up the CHICKEN, nuzzles it, then remembers that they've got to lay low. As he turns-

TIONNE
Rome-

It's too late. WPC LOUISE RUTHERFORD is inside the flat and she's watching him. Shit.

JUMP CUT TO:

11 **INT. JACKIE'S FLAT, LIVING ROOM - DAY 5**

11

TIONNE and ROME sit opposite WPC LOUISE RUTHERFORD as she goes through her notepad.

WPC LOUISE RUTHERFORD
So what you're saying is that your mum came back from work, threw Gavin Hewson out and then went back to work and left you two here home alone.

TIONNE

Yes.

ROME looks uncomfortable because TIONNE told her JACKIE was in France.

WPC LOUISE RUTHERFORD

Okay, so your sister said she'd be here for two and you know I'm down with the African time so-

(MORE)

WPC LOUISE RUTHERFORD (CONT'D)
I can just chill, shoot the breeze.
Know what I'm saying?

TIONNE
She won't be back now cos she's
already been back.

WPC LOUISE RUTHERFORD
I'm still happy just chillin. Ain't
got much on anyway. Yeah, if my day
carries on like this I'll be able
to hit the clubs early. Shake my
booty.

TIONNE and ROME look at each other like she's nuts.

WPC LOUISE RUTHERFORD (CONT'D)
No school today?

TIONNE
We're revising.

WPC LOUISE RUTHERFORD
That's what we called it in my day,
too.

(to ROME)
I know it's hard in the throw of
things but always play safe, yeah?

ROME looks at TIONNE in shock. Who is this woman?

WPC LOUISE RUTHERFORD (CONT'D)
Do you mind if I have a look
around?

WPC LOUISE RUTHERFORD gets up and looks around.

WPC LOUISE RUTHERFORD (CONT'D)
(to Tionne)
Where were you last night?

TIONNE
What?

WPC LOUISE RUTHERFORD
Calm yourself bruv. This isn't me.
I ain't saying it. I know all
brothers don't look alike, but I
have to ask cos a witness has said
they saw someone fitting your
description running away from the
scene.

TIONNE

What do you mean fitting my description?

ROME

She's profiling you, babe.

WPC LOUISE RUTHERFORD

No, no, that's not what I'm doing.

TIONNE

It weren't me.

WPC LOUISE RUTHERFORD

Okay. Cool. I believe you. I'm on your side. It's just with you and your sisters only recently living with a known drug dealer you got to cover all bases. You get what I'm saying? I want to make sure you're all safe. What type of police officer would I be if I didn't do that?

TIONNE

Yeah, okay. I know.

WPC LOUISE RUTHERFORD

I mean I'm not the one suggesting that it was you who beat up Gavin, stole his drugs whilst your kid sister kept lookout in the car and then threw him out of this house.

TIONNE

What?

ROME

Oh my days!

TIONNE looks bewildered as an outraged ROME begins filming.

ROME (CONT'D)

Guys, you will not believe what's happening to Chicken Boy. He is being racially profiled in his own home... It's, like, no joke...

(to WPC Louise Rutherford)

Excuse me? But do you know who this is?

WPC LOUISE RUTHERFORD

Can you stop filming?

ROME

It's Chicken Boy. He's like a superhero.

WPC LOUISE RUTHERFORD

Or is that a disguise?

Out of the corner of her eye WPC LOUISE RUTHERFORD see TIONNE stand up in frustration. She whips out her taser in self defence.

WPC LOUISE RUTHERFORD (CONT'D)

Taser! Taser! Taser!

TIONNE holds his hands up in confusion. WPC LOUISE RUTHERFORD comes to her senses as it dawns on her what she's just done. She puts her taser away.

A long silence. ROME continues filming.

WPC LOUISE RUTHERFORD (CONT'D)

Chill! Chill! Nothing happened.
Nothing happened. What just happened here was completely within my rights...

(to Rome)

Can you stop filming?

ROME stops filming as WPC LOUISE RUTHERFORD pulls herself together.

WPC LOUISE RUTHERFORD (CONT'D)

Because something's going on here and it's my job to protect you kids... and myself in the process.

She waits for them to tell her.

WPC LOUISE RUTHERFORD (CONT'D)

Okay. That's how it be. If your mum doesn't get in touch by this evening, I'll have to contact social services and put you and your sister in emergency care.

(to Rome, re phone)

You better delete that.

ROME

(lying)

It's done.

WPC LOUISE RUTHERFORD hesitates, not sure whether to believe her.

WPC LOUISE RUTHERFORD

(to Tionne)

She better call me.

WPC LOUISE RUTHERFORD leaves her card on the table and leaves.

On a shocked TIONNE digesting all that just happened.

ROME

(excited)

Oh my God, T. This is it! This is going to go viral. This is going to be big!

TIONNE looks at her, numb as ROME checks the footage.

TIONNE

What?

ROME

Babe, this is so gonna launch our brand.

TIONNE

I need you to get out.

ROME

What?

TIONNE

(shouting)

Just get the fuck out!

TIONNE heads for his room. ROME stands there in complete shock at being shouted at and not knowing what's going on.

12

INT. PRIMARY SCHOOL, ASSEMBLY HALL - DAY 5

12

On a BANNER - SUMMER TALENT SHOW - at the top of the school stage.

Various KIDS rehearse their acts for the school talent show. A MAGICIAN, GYMNASTS, a KID sings scales really badly. A young BOY and GIRL are playing instruments. A bunch of CHEERLEADERS doing their routine. It's noisy. A cacophony of talent and dross. DISNEY and KIMONE look strong.

MS JENKINS and MRS KITLEY patrol separately.

We go to TANIKA who is trying to remember bits of what MS JENKINS showed her yesterday. DISNEY and KIMONE are smirking.

As MS JENKINS nears TANIKA...

TANIKA

Ms Jenkins. When are you going to teach me your cool moves?

An uncomfortable MS JENKINS glances over to MRS KITLEY who is watching from afar.

MS JENKINS

Listen, Tanika, after much thought, I realise it's not fair on the other children coaching you. I was swayed by your arguments, I'll admit, but you're doing pretty well on your own and you're so talented...

TANIKA

Why are you being like this?

MS JENKINS

I'm not being like anything.

TANIKA

You are. Why don't you like me anymore?

She can see that MRS KITLEY is concerned and is making her way over.

MS JENKINS

I do like you but I don't want to interfere... You're a very special girl.

TANIKA

I don't want to be special. You said you'd love to have a daughter like me. That's what you said.

MS JENKINS

And I would -

TANIKA

So why are you being so mean?

MS JENKINS

Because I'm your teacher. I am not your mother. You already have a mother. You have a mother.

They stare at each other, both looking like they're about to burst into tears.

TANIKA'S heart goes out to MS JENKINS. She reaches out as if to take her hand, to console her.

MRS KITLEY

(approaching)

Is anything the matter?

TANIKA'S hand drops.

MS JENKINS

(to Tanika)

I'm sorry.

MS JENKINS runs out of the hall in tears. MRS KITLEY is confused by this but is the consummate, cold-hearted teaching professional.

MRS KITLEY

(to Tanika)

Carry on.

TANIKA makes up some half-hearted moves, her concerned gaze glued to the assembly hall door.

12A INT. PRIMARY SCHOOL, STAFF TOILETS - DAY 5 12A

MS JENKINS sitting on a toilet, finally unleashing her grief and sobbing her heart out.

13

INT. SHANICE'S HOUSE, SHANICE'S BEDROOM - DAY 5

13

It is a luxury teenage bedroom. Wall-to-wall wardrobes. En suite. SHANICE has clothes hanging outside the wardrobes still with the name tags on them. There are several wigs on wig heads on the dresser.

TIANA and SHANICE are lying in her double bed engrossed in conversation with rum and cokes in hand.

SHANICE

Okay, okay, so it's a mash-up of Ashley Walters and Idris Elba. Like Idris's look... You know like how he pins you down with them eyes and you're like all helpless and like - heyyy... And Ashley's like all intensified. Oh, and them big, kissable lips!

TIANA

Why you, like, contemplating grandads?

SHANICE

Why you calling them grandads? They ain't grandads.

SHANICE'S phone pings. She looks at it.

SHANICE (CONT'D)

(excited)

No fucking way! It's the director from the video shoot.

TIANA

Shut the fuck up!

SHANICE

(re: herself)

What man can resist all of dis!

TIANA and SHANICE laugh together.

SHANICE (CONT'D)

Okay, so who's your dream guy? And Jamie Hutchinson don't count cos he's like, real.

TIANA

Jamie Hutchinson ain't even in the line up.

SHANICE

Hold on. Rewind. What?

TIANA

It's over. It didn't even start.

SHANICE

Hello? What happened to your date?

TIANA

Nothing happened.

SHANICE

I knew mans was no good.
Hanging about all the time like
some Romeo of Venice.

(MORE)

SHANICE (CONT'D)
Who does that? And the I-got-no-
game lines. "Why can't you let
someone be nice to you?"

TIANA
It's fine, Shanice. I'm fine. It
weren't him it was me. I dunno.
Maybe I just had too much on.

SHANICE contemplates this.

SHANICE
How long's Jackie been away for?

TIANA
Three weeks.

SHANICE
Did she say anything before she
went?

TIANA struggles to find a response.

SHANICE (CONT'D)
She'll come back. She always does.

This hurts TIANA but she can't say anything.

SHANICE (CONT'D)
What you need is a break from
everything. A night out.

TIANA
I can't.

SHANICE
When did we last go out? It was,
like, forever ago.

SHANICE gets up. Grabs a brand-new wig from its packet.

SHANICE (CONT'D)
Peruvian virgin.

TIANA
Please don't degrade yourself with
bribery, fam.

She puts it on.

SHANICE
You can do me up. I know you want
to. Just feel it. FEEL.

She runs TIANA'S hands along the length of it. SHANICE flicks
it several times.

SHANICE (CONT'D)
Yeah? Yeah?

TIANA
Okay.

SHANICE
Heyyy!
(dancing)
We goin'! We goin'! We goin'! We
goin'!

SHANICE does a twerk at the end which has TIANA in hysterics.

TIANA
There's something seriously wrong
with you. I mean seriously.

TIANA reaches for her phone but SHANICE gets to it before her
as she knows what her friend's gonna do.

SHANICE
You are having a break. No more
worrying. Let Tionne be in charge.

SHANICE puts the phone in her bag. Then resumes twerking.
TIANA laughs and joins in the twerk.

14 **OMITTED** 14

15 **INT. PRIMARY SCHOOL, ENTRANCE VIEWPOINT - DAY 5** 15

MS JENKINS, puffy and swollen from crying. She catches sight
of TANIKA outside the school gates cutting a lonesome figure
as she waits to be picked up. Eventually, TANIKA walks off.

MS JENKINS holds herself back. She's not going to interfere.

16 **EXT. THE ESTATE, BALCONY - DAY 5** 16

TANIKA trudges up the stairs, and passes DR FEELGOOD'S stuff.
The odd RESIDENT sifting through it. On TANIKA'S confusion.

17 **OMITTED** 17

18 INT. JACKIE'S FLAT, TIONNE'S BEDROOM - DAY 5

18

She bursts in and finds TIONNE sitting on the bed with the CHICKEN, he's still agitated about the police visit.

TANIKA
Why's Feelgood's stuff outside?

TIONNE
Cos he don't live here no more.

TANIKA
Does Tiana know you've done this?
Has she called?

TIONNE doesn't respond.

TANIKA (CONT'D)
T, why ain't she called?

TIONNE
Maybe cos you ask too many
questions.

TANIKA
I'm serious, T.

TIONNE
Just leave me alone.

TANIKA doesn't know whether to believe him.

TANIKA
Did that weird cop come?

TIONNE
I said leave me alone, T.

TANIKA looks at his plastered feet and is concerned.

TANIKA
In the real house, you're gonna
have like an observatory in the
garden - no it's like on top of the
roof.

She waits for TIONNE to continue. He doesn't.

TANIKA (CONT'D)
Yeah, it's gonna be sick. In the
real house... T, in the real
house...

TIONNE

When are you gonna grow up and stop believing in this bullshit? Just leave me the fuck alone!

TIONNE gets up and shuts the door in TANIKA'S face.

19 OMITTED 19

20 INT. MS JENKINS'S HOUSE, LIVING ROOM - DAY 5 20

MS JENKINS is lying on the sofa. The TV is on but she's not really watching.

TOM enters. He's suited. Back from a day's work.

TOM

Hey. Good day?

MS JENKINS

It was okay.

TOM

Just okay?

MS JENKINS

It was fine.

TOM

Anything you want to talk about?

MS JENKINS

Not really. I'm just, you know, tired.

He watches his wife for a few beats. He sits down. Puts a travel brochure down on the coffee table. MS JENKINS picks it up and looks at it.

MS JENKINS (CONT'D)

Nice?

TOM

Three weeks. A coach. We take our bikes. We follow the route of the Tour De France. Drink wine, stuff ourselves with French food, see some spectacular views... We need a break.

MS JENKINS

Okay.

He looks at her, surprised it's that easy.

MS JENKINS (CONT'D)

Okay.

TOM

(relieved)

Thank God, cos I've booked the tickets.

She smiles at him. She examines the brochure.

MS JENKINS

(warming to it)

It looks fantastic.

TOM

We're gonna get through this.

They hold each other's gazes. There's love there. There's still hope for them.

21 **INT. HOSPITAL, CORRIDOR - DAY 5**

21

PAUL wheels an empty wheelchair up the corridor. He smiles at the NURSE who is sitting at the STATION.

PAUL

I'm here to see Gavin Hewson.

NURSE

It's family only.

PAUL

He's my brother.

22 **INT. HOSPITAL, WARD - DAY 5**

22

PAUL pulls back the curtains to be momentarily blinded by a full view of DR FEELGOOD'S bum as he collects his things. DR FEELGOOD stays with his back and bum exposed to PAUL as he speaks.

DR FEELGOOD

(grumpy, in pain)

You took your time.

PAUL navigates his way in covering his eyes.

CUT TO:

23 INT. HOSPITAL, CORRIDOR - DAY 5 23

PAUL wheels DR FEELGOOD past the NURSE'S station.

PAUL
(to Nurse)
Just taking him for a smoke.

The NURSE looks at them, noticing the conspicuous carrier bag stuffed with DR FEELGOOD'S clothes on and crutches on his lap. She picks up the phone and WPC LOUISE RUTHERFORD'S card as they go out.

24 INT. JACKIE'S FLAT, LIVING ROOM/CORRIDOR - DAY 5 24

On an internet video of someone tap dancing to Fred Astaire - *Puttin' On the Ritz*. TANIKA, who is now in her ballet outfit, is listlessly copying the moves. She gives up, sinks back into DR FEELGOOD'S chair.

The front door opens. TANIKA pauses, nervously waiting to see who it is. It's ROME. She deflates.

TANIKA
Oh, it's you.

ROME
Hey.

TANIKA
How come you got a key?

ROME
Tionne gave it me. Is he okay?

TANIKA
Depends what you mean by okay.

ROME
(re: outfit)
You look cute.

TANIKA
Thanks.

ROME lingers, as if she's got something on her mind. We follow her down the corridor to TIONNE'S bedroom door. ROME tries to speak to TIONNE through it. We intercut between her and a non-responsive TIONNE who is in his room.

ROME
Tionne? Will you let me in? Tionne?
I'm sorry. You know, about how that stupid cop treated you. I was one hundred and ten per cent unsupportive. But you can't let her stop us building our brand.

(MORE)

ROME (CONT'D)

We gotta show them we're better than them, babe. We can't let them win.

ROME returns to the living room. She looks upset.

TANIKA

He ain't speaking to me either. Just speaks to that Chicken. I hate that Chicken.

ROME thinks about this.

ROME

Maybe we need to speak to your mum? She's in Spain, right?

TANIKA

(cagey)
Yeah.

On ROME, as TANIKA confirms the suspected lie.

25

EXT./INT. STREET/PAUL'S VAN - DAY 5

25

On DR FEELGOOD'S arm. PAUL'S hands undoing the nozzle of the cannula and injecting ketamine into it. DR FEELGOOD is still in his hospital gown. He's in a lot of pain.

DR FEELGOOD

Where did you get the k from?

PAUL

New contact. Doctor. Works in the hospital. Nephrology. He's fucking always high on it.

(a beat, a little cagey)
Did you see who did it?

DR FEELGOOD

No.

PAUL looks relieved.

PAUL

You think it was a set-up?

DR FEELGOOD

Seems a bit of a coincidence, otherwise.

PAUL lights up a spliff, has a toke, passes it to DR FEELGOOD.

PAUL

You think those kids will let you back in?

DR FEELGOOD
Dunno. But they need me. They got
no one else.

DR FEELGOOD sees RORY pulling up outside his flat in the
Subaru.

DR FEELGOOD (CONT'D)
It's showtime.

PAUL helps DR FEELGOOD, who is using crutches, out of the van
and into the street and stands him in front of the Subaru.

26

EXT./INT. STREET/SUBARU - DAY 5

26

On DR FEELGOOD'S POV: RORY in the front seat. RORY faces DR
FEELGOOD with steel in his eye through the windscreen.

DR FEELGOOD is a little unsettled by this new RORY.

DR FEELGOOD
Call the police and tell them to
drop the charges.

RORY
This has nothing to do with me,
Feelgood. I never reported the car
stolen. I believe it was you who
got yourself arrested.

DR FEELGOOD
Call them.

PAUL climbs into the back seat. RORY gives him a cursory
glance, sighs and addresses DR FEELGOOD.

RORY
Do you really think that's wise?
Theft *and* assault?

DR FEELGOOD
I ain't the one doing the assault.

RORY
An accessory then. Honestly,
Feelgood, no one's intimidated.
I've got the police on speed dial.
They were really helpful, actually.
Said to call them if -

PAUL produces a syringe of ketamine in either hand and
injects RORY in the neck.

DR FEELGOOD/RORY
What the fuck?

RORY clasps the injection site.

PAUL
I'm sorry! These self-entitled
pricks always trigger me.

DR FEELGOOD
How much did you fucking give him?

RORY manages to get out of the car but collapses onto his
knees and then onto his front and begins to drag himself
forward.

PAUL
I don't know. I couldn't think!
It's his voice. And his face. It's
all of it actually.

DR FEELGOOD
Okay. One question. How is he going
to call the fucking police?

PAUL looks blank as RORY comes to a stop and passes out at DR
FEELGOOD'S feet.

27

INT. SHANICE'S HOUSE, SHANICE'S BEDROOM - DAY 5

27

TIANA and SHANICE are in silk robes. SHANICE wears a wig cap.
TIANA draws unlikely facial contour lines in colours that
don't quite match SHANICE'S skin tone, which are then blended
to a flawless finish.

SHANICE still in her silk robe, runs in with a bottle of
Prosecco and glasses as TIANA expertly contours her own face
in the mirror.

TIANA and SHANICE trying on a series of outfits, dancing and
drinking before settling on figure-hugging clothes.

TIANA helps SHANICE try on several different wigs, laughing
and joking as they do so. SHANICE flicks the hair gleefully.

As SHANICE admires herself in the mirror, and TIANA fluffs
the wig on her head, she spots the braided ponytail hanging
in the distance.

SHANICE
(pointing to the braid)
No, no, no. That.

TIANA and SHANICE lock eyes in agreement. TIANA knows exactly
what to do.

28

INT. PLAYERS - DAY 5

28

TIANA and SHANICE, LISA and ALIYAH (SA) enter a sea of WHITE
PEOPLE dancing rhythmically and tribally to the music.

TIANA
(to Shanice)
Are we in a white club, fam, or am
I hallucinating?

LISA and ALIYAH (SA) who are dressed to the nines descend on them. The four girls scream their delight at seeing each other.

TIANA (CONT'D)

What the fuck these two bitches doing here!?

SHANICE

Like I got a clue what's going down on a weeknight. I asked Lisa.

LISA

(excited)

Players is like the biggest kept secret in town.

TIANA locks eyes with the JAMIE who is at the front of the club playing on a platform looking hot with a gaggle of REVELERS dancing in front of him, like he is a demi-god.

TIANA'S heart stops.

SHANICE

Is that Jamie Hutchinson?

TIANA

Yeah.

SHANICE

I got you, girl. You know I'm a yellow belt in karate.

TIANA

You were seven, Shanice.

SHANICE

Those lessons are ingrained in you for life. Hold up, is this white bredda eye fucking you?

TIANA

He is not eye fucking me.

SHANICE

He is so eye fucking you!

TIANA continues to stare at JAMIE. A HOT CHICK at the front of the REVELERS signals to JAMIE. He bends down to speak to her, breaking eye contact.

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

It's the universe speaking, fam.

On TIANA not knowing what to think but then the music switches up. TIANA and SHANICE stare at each other.

TIANA/SHANICE
This is a TUNE!!!

And they head into the CROWD dancing.

29 **EXT./INT. STREET/PAUL'S VAN - DAY 5** 29

It's parked up. DR FEELGOOD, PAUL and RORY sit in the back. DR FEELGOOD slaps RORY awake. RORY reacts. Jumps away.

RORY
Get off me! Get off!

PAUL wrestles him down. DR FEELGOOD has RORY'S phone and presses the number for the police, which is on speed dial. And thrusts RORY'S phone in his face.

RORY screams.

RORY (CONT'D)
Get it off me!

DR FEELGOOD and PAUL are stunned.

RORY (CONT'D)
Can't you see them? Rats the size
of small children.

RORY starts screaming again, tries to escape. PAUL tussles with him and wrestles him down. Gags him.

DR FEELGOOD rolls his eyes.

30 **INT. PLAYERS, DANCEFLOOR - DAY 5** 30

TIANA, SHANICE, LISA and ALIYAH (SA) dancing hard and sweating.

The four of them downing shots at the crowded bar.

Then they're dancing again, with SHANICE coming through the CROWD with more shots. They take another and dance with their empty shot glasses in the air.

We close in on TIANA who is lost in the music.

31 **INT. PLAYERS, BAR - DAY 5** 31

TIANA queues for a drink. She's buzzing from the booze and the escape and the atmosphere.

JAMIE (O.S)
Think you're the one stalking me
now.

TIANA'S heart leaps as she turns to face him.

TIANA
(awkward)
My friends brought me here. I
wouldn't have come- [otherwise].

JAMIE
I'm joking.

TIANA
It's lit though.

JAMIE
Thanks.

It's awkward but they can't stop looking at each other and
looking away.

JAMIE (CONT'D) TIANA
What are you drinking? You taking a break?

JAMIE pauses to let her speak first.

TIANA (CONT'D)
I'm buying for me and my mate.

JAMIE
That's fine. Shanice, yeah?

TIANA
Yeah.

He waits for her response for the drink. A beat before she
gets it.

TIANA (CONT'D)
Two shots. Thanks.

JAMIE signals to the bar staff.

JAMIE
And yes. I'm taking a break.

TIANA and JAMIE look at each other. It's clear that he's
taking a break to speak to her. TIANA clocks the WHITE WOMEN
who are thirsty for JAMIE and are giving her daggers.

BARMAN
Jamie, what would you like?

JAMIE turns to speak to the BARMAN just as the music
switches. REVELERS pour onto the floor and dance the steps in
sync and with a stereotypical black dance attitude.

SHANICE
(approaching, bemused)
This is mad!

TIANA laughs and follows SHANICE into the CROWD. They join in laughing with LISA and ALIYAH. JAMIE soon comes over and hands TIANA and SHANICE their shots. All three down them and join in on the dancing. JAMIE is very good, too.

The music changes and everyone breaks up and dances. TIANA and JAMIE find themselves rammed up close together. It's suddenly hot and steamy as they move together. They come to a standstill and kiss as everyone dances around them.

32

EXT./INT. STREET/PAUL'S VAN - DAY 5

32

On RORY, bound and gagged. DR FEELGOOD is half asleep. PAUL is dosing at the wheel. DR FEELGOOD gets up and ungags RORY.

RORY
I have no hands and feet. Why can't
I feel my hands and feet?

PAUL
It's the drugs.

RORY nods.

RORY
I want a hug.

DR FEELGOOD glares at PAUL. PAUL hugs RORY.

RORY (CONT'D)
That's nice.

DR FEELGOOD glares at PAUL again. PAUL glares back, not comfortable with the situation. The penny drops.

PAUL
Oh. Okay. Right. Rory, I want you
to do something. Can you do that?

RORY
Yes, mother.

PAUL
Will you call the police and tell
them you made a little mistake and
your car was not stolen?

RORY clocks some secateurs in PAUL'S van.

RORY nods.

DR FEELGOOD
What's the passcode?

RORY
1984. Great movie. Classic.
(to Paul)
Can you rock me?

DR FEELGOOD presses the number that's in RORY'S phone. PAUL starts to rock RORY.

RORY (CONT'D)
Don't stop.

POLICE OPERATOR
Hello? Waltham Police Station. How may I help?

DR FEELGOOD puts the phone to RORY ear.

RORY
Hey.

PAUL
(covering phone)
Rory, can you say Gavin Hewson did not steal my car? It was a mistake. Can you do that?

RORY nods.

They put him on the phone. DR FEELGOOD and PAUL wait with bated breath.

RORY
Gavin Hewson did not steal my car. The Subaru. It was a mistake. Can you do that?

POLICE OPERATOR
Who's speaking?

RORY
Rory Griffin.

DR FEELGOOD hangs up.

DR FEELGOOD
Fuck yes!

We go to RORY who eyes the shard of glass.

TIANA, SHANICE, LISA and ALIYAH (SA) pile into the bathroom and queue for the toilets and check their faces in the mirror.

A WHITE GIRL comes out of a cubicle and washes her hands. A REVELLER goes in.

LISA
Why didn't no one tell me my
eyelash was hanging off? You think
that guy noticed?

SHANICE/TIANA/ALIYAH
Yeah.

They all laugh.

WHITE GIRL
(to Tiana and Shanice)
You two are stunning.
(to Tiana)
Your hair's gorgeous!

She reaches out to touch it. TIANA freezes.

TIANA
OMG, this girl ain't about to touch
me.

The WHITE GIRL freezes mid-touch and looks at TIANA, SHANICE,
LISA and ALIYAH who are staring back at her in frozen
hostility. The WHITE GIRL drops her hand, as she leaves -

WHITE GIRL
(turning hostile)
I was just trying to be nice.

Once she's gone, TIANA, LISA, ALIYAH and SHANICE resume where
they left off touching-up their faces etc. As if the incident
never happened. ALIYAH sprays some perfume on herself.

SHANICE
(to Aliyah)
I love that perfume for you.

ALIYAH
Thank you.

SHANICE gets out two phones, hands TIANA her phone and looks
at her own. She reads a text and is delighted.

SHANICE
No fucking way!

LISA/ALIYAH/TIANA
What?

SHANICE
You never guess who texted? The
director from the video shoot!

TIANA
Shut the fuck up!

SHANICE
(re: herself)
What man can resist all of dis!
You're gonna do the dutty, I'm
contemplating doing the dutty. Did
I promise you a banging night, or
did I promise you a banging night?

TIANA
(looking embarrassed)
Hold on. Hold on. We are not doing
the dutty!

SHANICE
You are so gonna do the dutty!

LISA
(to Shanice)
She is so gonna do the dutty.

SHANICE, LISA and ALIYAH join in with slightly grotesque
tableaus of doing the dutty in a threesome.

SHANICE/LISA/ALIYAH
(singing)
Doing the dutty! Doing the dutty!
Doing the dutty!

TIANA laughs. A REVELLER comes out of a cubicle and heads out
without washing her hands.

LISA
Thank god. I'm busting.

LISA goes into a cubicle.

ALIYAH
(to Tiana and Shanice)
She never washed her hands.

SHANICE
That's just disgusting.

TIANA looks at SHANICE.

TIANA
Thank you for today. No, thank you
for every day.

SHANICE
I love you, fam.

They hug. ALIYAH watches them in the mirror.

35

INT. JACKIE'S FLAT, LIVING ROOM - NIGHT 5

35

TANIKA is asleep in the armchair, still in her dance outfit. ROME is sitting upright with an intense look on her face. She wears marigolds. There are pizza boxes in the kitchen.

TIONNE enters with the CHICKEN. ROME nudges TANIKA awake.

TIONNE
Why you still here?

ROME
You should never go to bed on an argument, bae. We left you pizza.

TIONNE
Thanks.

TIONNE puts the CHICKEN down. TANIKA picks it up. ROME holds her hand out to the CHICKEN.

ROME
Hallall... hallall...

TIONNE looks over.

TIONNE
What you doing?

ROME
My great nan was a voodoo priestess. There was this cat that kept scratching our legs and faces. She did this chant and it stopped. The Chicken's possessed. Hallall hallall... Hallall hallall...

TANIKA looks at TIONNE shocked, "how does she know?"

TIONNE goes to grab the CHICKEN but TANIKA squeals and dodges out of his way. The CHICKEN flaps in TANIKA'S arms. She struggles to contain it.

TIONNE
(to Tanika)
Give her back!

ROME
You don't need it, bae. I know you're sad cos your mum's left you, but you got me now. Talk to me. I'll never leave you. I can guide you. Hallall... Hallalll...

TIONNE
She ain't left.

ROME

Where is she then? Cos when I said she was in Spain, Tanika agreed. Hallall...hallall... hallall... hallall... She ain't in Paris.

TIONNE

(to Tanika)
Why did you tell her mum's in Spain?

TANIKA

I didn't tell her! You did!

He lunges for the CHICKEN. TANIKA backs away. In the background, ROME is still chanting.

TANIKA (CONT'D)

Rome's right. The Chicken's bad, T! I hate it. It scratches your feet and makes you angry. Mum wouldn't do that!

TIONNE

Give her back!

TANIKA

You're scaring me, T. I just want the old you back.

TANIKA has reached the window and is backing away, leaning precariously out of it.

TANIKA (CONT'D)

Don't come any closer, please, or I'll drop it.
(to Rome)
Hurry up and finish!

ROME

Hallall...hallalll...

ROME finishes. Silence. They all look at each other.

ROME (CONT'D)

It's gone. It's been exorcised.

It pecks TANIKA. She yelps and drops it. She stares at TIONNE aghast. A beat. All three of them race out of the flat.

TANIKA

I'm sorry, T! I'm sorry!

TIONNE, TANIKA and ROME peer over the balcony into the darkness.

37

EXT./INT. STREET/PAUL'S VAN - NIGHT 5

37

DR FEELGOOD and PAUL rock and sing at the top of their voices along to *Spice Girls - Wannabe*. RORY is in the back. They do not notice him frantically sawing through his bindings with the shard of glass. His hands are tied behind his back, so he can't see what he's doing.

DR FEELGOOD
I'm gonna adopt those kids. I've decided.

PAUL
What, even the big one?

DR FEELGOOD
Well not her, obviously.

PAUL
And the middle one hates you.

DR FEELGOOD
I'm gonna win him over with driving lessons.
(turning to Rory)
What do you think Rory? I bet you had driving lessons when you turned seventeen.

RORY stops sawing and nods quickly.

DR FEELGOOD (CONT'D)
How you feeling now? Rats all gone?

RORY springs up brandishing the shard of glass. His hand is bloody.

RORY
Will you fucking let me out?!

DR FEELGOOD looks at the shard of glass, sees that RORY is missing two fingers.

DR FEELGOOD
Where the fuck are your fingers?

RORY and PAUL look. RORY and PAUL scream.

CUT TO:

38

EXT. THE ESTATE, STREET - NIGHT 5

38

TIONNE, TANIKA and ROME frantically search for the CHICKEN.

TANIKA
Chicken! Here, chicken!

TIONNE
Mum! Mum! Please?!

ROME
(to Tanika)
Why's he calling her mum?

TANIKA doesn't know what to say. She spots the CHICKEN on the ground somewhere in the distance.

TANIKA
There she is! She's alive, T!

TIONNE looks relieved.

TIONNE
Mum!

The CHICKEN looks up and across the estate at TIONNE.

In the distance, PAUL'S van swerves towards the estate. We return to TIONNE, TANIKA and ROME who start to head towards the CHICKEN. As the CHICKEN sees the van. It flaps and flutters, trying to fly as the van skids to a halt and smashes into it.

CUT TO:

39

EXT./INT. STREET/PAUL'S VAN - NIGHT 5

39

A THUD as the CHICKEN smashes against the grill and is flattened as the van screeches to a halt. A few feathers float in the air.

Silence except for a distressed RORY scrabbling around the back looking for his fingers.

RORY
Where are my fucking fingers, guys?

PAUL
Gavin. Gavin.

DR FEELGOOD
What?

DR FEELGOOD turns and sees what PAUL is seeing.

Illuminated by the headlights are TIONNE, TANIKA and ROME standing opposite them at a short distance, their faces a picture of devastation.

DR FEELGOOD realises what's happened.

DR FEELGOOD (CONT'D)
Fuck. Shit.

40 **EXT. THE ESTATE, STREET - NIGHT 5** 40

DR FEELGOOD climbs out of the car. PAUL follows as TIONNE races up to them. They see the dead CHICKEN.

TIONNE
What did you do?! What did you
fucking do?!

TIONNE goes for DR FEELGOOD, hitting and punching him. DR FEELGOOD does not fight back as PAUL tries to pull him off.

TANIKA
(distressed)
Stop it! Stop it!

As TIONNE tries to break out of PAUL'S bear hug, he turns to TANIKA and ROME with venom.

TIONNE
I hate you! I fucking hate you!

Reeling, TANIKA turns and runs back to the flat. ROME just stands there transfixed.

DR FEELGOOD
(to Rome)
Go home, Rome. Go the fuck home.

ROME moves off.

41 **EXT. BRIDGE, JAMIE'S PAD - NIGHT 5** 41

The bright light of an e-scooter beams a path along the tree-lined towpath, as JAMIE drives TIANA along the water's edge.

42 **EXT. JAMIE'S PAD - NIGHT 5** 42

FADE DOWN MUSIC as JAMIE and TIANA on the e-scooter, comes to a stop outside a castle.

TIANA
You got to be joking me!

JAMIE
Yeah, I know. Some of the quarters
here are being sublet for cheap.

TIANA
Oh right. Cos I thought you were
gonna tell me you're a fucking
prince.

JAMIE
Yeah, cos I'm sure you would've
liked that.

She smiles. He unlocks the door, and enters. TIANA follows.

43 INT. JAMIE'S PAD, LIVING ROOM - NIGHT 5

43

TIANA checks out the tiny living space, looks appreciative but doesn't say anything.

JAMIE

I can get us a drink or, I can reheat the meal I made for you yesterday.

TIANA

You ain't gonna let me forget it, are you?

JAMIE

Nope.

He heads towards the kitchen as TIANA wanders around the place, sizing up JAMIE'S space. It almost looks magical. POLAROIDS of him and his FRIENDS - nights out. A FAMILY photo of JAMIE'S university graduation, with his PARENTS.

He returns with ciders as TIANA studies a pic of JAMIE at a music festival.

TIANA

They your friends?

JAMIE

Yeah.

JAMIE points out certain FRIENDS.

JAMIE (CONT'D)

That's Louis, he's about to start a training contract at Eversheds. Law. Ollie, he's a farmer. That's the last thing I imagined him doing. Louis and Ollie are twins. And that's S-J. She's travelling. You would get on with her.

An amiable silence.

JAMIE (CONT'D)

So have you had your big job interview yet?

TIANA

Certain topics are off-limit tonight. Including that one.

JAMIE

Okay, and box sets.

TIANA
And bad dates.

JAMIE
I've never had a bad date.

She pokes him in the ribs.

JAMIE (CONT'D)
There will be other jobs.

TIANA
I don't know. For some people, it seems like everything just falls into place. Everything's so shiny, so on track. Like they just have to show up.

TIANA takes off her shoes and settles next to him on the sofa. She's completely comfortable. So is he.

JAMIE
Listen, I'm never gonna say things aren't harder for you cos that's bollocks. But you've got something special. I think maybe that's why I wanted to get to know you. It wasn't just cos you're beautiful and have a banging body. I'm sorry, I can't lie, it was.

She pokes him again. They laugh then sober.

JAMIE (CONT'D)
I believe in you.

TIANA
I wasn't sure if you wanted to see me again after last night.

JAMIE
You turning up made my night.

They kiss.

FADE UP MUSIC to a montage of loving caresses and kisses of mouths and shoulders and necks and stomachs culminating in TIANA and JAMIE making love spooning, with his hand covering her naked breast.

End Montage.

On TIANA entwined with JAMIE whilst he sleeps, her eyes are open. She looks troubled.

45 INT. JACKIE'S FLAT, TIONNE'S BEDROOM - NIGHT 5 45

One a catatonic TIONNE in bed staring into nothing.

We go to DR FEELGOOD who is checking in on him in the corridor. DR FEELGOOD moves to look in at TANIKA who is fast asleep in bed. He watches her a bit, love on his face. He pulls the door shut. Then, exhausted and the painkillers wearing off, he hobbles into the bathroom and closes the door.

A few moments. TANIKA'S bedroom door opens. TANIKA peeks out. Listens.

46 OMITTED 46

47 EXT. JACKIE'S FLAT, BALCONY - NIGHT 5 47

TANIKA unlocks her bike. The helmet's hanging on it.

48 INT. MS JENKINS'S HOUSE, LIVING ROOM - NIGHT 5 48

MS JENKINS and TOM giggle and dart through the house in a state of semi-undress, they help themselves to crackers, cheese and wine that's spread on the table. The white wine is in a cooler. It's evident they've just finished making love.

TOM
Tu veux du blanc ou du rouge?

MS JENKINS
Blanc, monsieur Jenkins.

TOM pulls out a bottle of chilled champagne.

TOM
Champagne?

MS JENKINS grins. He pops the bottle, while she devours the cheese and biscuits. She pops some into his mouth. He devours it, messily. They kiss. It's a bit sloppy.

TOM (CONT'D)
God, I've missed you. I've missed us.

MS JENKINS
In French. In French.

He rests his head on her chest and breathes her in.

TOM
Mon Dieu...

MS JENKINS
(correcting)
Putain...

TOM
Putain, tu me manquais...

The door goes. They look at each other.

TOM (CONT'D)
I'll get rid of them.

TOM exits. MS JENKINS waits. Listens. She hears a child's voice. Her curiosity is aroused. TOM enters wearing a raincoat he's used to cover himself up with. A distraught TANIKA accompanies him.

MS JENKINS looks at TOM who looks discombobulated. MS JENKINS quickly looks around for something to cover herself up with - perhaps a throw - and goes over.

MS JENKINS
Tanika? What's going on? How did you get here?

TANIKA
Ms Jenkins. Everything's gone wrong. I haven't heard from my sister and I don't think she got the and I killed my brother's Chicken. I know why you said what you said cos you think that's my mum but it ain't. My mum's dead. She's been dead for weeks. So you can be my mum, now, Ms Jenkins. Please help me, please?

On MS JENKINS horror.

END OF EPISODE.