

EASTENDERS: E20

EPISODE 1

By

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SCENE 1/1. ASHER & SOL'S HOUSE.

EXT. DAY LIGHT. 13.00.

LOC

[A VASE SMASHES AGAINST
THE WALL, BUT ASHER IS
MOVING QUICK TO AVOID
BEING HIT AND HIS HANDS
ARE COVERING HIS FACE -]

ASHER: Are you for real?

[A GLASS SMASHES AGAINST
THE WALL NEXT TO HIS HEAD]

CUT TO:

SCENE 1/2. 10A TURPIN ROAD -
LIVING AREA. INT. DAY LIGHT.
13.01.

BCOURT

[SHOES ARE KICKED OFF, A
T-SHIRT PULLED OFF. OLLY
LIFTS STEVIE UP, LEGS
WRAPPED AROUND HIM,
KISSING, SHE ALMOST BANGS
HER HEAD ON THE DOORFRAME
- GIGGLING, THEY FALL ON
TOP OF EACH OTHER -]

CUT TO:

SCENE 1/3. ASHER & SOL'S HOUSE.

EXT. DAY LIGHT. 13.03.

LOC

CAROLINE: [OOV, HYSTERICAL]
Useless... cheating, thief!

[ASHER IS HOLDING A BAG OF
THINGS, SOL'S HOODY
VISIBLE - CAROLINE MAKES A
GRAB FOR HIS WATCH]

Give that back - now you're
stealing -

ASHER: Dad gave it to me -

[ASHER BEGINS TO LEAVE -]

CAROLINE: [OOV] You're not
going. You can't leave -

[CAROLINE GRABS ASHER AND
PUSHES HIM UP AGAINST THE
DOOR]

ASHER: Don't do this.

CAROLINE: Where's Sol?

ASHER: I don't know.

CAROLINE: You're lying -

ASHER: You need help -

(Scene 1/3 Continued)

CAROLINE: I'm not the criminal
here -

[ASHER PUSHES HER OFF AND
MAKES TO LEAVE - SHE GRABS
HIM AGAIN]

You're both leaving me - I'll
kill you both -

ASHER: You won't get near him.

[FLASH OF A KNIFE IN
CAROLINE'S HAND]

CUT TO:

SCENE 1/4. 10A TURPIN ROAD -
DOUBLE ROOM. INT. DAY LIGHT.
13.04.

BCOURT

[A BRA IS UNCLIPPED -
OLLY'S HANDS ARE IN
STEVIE'S HAIR - JEANS ARE
THROWN ACROSS THE ROOM -
STEVIE'S NAILS DIG INTO
OLLY'S BACK -]

CUT TO:

SCENE 1/5. STREET [ASHER &
SOL'S HOUSE]. EXT. DAY LIGHT.
13.10.

LOC

[ASHER WALKING DOWN A
STREET. ON THE PHONE,
CARRYING A HOLDALL, HE
RUBS HIS STOMACH]

ASHER: Meet me at the tube.

CUT TO:

SCENE 1/6. 10A TURPIN ROAD -
DOUBLE ROOM. INT. DAY LIGHT.
13.15.

BCOURT

[STEVIE AND OLLY ARE LYING
PARTIALLY CLOTHED ON THE
BED. HE STARES AT THE
CEILING]

STEVIE: It's like we're...
connected, like, cosmically...
I feel like we were together in
another life -

OLLY: Stevie... we need to
talk.

CUT TO:

SCENE 1/7. TUBE/GEORGE STREET
INT/. EXT. DAY LIGHT. 13.20.

LOT

[SOL COMES DOWN THE STEPS
IN THE TUBE STATION. HIS
OYSTER DOESN'T WORK AND HE
GETS ANNOYED, BANGING THE
BARRIERS]

SOL: Fix 'em, why don't you.

TUBE WORKER: Well if you tried
using it properly.

[TUBE WORKER TAKES THE
OYSTER CARD AND MAKES IT
WORK. SOL WALKS THROUGH
KISSING HIS TEETH.

ASHER IS ON THE PHONE
OUTSIDE THE STATION]

ASHER: Just be for a couple of
days - I understand... yeah
yeah later..

[SOL NOTICES A CUT ON HIS
BROTHERS FACE, BUT ASHER
PULLS AWAY]

SOL: What's with the baggage?

ASHER: Rent man's been.

SOL: So where's mum staying?

ASHER: She's gone, bro.

(Scene 1/7 Continued)

SOL: Where?

ASHER: Mikey's..

SOL: [SHIT] What about me?

ASHER: I've got your back.

[ASHER PUNCHES SOL
PLAYFULLY]

SOL: But where are we going?

[ASHER HAS A GOOD LOOK AT
WALFORD]

ASHER: Somewhere new.

CUT TO:

SCENE 1/8. TURPIN ROAD/BRIDGE
STREET. EXT. DAY LIGHT.
13.30.

LOT

[STEVIE, BAREFOOT,
HALF-DRESSED AND
TEAR-STAINED CHASES OLLY
OUT OF THE FLAT. OLLY,
HOLDING A BAG OF STUFF,
GOES TO HIS HIPSTER FIXED
GEAR BIKE AND BEGINS TO
UNLOCK IT]

STEVIE: But - it's special...
it's magical...

OLLY: I need space -

STEVIE: We just MADE LOVE -

OLLY: We've drifted apart -

STEVIE: But you love me - you
do love me - what we just did -

OLLY: It was out of habit.

STEVIE: No - no - you and me,
we're each other's, forever,
you swore -

OLLY: Stevie, just please
don't -

STEVIE: Don't what? Four years
Olly. Where are you going?

(Scene 1/8 Continued)

OLLY: A friend's. [BEAT - MORE TENDER] I made these for you.

[OLLY HANDS STEVIE A PILE OF FLYERS. OLLY GETS ON HIS BIKE AND HEADS TOWARDS BRIDGE STREET STEVIE'S UTTER SHOCK.

SHE LOOKS DOWN AT THE FLYERS, SCREAMS AND THROWS THEM AFTER HIM.

AS OLLY RIDES ONTO BRIDGE STREET, HE DOESN'T NOTICE BILLY HOLDING A BOX OF FRUIT AND CHATTING TO A FELLOW STALLHOLDER. HE CLIPS HIM AND THE BOX GOES FLYING AND THE FRUIT HIT THE GROUND]

BILLY: Oi! [CALLING AFTER HIM] Watch where you're going you posh git!

STEVIE: [RUNNING AFTER HIM AND SHOUTING RATHER PATHETICALLY] Olly...

[STEVIE COLLAPSES TO HER KNEES BESIDE BILLY IN UTTER DESPAIR.

OBLIVIOUS OLLY RIDES PAST ASHER AND SOL WHO ARE WALKING UP BRIDGE STREET. THERE ARE FLYERS DRIFTING EVERYWHERE. ASHER PICKS UP A FLYER]

(Scene 1/8 Continued)

SOL: [ON PHONE] Floor, sofa, bath... anywhere. Me and my bro... Course he won't touch your girl... Oh come on...

[SOL HANGS UP]

ASHER: Whose girl?

SOL: Strapsy's.

ASHER: No way!

SOL: That's what I thought.

ASHER: [SMILING] Not again, anyway.

SOL: Ash, man!

[ASHER READS FLYER - 'ROOM VACANT'. SEES STEVIE. SOL IS STILL ON HIS PHONE. BILLY IS PICKING UP HIS SATSUMAS AND TRYING TO CALM STEVIE, WHO IS CLUTCHING REMAINING FLYERS. ASHER'S INTERCEPTS BILLY WHO IS OFFERING HELP TO STEVIE]

ASHER: [TO BILLY] You just worry about your Jaffas, bruv. [TO STEVIE, WITH A BIG BROAD SMILE, HOLDING THE FLYERS] These yours?

CUT TO:

SCENE 1/9. SQUARE. EXT. DAY
LIGHT. 13.45.

LOT

[FATBOY, LEON, ZSA ZSA AND
MERCY ARE HANGING AROUND
THE BACK OF FATBOY'S VAN]

FATBOY: For the first time in
a while, man's life is
completely bless... No stress,
no drama, no worries. If
tonight goes well...

[SUDDENLY AN ICE COLD
DRINK IS Poured ALL OVER
FATBOY'S HEAD. HE LOOKS UP
TO SEE NAZ, FURIOUS. SHE'S
WEARING A TINY SKIRT AND
TOP, AND LOADS OF MAKEUP]

NAZ: I'm eighteen. Not thirty
eight.

FATBOY: What?! Are you crazy?

[NAZ WHIPS OUT A COMICALLY
BAD FAKE DRIVERS LICENSE]

FATBOY: '92, '72, it ain't
that different in the dark -

NAZ: And do I look like a
Swedish weightlifter?

[SHE SHOWS THEM THE
PICTURE - A BEEFY BLONDE
WOMAN]

(Scene 1/9 Continued)

ZSA ZSA: More like a baby prostitute.

NAZ: Sorry, can't hear you up there.

ZSA ZSA: Cheap shot, midget.

NAZ: Not as cheap as your tacky weave [GOING FOR HER]

LEON: Hey, easy -

FATBOY: Alright sweetness, I'm sure we can work out a deal -

NAZ: The deal was done - you get £20, I get a fake driving license that looks genuine.

[FATBOY GETS OUT HIS WALLET]

FATBOY: It looks just like mine -

[FATBOY SHOWS HER HIS]

NAZ: Fatdog...Catboy... Whatever. You aren't quick enough to hustle me.

[NAZ QUICKLY PINCHES FATBOY'S WALLET OUT OF HIS HANDS]

(Scene 1/9 Continued)

NAZ: What have we got here?

FATBOY: Hey! Give it -

NAZ: Book tokens! A gangster essential. I hear Wu Tang go nowhere without them.

LEON: Oi - give it back.

NAZ: And here's my twenty quid.

LEON: He needs that - give it back or -

NAZ: Or? Or what?

[NAZ TAKES THE MONEY OUT OF THE WALLET THEN THROWS THE WALLET BACK AT FATBOY AND BEGINS TO WALK AWAY.

ZSA ZSA AND MERCY WAIT BY THE VAN]

CUT TO:

SCENE 1/10. BRIDGE STREET. EXT.DAY LIGHT. 13.50.

LOT

[SOL STANDS LOOKING AT THE ADS OUTSIDE THE MINUTE MART. HE SEES FATBOY CHASING NAZ INTO BRIDGE STREET. NAZ BEGINS TO RUN, BUT FATBOY GRABS HER WRIST]

FATBOY: No, no, no, you ain't going nowhere -

NAZ: You betta watch your grip or you're gonna get clamped...

[SOL SEES NAZ STRUGGLING WITH FATBOY AND APPROACHES]

FATBOY: Stop playing around girl and give me my money -

SOL: What you doin' - step off -

[FATBOY LOOKS UP AT SOL]

FATBOY: This ain't your beef!

NAZ: It's fine, I can handle it -

[NAZ TRIES TO WRIGGLE OUT OF HIS GRIP]

(Scene 1/10 Continued)

SOL: I said, step off. You deaf?

LEON: Are you deaf?! This is nothing to do with you!

FATBOY: : [TO NAZ] Just give me the money!

SOL: Big man fighting girls, eh?

[SOL GRABS FATBOY AND PULLS HIM OFF HER AND SHOVES HIM INTO LEON. LEON PUNCHES SOL. NAZ STANDS IN BETWEEN SOL AND LEON.

SHE KNEES HIM IN THE BALLS AND RUNS OFF, GRABBING SOL. SHE PUSHES BOXES OF FRUIT OFF BILLY'S STALL IN FRONT OF LEON AND FATBOY.

THEY RUN]

BILLY: Oi!

[THE SOUP CART IS LYING OPEN AND NAZ PULLS SOL INTO IT]

NAZ: Over here.

SOL: Get off -

[PULLS THE HATCH DOWN JUST AS BILLY, FATBOY LEON ET AL ROUND THE CORNER]

(Scene 1/10 Continued)

BILLY: [OOV] Little thug. Your lot have been nothing but bad news since you moved here.

FATBOY: [OOV] My boy Billy - don't go all klu klux Ian Beale on me now! I just want my money!

[OUTSIDE, BILLY PULLS OUT HIS PHONE]

BILLY: I'm calling the old bill.

FATBOY: What? Don't be a snake, man!

CUT TO:

SCENE 1/11. CHURCH SOUP CART.

INT. DAY LIGHT. 13.52.

LOT

[IN THE CART NAZ AND SOL
ARE STARING AT EACH OTHER]

NAZ: [WHISPERED] What you
playing at? I had it under
control.

SOL: [LOUDLY] What d'you mean,
I could have taken them!

[NAZ SHUSHES HIM]

CUT TO:

SCENE 1/12. 10A TURPIN ROAD -
LIVING AREA. INT. DAY LIGHT.
13.53.

BCOURT

[STEVIE IS SHOWING ASHER
THE FLAT AND HE IS DOING
HIS BEST TO LOOK LIKE A
VIABLE TENANT]

ASHER: Nice place. What's the
area like?

STEVIE: Really quiet. Everyone
just keeps to themselves.

[ASHER LIKES THE SOUND OF
THIS]

But my boyfriend will be
back... it's just for a
while... Did you want a coffee?
I need a coffee.

ASHER: Yeah, thanks.

[SHE STARTS TO GET OUT
SOME MUGS]

STEVIE: I love coffee... love
it. Sometimes when my day is
going so badly, I just need a
coffee and -

[SUDDENLY SHE STOPS. SHE
STARES AT THE KITCHEN
COUNTER]

No... no, no, no... he can't
have...

(Scene 1/12 Continued)

[SHE STARTS LOOKING IN ALL
OF THE CUPBOARDS]

ASHER: What?

STEVIE: He's taken the
caffetiere! It was a gift from
my mum and dad -

[SHE KEEPS SEARCHING
THROUGH THE CUPBOARDS,
FRANTICALLY]

ASHER: I'll be fine, without
coffee...

STEVIE: How could he do that?

[STEVIE IS SUDDENLY
OVERWHELMED AND BREAKS
INTO HYSTERICAL SOBS -IT'S
ALL TOO MUCH. ASHER LOOKS
INCREDIBLY EMBARRASSED.
HE'S NEVER MET ANYONE
QUITE LIKE HER BEFORE.
STEVIE THROWS HER ARMS
TIGHTLY AROUND HIM]

STEVIE: Please will you come
and live with me?

CUT TO:

(Scene 1/12 Continued)

THERE IS NO SCENE 13

SCENE 1/14. SOUP CART. INT.
DAY LIGHT. 14.00.

LOT

[FATBOY AND BILLY WALK
PAST ON THE WAY BACK]

BILLY: [OOV] Beale's going to
kill me.

FATBOY: [OOV] That rich
wasteman? Cry me a river bruv.

[THEY HEAD PAST AND AWAY.
NAZ PEERS UP OVER THE
COUNTER]

NAZ: Shoulda left you to them.

SOL: And I would have handled
it.

NAZ: Really?!... Got a name?

SOL: Does it matter?

[AWKWARD SILENCE]

NAZ: I'm Naz, in case you were
going to ask.

SOL: I know who you are.

NAZ: Really?

(Scene 1/14 Continued)

SOL: English. Me at the back.
You at the front.

NAZ: So why aren't you there
right now?

SOL: Ain't bothered with
school no more. You?

NAZ: Got no money on my
Oyster. Guess I've gotta walk.

[SOL OFFERS HER HIS. SHE
TAKES IT. SOL CHECKS HIS
WATCH]

NAZ: Got somewhere to be?

SOL: Audition.

NAZ: Opera singer?

SOL: No.

NAZ: Ballet dancer?

SOL: You're a funny girl.

[THERE'S A KNOCK ON THE
DOOR]

POLICE OFFICER: [OOV] Excuse
me. We've had a complaint..

[POLICE OFFICER OPENS THE
DOOR. TWO POLICE MEN ARE
STANDING IN THE DOORWAY]

(Scene 1/14 Continued)

SOL: Oh my days -

NAZ: Gotta go -

[SHE HOPS OUT OF THE SOUP
CART]

Where's your lady? Guess I'm
off then -

[NAZ RUNS OFF]

SOL: [CALLS] Sol.

[NAZ TURNS]

SOL: It's Sol.

[NAZ SMILES. SOL DOESN'T]

NAZ: Goodbye, Sol

POLICE OFFICER: If you could
stand with your feet shoulder
width apart -

[A BEAT BETWEEN THEM]

NAZ: Oi, Officer. The guy on
the fruit stall - the one who
called you? He tried to grab my
[BOOBS].

(Scene 1/14 Continued)

POLICE OFFICER: Feet shoulder
width apart and your hands on
your head.

[SOL DOES AS HE'S TOLD,
BUT HE WATCHES NAZ GO WITH
THE CRACK OF A SMILE]

CUT TO:

SCENE 1/15. 10A TURPIN ROAD -
LIVING AREA. INT. DAY LIGHT.
14.05.

BCOURT

[ASHER AT THE DOOR]

ASHER: I gotta go...

STEVIE: Uhh -

[STEVIE TAKES A KEY OFF
THE HOOK BY THE DOOR AND
HANDS IT TO ASHER. HE
SMILES AND TURNS TO GO]

STEVIE: Wait. I don't even
know your name?

ASHER: [WINNING SMILE] Asher.

CUT TO:

SCENE 1/16. TURPIN ROAD [R&R].
INT. DAY LIGHT. 14.08.

LOT

[SOL IS SITTING ON THE
KERB ASHER COMES AROUND
THE CORNER]

ASHER: Get up, bro.
Everything's sorted.

[BILLY IS ESCORTED PAST BY
THE POLICEMAN]

BILLY: I didn't touch anyone.

POLICE OFFICER: It's just a
couple of questions.

BILLY: It was him [SOL] - he
knocked over my stall.

[ASHER'S LOOK TO SOL -
WHAT'S THAT ABOUT?]

SOL: We're gonna be late.

CUT TO:

SCENE 1/17. PUBLIC TOILET. EXT.
DAY LIGHT. 14.15.

LOT

[NAZ WALKS INTO THE LADIES
TOILETS, CHECKING NO ONE
IS WATCHING OUT OF HABIT]

CUT TO:

SCENE 1/18. PUBLIC TOILET. INT.
DAY LIGHT. 14.15.

BCOURT

[AT THE SINK NAZ STARES AT
HERSELF, SAD. SHE, IN A
SERIES OF CUTS THAT DON'T
REVEAL ANY NUDITY, NAZ
TAKES OFF HER CLOTHES AND
PUTS ON A MUCH MORE
CONSERVATIVE OUTFIT.

SHE TAKES OUT A MAKEUP
WIPE AND BEGINS TO WIPE
OFF THE SEXY, FULL-ON
MAKEUP. WE SEE HER REAL,
BEAUTIFUL FACE EMERGE.

BUT SHE LOOKS UNHAPPY]

CUT TO:

SCENE 1/19. NEW ROAD [NAZ'S
HOUSE]. EXT. DAY LIGHT.
14.17.

LOT

[NAZ WALKS DOWN THE STREET
TOWARDS HER HOUSE. SHE
APPROACHES HER DOOR, GETS
OUT THE DOOR KEY, IS ABOUT
TO PUT IT IN THE LOCK WHEN
SHE STOPS, HESITATES,
NAZ'S FATHER IS SHOUTING
IN THE HOUSE]

NAZS DAD: [OFF] Where is she?
I said where is that girl.

[NAZ PUTS THE KEY BACK IN
HER BAG. SHE TURNS AROUND
AND WALKS THE OTHER WAY]

CUT TO:

SCENE 1/20. COMMUNITY CENTRE.

EXT. DAY LIGHT. 13.30.

LOT

[SEVERAL YOUNG MEN ARE
HANGING OUTSIDE THE
COMMUNITY CENTRE. FATBOY
IS THERE. SOL AND ASHER
ARRIVE - SOL SPOTS FATBOY]

SOL: You're jokin' me. Ain't
got your bodyguard now, bruvv?

ASHER: Heel, Sol. Don't mess
this up.

[MARLON AND SKOLLA STEP
OUT OF THE COMMUNITY
CENTRE]

MARLON: Listen up guys. You
all know me - but I'd like to
introduce you to one talented
brother - Skolla.

SKOLLA: I'm looking for the
best dancers in East London to
challenge this guy and his boys
on tour in six weeks time. Only
five of you get through today,
recalls next week. Bring your
best moves, let the battle
begin!

CUT TO:

SCENE 1/21. COMMUNITY CENTRE.

INT. DAY LIGHT. 14.32.

LOT

[FATBOY IS DANCING IN
FRONT OF THE OTHER GUYS,
MARLON AND SKOLLA. HE
SLAMS IT. WALKS OFFSTAGE,
ARROGANT]

SKOLLA: Sol Levi.

FATBOY: I could do with some
jokes.

[ASHER PRICKLES]

ASHER: Ignore it. Do your
thing bruv.

[SOL GETS UP. HE'S
NERVOUS]

SKOLLA: So why'd you wanna be
in the crew?

SOL: [HESITANT] I... I just
dance... It's what I do.

[FATBOY LAUGHS. SOL'S
FEATHERS ARE RUFFLED.
MUSIC STARTS. SOL STARTS
TO DANCE. HE'S ALRIGHT -
NOT GREAT. HE GETS NERVOUS
AND MAKES A BASIC MISTAKE]

(Scene 1/21 Continued)

FATBOY: In the bag, thanks
bruv!

[SOL STOPS AND STORMS OUT.
ASHER LOOKS AT THE DOOR]

SKOLLA: Asher Levi?

CUT TO:

SCENE 1/22. COMMUNITY CENTRE.

EXT. DAY LIGHT. 14.35.

LOT

[NAZ ARRIVES AT THE
COMMUNITY CENTRE. SHE HAS
HER FULL MAKE UP AND SHORT
SKIRT LOOK AGAIN. SOL
STORMS OUT ANGRY]

NAZ: How'd it go, ballet boy?

SOL: Ain't you got a home?

[NAZ HOLDS OUT THE OYSTER]

NAZ: Thanks for the travel.

[SOL TAKES THE CARD, HIS
DAY IS NOT RUINED]

CUT TO:

SCENE 1/23. COMMUNITY CENTRE.

INT. DAY LIGHT. 14.40.

LOT

[ASHER DANCES SLOW AND COOL IN THE OPENING OF HIS ROUTINE. THEN ASHER REALLY OPENS THINGS UP AND IT'S OBVIOUS ASHER CAN REALLY DANCE.]

SKOLLA AND MARLON ARE SERIOUSLY IMPRESSED AND ASHER FINISHES WITH A FLOURISH, BARELY OUT OF BREATH - HE IS BRILLIANT]

CUT TO:

SCENE 1/24. COMMUNITY CENTRE.

EXT. DAY LIGHT. 14.45.

LOT

[NAZ AND SOL ARE HANGING
OUTSIDE THE COMMUNITY
CENTRE]

NAZ: Who you waiting for?

SOL: My brother.

[ASH IS SHAKING HANDS WITH
MARLON AS HE COMES OUT THE
DOOR]

NAZ: Wow.

SOL: Keep your knickers on.

ASHER: [TO SOL] Let's move.

SOL: Ash, this is Naz. Naz,
Ash

[ASHER LOOKS NAZ UP AND
DOWN, BUT BARELY
ACKNOWLEDGES HER AND
BEGINS TO WALK AWAY]

NAZ: Well who died and made
him Mohammed, peace be upon
him?

CUT TO:

SCENE 1/25. 10A TURPIN ROAD -
LIVING AREA. INT. DAY LIGHT.
15.00.

BCOURT

[STEVIE OPENS THE DOOR TO
ASHER]

STEVIE: Welcome back, roomie!

[SHE GOES TO SHUT THE
DOOR, BUT SOL FOLLOWS]

Oh.

ASHER: My brother. Sol.

STEVIE: Hello.

[SHE GOES TO SHUT THE
DOOR. NAZ ENTERS]

NAZ: I'm Naz. Nice to meet
you!

STEVIE: Stevie.

NAZ: Stevie? You a lesbian?

STEVIE: No... I thought it was
only you?

ASHER: He'll be on the couch
for a bit. You dont' mind do
you?

(Scene 1/25 Continued)

[STEVIE IS A BIT
SURPRISED]

STEVIE: Oh - I see - come in -
but I... I don't have any
coffee -

[NAZ SHRUGS]

ASHER: My room - you're on the
sofa -

SOL: How come you get the bed?

ASHER: For when I have a girl
back.

[ASHER GETS A TEXT]

SOL: Well, what if I have a
girl back?

ASHER: [SARCASTIC] Psh,
yeah...

[ASH LAUGHS AND SOL
INADVERTENTLY LOOKS AT
NAZ, BUT NAZ IS LOOKING AT
ASH. SOL SEES HER LOOKING.
ASH CHECKS HIS PHONE FOR
THE TIME AND MOVES TO THE
DOOR. HE LOOKS PISSED OFF]

ASHER: You're jokin' me.

SOL: Problem?

(Scene 1/25 Continued)

ASHER: No. Just give me ten.

[HE GOES]

NAZ: Your flat's really nice.

STEVIE: Not without coffee...

[NAZ LOOKS AT STEVIE LIKE
SHE'S A BIT ODD]

NAZ: Well.. we could have tea.

[STEVIE STARES AT NAZ]

STEVIE: Tea?...

[AS IF IT'S THE MOST
REVOLUTIONARY IDEA SHE'S
EVER HEARD. SHE LOOKS AT
NAZ]

We can have tea!

CUT TO:

SCENE 1/25A. 10A TURPIN ROAD.
EXT. DAY LIGHT.

BCOURT

[SOL IS OPENING
DECKCHAIRS, NAZ PICKS UP A
FEW CUSHIONS AND STEVIE
CARRIES A TRAY OF TEA]

Sometimes it's nice to sit out
here and watch the world go by.
Sing a little bit.

[SHE TAKES IN THE SIGHTS
OF WALFORD. NAZ AND SOL
ARE TRYING TO ACT NORMAL]

SOL: You don't mind if I crash
here - Stevie, right?

STEVIE: Yeah, no, I guess
not... Will you be staying?

[NAZ AND SOL SHARE A LOOK,
HER PHONE RINGS]

NAZ: Someone will have to
control these boys.

STEVIE: Well look at this...
Not exactly what I saw
coming... What a funny bunch us
four will make!

[NAZ AND SOL LOOK AT EACH
OTHER. WEIRDO]

CUT TO:

SCENE 1/26. COMMUNITY CENTRE.
INT. DAY LIGHT.

LOT

[SKOLLA IS PACKING UP HIS
BAG AFTER THE AUDITION.
ASHER ENTERS]

SKOLLA: Alright bruv? Ash,
right? You slammed it today.

ASHER: How about Sol?

[SKOLLA SHRUGS]

SKOLLA: Sorry bruv. Didn't
make the cut.

ASHER: He's a good dancer,
he's better than me - he just
needs a chance -

SKOLLA: We're looking for the
best.

[ASHER PULLS OUT A WAD OF
MONEY]

ASHER: Is there anything I can
do to change your mind?

SKOLLA: Nah man, that's not
how we do things -

ASHER: I want my brother with
me.

(Scene 1/26 Continued)

SKOLLA: Lose him, bruv, he'll hold us back.

[ASHER TAKES OFF HIS WATCH]

ASHER: It's real.

[SKOLLA LOOKS AT IT]

Take it.

[ASHER HOLDS OUT THE MONEY AND THE WATCH]

SKOLLA: He better have improved by the next round.

[SKOLLA TAKES THE MONEY AND THE WATCH AND LEAVES. BEHIND ASHER, THE TOILET DOOR IS AJAR. THE DOOR SQUEAKS. ASHER TURNS TO SEE FATBOY PEEKING THROUGH THE DOOR, TERRIFIED.]

ASHER STARES AT HIM, LIFTS HIS TOP TO REVEAL A BANDAGED, BLOODIED, ON HIS STOMACH, AND THE KNIFE FROM THE TOP OF THE EPISODE TUCKED INTO HIS TROUSERS]

ASHER: You didn't see nothing, blud.

FADE OUT