

MIMI GOES TO HOLLYWOOD

A screenplay by Barbara Mackie

(1st Draft. May, 2001)

Charcoal Productions Ltd

Writer's agent: Elaine Steel, 21, Brookfield, Highgate
West Hill, London, N6 7AS

INT. A BALLET STUDIO IN BIRMINGHAM - DAY.

MIMI, (10), a very pretty, mixed-race girl, is at the ballet 'barre' wearing a 'tutu'. Her dance teacher, MISS BAINES (30's), very plain, her hair scraped back in a bun, BANGS a WOODEN STICK on the floor in time with the PIANO MUSIC, played by MRS. BATTS, (late 50's) grey-haired, flamboyant, gold jewellery jangling at her wrists.

MIMI (V.O.)

My name's Mimi and I'm eleven years old. My name's French 'coz my Dad is from St. Lucia. I'm learning french at the moment, 'coz they speak french there ...

MISS BAINES bangs her WOODEN STICK. THE PIANO MUSIC stops. MISS BAINES adopts a pretentious FRENCH ACCENT which merges uneasily with her own broad BIRMINGHAM accent.

MISS BAINES

Attention, s'il vous plait?!

MIMI (V/O)

(giggling)

They speak french here in Birmingham too!

MISS BAINES

Mrs. Batts? The audition music from 'West Side Story', if you please?

ZOE SMITH, blonde curls, very 'cute', steps forward as MRS. BATTS launches dramatically into 'I Feel Pretty' from 'WEST SIDE STORY' ZOE plays 'MARIA', MIMI plays 'ANITA'.

ZOE

(singing)

'I feel pretty, Oh so pretty,
I feel pretty and witty and bright!
And I pity any girl who isn't me
tonight!

MIMI silently puts two fingers down her throat, as if to be 'sick'. MIMI's friend, SHREEPALI (10), Asian, giggles softly.

MIMI

(hissing)

We pity you, badass barbie!

ZOE dances around MIMI, as 'ANITA', sneakily tripping her up. MIMI falls over and MISS BAINES bangs her WOODEN STICK -

MISS BAINES

Catastrophe, Les Filles! Only three weeks until the auditions!

MIMI (V.O.)
 `Milky bars' like Zoe always get
 the main parts. Us `Crunch Corners'
 never get a look in.

MRS BATTS starts up again on the PIANO.

MIMI (V/O) (cont'd)
 A 'Crunch Corner', for those of
 you who don't come from Birmingham,
 is a white yoghurt with brown bits
 mixed up in it. You know, like me.

A LOUD HONKING OF A CAR HORN and LOUD RAP MUSIC.

VOICES (OOV)
 Get down here, Meems! Where are ya?

MIMI pulls a pink cardigan over her pink 'tutu' and rushes
 out doing a curtesy. MISS BAINES and MRS. BATTS move to the
 window to look down. MISS BAINES sighs deeply

MISS BAINES
 You can take the girl off the
 street, but you can't take the
 street out of the girl ...

MRS. BATTS nods very solemnly. MISS BAINES quickly BANGS HER
 WOODEN STICK on the floor -

CUT TO:

EXT. STREET - DAY

We see a large AMERICAN BUICK. Sitting on the bonnet is ROC
 (16) mixed race, very handsome, street-wise, J.J. (8), crew-
 cut, mixed race and MOSES (15), Asian, chubby and highly
 intelligent, wearing gold-rimmed glasses. MOSES is in a
 wheelchair. MIMI sighs deeply.

MIMI (V.O.)
 Meet the brothers - irritants all.
 Me kid brother, J.J.; half brother,
 Roc and Moses - a kind of adopted
 brother.

MOSES
 You should be playing Maria, Meems,
 not that Zoe Smith. Black people
 never get to play the lead parts!

MIMI
 I don't feel very black ...?

MOSES
 The 'Nation of Islam' tells us the
 original black man was ...

MIMI
Or muslim neither!

ROC
Whatever? Finished with school and
I'm gonna shag all summer, me!

MIMI
Gross! School finished with you,
Roc. Where's J.J.'s coat? Mum will
blimmin' kill us!

ROC grins as J.J., a SICKLE CELL sufferer, grins weakly. ROC
grins sings 'I FEEL PRETTY' from 'WEST SIDE STORY' in a
deliberately high-pitched voice, dancing around his car.

ROC
(singing)
I feel pretty, oh so pretty,
I feel pretty and witty and GAY!
And I pity any guy who isn't me
today!

ROC jumps up on the bonnet of his car. J.J. laughs loudly.
MOSES wheels over to ROC as MIMI puts her hands together in
prayer and raises her eyes to the heavens.

MIMI
Mr. Bernstein? If you're up there,
please forgive them?!

DISSOLVE TO:

INT. ROC'S CAR - CITY CENTRE. MINUTES LATER

ROC drives past the gleaming, modernistic 'Mail Box' and
other U.S. style high rise buildings that is modern
Birmingham. MIMI looks over at J.J. in the back seat.

MIMI (V.O.)
J.J.'s got sickle cell disease.
His cells are shaped like a half
moon and when they move around in
his veins, it's blimmin' murder!

MIMI sighs deeply and looks out of the car window up at the
sky. ROC shoots her a fond look as he drives.

MIMI (OOV) (CONT'D) (cont'd)
If I can just find Dad, he can buy
J.J. some new blood, coz J.J. is
running out of time. Dad vamooshed
when J.J. began sickling five years
ago.

EXT. TOP OF SKYSCRAPER. MOMENTS LATER. BIRMINGHAM.

A HUGE EXPLOSION.

MIMI (OOV)
Mum said Dad just turned to dust!

The screen goes WHITE with DUST. It's a controlled explosion, on ERROL's building site. The screen clears as ERROL, Afro-Caribbean, (36), a Surveyor, with a hard hat on, emerges from a plastic windsheet which drapes from some scaffolding at the top of a office block, twenty floors up.

MIMI (OOV) (cont'd)
Birmingham, L.A., New York? Where
are you, Dad - where?!

ERROL'S face is covered in white dust and he splutters as he carries a paper cup of coffee. ERROL waves his WALKIE-TALKIE to some WORKMEN way down below.

ERROL
(shouting loudly)
I'm here! Up here! Take it easy
down there, boys - tryin' to kill
me or what??!

ERROL laughs loudly as he surveys the view over the city. He smiles broadly, raises himself up and starts to make a 'speech' to an imaginary 'audience'.

ERROL (cont'd)
Good people of Birmingham. My old
man came here from St. Lucia with
nothing but a suitcase and a bottle
of rum. My Dad gave his life to
this city, mixing the bricks and
cement that hold up the same City
Hall in which we're seated today!

ERROL waves at his 'imaginary audience.'

ERROL (cont'd)
As Mayor of Birmingham, I'll mix up
the black, white and Asian, the
Muslim the Christian and make our
fine city proud and strong!.

ERROL slurps on his paper cup of coffee, grins broadly and surveys the view.

ERROL (cont'd)
I love this dirty town. A new age
City, a genuine melting pot!

CUT TO:

EXT/INT. RANJIT'S MINICAB. BIRMINGHAM. ROAD. NEAR CENTRAL .
BIRMINGHAM MOSQUE/MCDONALDS - SAME TIME.

- A LOUD CRASH. We are outside the Birmingham Mosque and we hear GLASS BREAKING as a large ROCK is thrown through a BLACK CAB'S window. KORUM, an Asian BLACK CAB DRIVER bellows:

KORUM

Fuckin' banana head! I'll cut you
up right neat!

KORUM'S has been `car jacked', his front window broken and his money-box wrenched out. Two `Car Jackers', SINDI, (17) a skinny, tarty Asian girl, mini-skirt and very high heels and MO (18), black, shaved head, scramble up a grass verge on the side of the busy traffic road. MO holds KORUM's money box.

SINDI

That's me sodding cousin, Mo! And
now me heels come off - me Jimmy
Choos's? Cost me ninety quid these!

MO, at the top of the hill now looks back and sees that KORUM is scrambling up the hill with a large machete in his hand.

MO

That one of yer cousins? He can
serve the fuckin' Fatwa on me, if
he likes!

SINDI

Who - Jimmy Choo?

MO

No him, ya paki bimbo! Ya cousin!

SINDI takes her other shoe off and flings it at KORUM - the high heel hitting him in the middle of the forehead. LYNNE'S TAXI whizzes past and SINDI, hobbling on one heel, tries to hail LYNNE's cab. LYNNE points to her light which is off.

CUT TO -

INT/EXT LYNNE'S TAXI - SAME TIME.

LYNNE, (34), Greek-Cypriot by birth, MIMI, ROC and J.J.'s mother, drives her BLACK CAB. LYNNE is attractive under her scraped back jet black hair. Her skin is pale from the tiredness of driving nights. LYNNE lights a cigarette.

HEAD OFFICE (ON RADIO)

Couple of crazy car-jackers
causing havoc. Korum's been
banjacked, Lynne!

LYNNE fumbles around for her metal cosh and laughs.

LYNNE

Stop frettin', will ya, Jimbo?
Lynne the Greek walks on water!

CUT TO:

INT. ROC'S CAR. MOMENTS LATER - DAY

J.J. `raps' as they drive along. MIMI looks over.

J.J.

(rapping)

Listen brothers in the hood,
Gonna tell you 'bout bad blood,
Your cells are round like the sun,
Mine are shaped like a half moon,
They call it sicklin', call it
sicklin'!

MIMI (V.O.)

For white guys, it's one in a
thousand getting sickle cell, but
if you're black, it's one in ten.

MIMI sighs deeply and drops her voice.

MIMI (V.O.) (CONT'D) (cont'd)

Oh? Forgot to say, there's no cure.

A BEAT. MIMI gulps hard as J.J. suddenly looks at MIMI.

J.J.

Mimi? Why did they all fight in
'West Side Story'?

MIMI

Well, they were 'emigrants', J.J.
Some were black and some were white

MOSES

They were 'immigrants'. Emigrants
are the ones that leave!

J.J.

Trust him, Meems. Wheels a lawyer -
he's going to college, eh, Wheels?

ROC, driving, now shoots MIMI a dark look.

ROC

Mimi's emigrating in September.
Following your dream, eh, Meems?

MIMI wriggles uneasily in her seat and looks away.

CUT TO:

EXT. LYNNE'S BLACK CAB. TAXI RANK. NEW STREET TRAIN STATION.

LYNNE pulls into the TAXI RANK and stretches back in the seat, peaked cap pulled down. RANJIT, an Asian Cab Driver leans into her open window and grins broadly.

RANJIT

Dream man could walk out of this station. Close yer eyes, bab, and then yer Romeo will come.

LYNNE

Don't do dreams, Ranjit. Back at the 'Children's' all last night ...

LYNNE yawns wearily and shuts her eyes. RANJIT jumps up and down in excitement as JEREMY (37) a tousle-haired DOCUMENTARY FILM MAKER, walks towards LYNNE'S CAB. RANJIT opens LYNNE'S back door. JEREMY grins and gets in the back.

RANJIT

Fock me?! Romeo, meet Juliet, your guide to Birmingham!

JEREMY

Sorry, very late for my meeting at the BBC, Juliet, could we ...?

LYNNE chucks her cigarette out of the window and revs up her motor. She twinkles at him, brightening.

LYNNE

We could - the name's Lynne!

LYNNE suddenly SCREECHES out of NEW STREET STATION as the lid of JEREMY'S laptop computer slams down onto his fingers

CUT TO:

INT. CAB. CITY CENTRE - MOMENTS LATER. DAY

JEREMY looks out at the sparkling HIGH RISE BUILDINGS around the Bull Ring. LYNNE, driving, grins broadly and looks into her mirror at JEREMY.

LYNNE

What you filming then, bab? I scrub up a treat if you need any extras?

JEREMY

My film's about the impact of terrorism - on an international level and a local level too ...

LYNNE

Talking about terrorists, I had a dream about that Bin Laden last night.

LYNNE' giggles as JEREMY stops, taken aback. A BEAT.

LYNNE

We were in one of his caves and I was wearing one of them burkha things, not a stitch on under it. Osama, he lifted up me burkha and he took me in one - WOOSH!

LYNNE laughs out loud as JEREMY gulps, his eyes widening, his glasses slipping further down his nose.

MUSIC/DISSOLVE:

INT. LYNNE'S BLACK TAXI. MINUTES LATER STREETS OF BIRMINGHAM - DAY.

LYNNE, driving, draws heavily on her fag, mid-flow.

JEREMY

So you're taking a second shot at life through Mimi?

LYNNE

Mimi's me last chance. She's got a big audition at this stage school - same one Posh Spice went to.

JEREMY now leans back and makes a note in his DICTAPHONE.

JEREMY

(to himself)

Woman cabbie, driving nights to send daughter to stage school? Hmmm? Strong story ...?

LYNNE points to photos of MIMI and J.J. above her seat.

LYNNE

Me little rapper. Got sickle cell. Got a big lad too but he's rotten, like his dad, got bad blood ...?

JEREMY

Bad blood?

ROC's car draws up in the next lane and winding down his window, grins broadly at LYNNE as JEREMY looks interested.

ROC

Mama mia! Why you no talka to me?

LYNNE completely ignores ROC and shouts over the engine

LYNNE

TV producer in the back, Mimi. Gonna put us all on the box!

MIMI
Enchante, Monsieur!

LYNNE
French lessons. Worth every penny!

JEREMY
Hear you're off to stage school?

ROC
Can you make me a Star, Mr. TV? I'm
as good as those guys on 'Pop
Idol', in fact, better!

LYNNE
Found those parcels under your bed,
Roc - you're out!

MIMI gasps, shocked, looking from ROC to LYNNE.

MIMI
Mum? You can't throw Rocco out?!

LYNNE
Make sure J.J. drinks his fluids,
and keep him warm ...

ROC
Mum? Your wheel trim? Want me to
fix it?

LYNNE
Fix yourself first, Roc!

ROC revs off as JEREMY'S MOBILE PHONE rings - a 'MAHLER'
classical music TUNE. LYNNE screeches away at speed.

CUT TO -

INT. ROC'S CAR - SAME TIME. DAY.

ROC, hurt, angry, drives fast past the McDONALDS.

J.J.
Meems is gonna be famous - wowza?!

ROC
Hundreds of kids are dyin' to be on
'The 'X' Factor', 'Britain's got
Talent', whatever. How many make
the break?

J.J.
9 out of 10, Roc?

ROC
One in a million, dozo. One in a
million!

MIMI, hurt, shoots ROC a look - why is he so mean?

CUT TO:

INT. ROC'S CAR - SAME TIME. DAY.

ROC driving waves to THREE GIRLS in mini-skirts. ROC suddenly screeches to a halt at a ROAD BLOCK. A RED-FACED POLICEMAN walks over and peers in through the window.

MOSES

This country is a police state!

RED FACED POLICEMAN

Seen you before, handing out them terrorist leaflets, ennit? Out!

MIMI leans out of the window, her lip 'wobbling' very dramatically.

MIMI

He would, if he could, Mr. Policeman. Hit and run it was, crushed flat at the Zebra, tragic. They were wearing masks and stuff.

MIMI 'sobs' as the RED FACED POLICEMAN's jaw drops

RED FACED POLICEMAN

Mimi, ennit? I'm Zoe's dad. Coming to your show, bab. Love a good musical, me!

THE RED FACED POLICEMAN chuckles and waves them on

CUT TO:

EXT. TRAFALGAR ROAD, MOSELEY. SAME TIME.

VENUS, (36), a prostitute and street 'Momma' is sitting at a wooden table on a small patch of grass outside her ground floor flat. She puffs on a huge JOINT as she plays dominos with ROGER the RASTA (32), dread-locks, dressed in mechanic's overalls. VENUS, massive, mixed-race with dyed orange hair sings 'SOMETHING'S COMING' from 'WEST SIDE STORY'. VENUS has an extraordinarily powerful voice, almost Operatic.

VENUS

(singing)
 Could it be?
 Yes, it could,
 Something's comin', something good,
 If I can wait ...?!

ROGER rubs his woolen hat and lays out the dominos.

VENUS (CONT'D) (cont'd)
 What's the next bit, Roge? Me
 memory's gone.

ROGER
 Too much weed maybe, Venus?

VENUS
 A bit of ganga would come up
 beautiful out back on the waste
 land?

VENUS shrugs slaps a domino down. She thinks hard.

CUT TO:

EXT. WASTELAND. SAME TIME. DAY. MOSELEY

Litter blows around out at the back of VENUS and LYNNE's flats, a desolate area of WASTELAND, covered with rubble, the size of a small field. We hear LAUGHING (OOV) as A COUPLE OF ASIAN MINI-CAB DRIVERS open a door which opens onto the land. A DRIVER chucks out a bag of rubbish, which splits and blows around the WASTELAND. THE DRIVER bangs shut the door.

INT./EXT. LYNNE'S TAXI - BBC BIRMINGHAM. BIT LATER. DAY.

LYNNE now parked, turns round and smiles, JEREMY suddenly notices how attractive LYNNE is. LYNNE twinkles at him.

LYNNE
 What's your story then, Mr. TV?

JEREMY laughs evasively and hands LYNNE some money.

JEREMY
 Oh, you know? Public school
 casualty, which only deepened my
 natural angst ...

LYNNE
 What's `angst'?

JEREMY walks backwards and gives her a little wave. LYNNE makes a 'mock horrified' face as JEREMY stumbles backwards over a flagstone. LYNNE snorts with laughter as JEREMY steadies himself and gives her a shy wave before running into the BBC. LYNNE smiles, shakes her head and checks her watch, REVVING up her ENGINE -

CUT TO:

EXT. TRAFALGAR ROAD. MOSELEY - DAY

SCREECHING OF TYRES. HEAD (18) a small time dealer leans out of his Ford Cortina.

SINDI (17) the Asian 'Car Jacker' is sitting next to him, MO, the other 'Car Jacker' is in the back. VENUS, sipping at a beer can, slaps down a domino.

HEAD

Oi, Angel lady! Seen Rocco?

VENUS

Thought you was on an ASBO? I'm playing, Head!

HEAD

Thought you was a 'working' girl, Venus?!

ROGER jumps up angrily, but VENUS leans over and places her hand on his arm. HEAD 'SCREECHES' off, HONKING his HORN.

VENUS

If our government spent as much money on somewhere for these kids to go as they do on their sodding wards, wasters like that would put down roots!

ROGER

On your soap box again, Venus?

VENUS

Back in Jamaica we had fields to run in barefoot - these kids have got nowhere!

ROGER

This is Birmingham, not Jamaica.

VENUS'S face suddenly lights up.

VENUS

That scrub land out back would make a bostin' park for the kids, eh?

ROGER

Going to do somethin' about it, then, Venus?

VENUS sinks back in her chair and sighing, giggles softly.

VENUS

Roll another carrot, Roge. All that thinkin's done me brain in!

CUT TO:

INT/EXT ROC'S CAR - BIRMINGHAM. BIT LATER. DAY.

ROC pulls his car over outside a pub. HEAD, SINDI and MO look over. MIMI turns round and they all go quiet.

MIMI

Guys? If I do become a Superstar,
I'll fly us all to Hollywood.
Moses? I'll buy you a new
wheelchair. Roc? I'll check you
into the Ford Motor Clinic where
the film stars dry up and J.J.?

A BEAT. No one wants to talk about J.J.'s illness.

MIMI (cont'd)

I'll buy you some new blood so you
can stay alive.

J.J. gives MIMI a weak grin. ANGLE ON HEAD, MO and SINDI all
watching and smoking as they lean against the Pub wall.

HARRY (ERROL'S SITE FOREMAN) (OOV)

Them scallywags in Moseley
wouldn't use a private leisure
centre, Errol!

CUT TO:

EXT. SKYSCRAPER/OFFICE BLOCK. SAME TIME - DAY

ERROL, hard hat on, is some twenty floors up, inspecting the
site, with HARRY, the site Foreman. HARRY grins.

HARRY

They've Got too much leisure, them!

ERROL

The Lady Mayor wants to bring
health and leisure to all the
citizens of Birmingham. Rich or
poor, Harry

HARRY

But better 'rich', eh, boss?

ERROL smiles and wriggles around uneasily. They walk on.

CUT TO:

EXT. STREET. MOSELEY. MOMENTS LATER - DAY.

ROC pulls MOSES's wheelchair out of the boot of his car and
lifts MOSES into the chair. MOSES leans towards ROC.

MOSES

As your lawyer, I advise you to
keep away from those losers, Roc!

ROC

I've got bad blood, remember? Can't
rely on exam stuff, like you.

HEAD OFFICE

Oi, 'Wheels'? I need a lawyer!

MOSES

The name is Moses, so respect!

HEAD laughs and MO grabs MOSES's WHEELCHAIR and spin it around. MOSES whizzes out of control and tumbles out of the chair. ROC rushes forward to pulls MOSES back in but MOSES, tearful, angry, shakes ROC off and pulls himself back in.

MOSES (CONT'D) (cont'd)

It's racist scum like you, Head,
are destroying the world with your
pig-ignorance!

HEAD

Ya fuckin' terrorist?!

ROC

Shut the fuck up! Moses is family!

MOSES, fuming, suddenly stops in his 'tracks', without turning round. Tears of anger are in his eyes.

MOSES

You coming, Roc?

ROC gives HEAD a look and HEAD, with some power over ROC, raises his eyebrows. ROC is very torn.

ROC

I'll ... catch you up!

CUT TO:

INT. RAVI'S NEWSAGENTS' DAY. SAME TIME.

RAVI, an Asian Newsagent, reaches behind the counter and brings up some magazines. AN OLD LADY stands there with RAVI.

RAVI

'Variety' 'Tatler', all here, bab.
Do us a spin from the show, Mimi?

MIMI does a tap routine. RAVI claps his hands

RAVI (cont'd)

Just like your dad. Very ambitious
was Errol. Someone saw him the
other day in city centre .. Oops!

MIMI

Dad... Where?!

RAVI shakes his head as A CUSTOMER comes in and goes out.

RAVI

Want ... me to put your card up?

ANOTHER CUSTOMER comes in and MIMI, frustrated, shoves a card at RAVI a card and leaves, J.J. following. RAVI sighs and slowly reads from MIMI's card.

RAVI

`Black bastard wanted. We need you,
Dad. Come back. Mimi and J.J.'

RAVI and THE OLD LADY shake their heads knowingly.

CUT TO:

EXT. SKYSCRAPER. MOMENTS LATER. BIRMINGHAM.

ANGLE ON ERROL, fifteen floors up, walking around the half-finished skyscraper with HARRY, THE FOREMAN and STAN, ANOTHER BUILDER. ERROL'S mobile phone RINGS. ERROL's tone is very attentive:

ERROL

Cynthia ... ? Will do. No problem,
Cynthia. No problem. See you later.

HARRY

Mixing with the big knobs now you's
in them Hollywood Hills, boss?

ERROL grins, takes a step back, but loses his footing on one of the gangplanks, wobbling close to the edge. They freeze.

ERROL

Jesus fuck?! Who built this thing?

STAN

We did, boss!

HARRY

To your specifications an' all!

ERROL pushes back his hard hat, wipes his brow and regains control. HARRY and STAN hoot with LAUGHTER as ERROL grins.

DISSOLVE TO:

INT. VENUS'S LIVING ROOM. BIT LATER. EARLY EVENING.

VENUS is painting MIMI's toenails with polish as MIMI lies back on the sofa, flicking through 'HELLO' magazine. They are in front of a wallpaper vision of the Caribbean - beach, palm trees, a 'tropical paradise'.

VENUS

Them mags are feeding you false
dreams. Follow yer own dreams,
Mimi.

MIMI
 Why can't I dream of Hollywood?
 Don't you have a dream, Venus?

VENUS wriggles around, uneasily. A BEAT.

MIMI (CONT'D) (cont'd)
 Ravi ... said someone saw Dad in
 city centre?

VENUS
 Don't ... go digging, Mimi!

ROC and CABLEMAN exchange glances. LOUD RINGING OF THE
 DOORBELL. It's one of VENUS'S punters, an Asian BLACK CAB
 DRIVER, KORUM (who was 'car jacked'). VENUS sighs.

VENUS (cont'd)
 Gettin' too old for this game, me.

CABLEMAN looks uncomfortable and sighs deeply - he's VENUS's
 boyfriend. VENUS comes back with KORUM. KORUM waves
 sheepishly, and is taken upstairs by VENUS. MIMI and J.J.
 leave. We hear the SQUEAKING OF BED SPRINGS from upstairs.
 ANGLE ON ROC as he whispers to MOSES.

ROC
 Help us do this job with Head and
 Venus can stop banging away up
 there for your college fees. I'm
 in this for J.J.!

MOSES torn, looks up, very uneasy. THE BED SPRINGS SQUEAK -

CUT TO -

EXT/INT. WHITE LIMO. SAME TIME - DAY.

MOVING SHOT - ERROL is seated in the back of a white limo
 with CYNTHIA, a large, West Indian lady, the Mayoress of
 Birmingham. CYNTHIA passes her glass to ERROL for him to top
 it up with CHAMPAGNE. ERROL dutifully reaches for a champagne
 bottle and pours it into her glass. CYNTHIA sips and smiles.

CYNTHIA
 Elixir of life. All part of the
 immigrant success story, eh, Errol?

ERROL, sipping at his glass, smiles politely.

ERROL
 You've certainly moved mountains in
 your time as mayoress, Cynthia.

CYNTHIA nods, narrows her eyes and leans forward.

CYNTHIA

You need a project to inherit my
mantle. A local initiative. The
Moseley land.

ERROL gulps hard, suddenly very thrown.

ERROL

Moseley? It's my old stomping
ground, perhaps it's better if ...?

CYNTHIA

I want you to move a mountain,
Errol. In Moseley.

ERROL's eyes widen.

DISSOLVE TO:

EXT. WASTELAND. BIT LATER - EARLY EVENING

SILENCE. The WIND blows across the wasteland and we ANGLE ON
VENUS as she stands on the land, smoking, thinking hard. We
hear MIMI (OOV) sings from 'America' from 'WEST SIDE STORY'

MIMI (AS 'ANITA') (OOV)

(singing)

Puerto Rico, You ugly island,
Island of tropic diseases.
Always the hurricanes blowing,
Always the population growing,

DISSOLVE TO:

INT. BALLET STUDIO - EVENING

MIMI as 'ANITA', sings in front of a line of SHARK 'GIRLS'.
MIMI sings and sways her hips - she's extremely good.

MIMI

(singing)

And the money owing,
And the babies crying,
And the bullets flying.
I like the island Manhattan ...

MISS BAINES smiles broadly, nodding in time.

MIMI

(singing)

Smoke on your pipe and put that in!

MIMI/JET GIRLS

(singing)

I like to be in America!
Ok by me in America!
Ev'rything free in America,
For a small fee in America!

THE 'SHARK' GIRLS join MIMI in their dance. MISS BAINES bangs her WOODEN STICK in time as they all dance.

MISS BAINES
(shouting)
More passion, Shark girls! This is
Lower East Side, not downtown
Birmingham!

DISSOLVE TO: -

INT/EXT. LYNNE'S TAXI. BROAD STREET, BIRMINGHAM.

LYNNE, smoking, concentrating hard, drives through the NEON LIGHTS of the CITY CENTRE. We see the BRIGHT LIGHTS of the Clubs and restaurants that is the 'new' Birmingham. We hear MIMI and the 'SHARK GIRLS' singing as LYNNE drives.

MIMI/SHARK GIRLS (OOV)
(singing))
Automobile in America,
Chromium steel in America,
Wire-spoke wheel in America,
Very big deal in America!

DISSOLVE TO:

INT/EXT LYNNE'S TAXI - BIT LATER. NIGHT.

LYNNE slows down to pick up THREE PASSENGERS. ONE PASSENGER leans forward holding JEREMY'S MOBILE.

PASSENGER
This anyone's?

LYNNE smiles fondly, taking JEREMY'S MOBILE. She closes the PARTITION and clicks her own MOBILE PHONE on it's handset.

DISSOLVE TO -

EXT. WASTELAND. TRAFALGAR ROAD - NIGHT

MIMI and J.J. sit on a high mountain of rubble in the middle of the WASTELAND. MIMI is on her MOBILE PHONE.

MIMI (ON PHONE)
Done my french, yes, Mum ... Yes,
done my piano. Mum, yes. J.J.'s
tucked up - love you too, Mum!

MIMI clicks off her MOBILE and sighs wearily as they look up at the stars

J.J.
Mimi ... ? Are you a star?

MIMI sighs deeply.

MIMI

Mum wants me to be a star.

J.J.

Don't you want to be? Is Dad in
Hollywood with all them stars,
Mimi? Or is he here in Birmingham?

MIMI

Who knows, J.J., who knows?

MIMI hugs J.J. as they look up at the stars in the night sky.
We hear VENUS singing from the song 'Tonight'.

VENUS (OOV)

(singing)

Who knows?

MUSIC & DISSOLVE

EXT. STREET. TRAFALGAR ROAD. NEXT DAY - MORNING

VENUS plays Dominos with ROGER the Rasta at a small table.
ROGER smokes a large 'spliff'. VENUS belts out a song

VENUS

(singing)

Could it be, Yes it could,
Something's coming,
Something good,
Maybe toniiiiiiight?

They spot 'MR. GODDY', the local, evangelical 'Pasteur', long
grey hair greased back, sticking a poster onto the trees.

ROGER

Something's coming now - Goddy!

We hear 'CABLEMAN', VENUS's companion, DRILLING the road.

MR. GODDY

The Devil is digging deep, Venus!
These wretched Cable TV people out
of the streets. They're destroying
all our trees!

The CABLE DRILLING stops. MR. GODDY looks disapproving.

MR. GODDY (cont'd)

I hear they've just installed you
with thirty more channels, Venus?

VENUS wriggles around, uneasily.

MR. GODDY (cont'd)

Will we see you at Choir practice
on Sunday?

VENUS
(wriggling)
Me vocals are playing up a bit.

MR. GODDY
Sll that smoking you do, Venus!

THE DRILLING stops and ROGER smokes his `spliff' and blows out GIANT SMOKE RINGS towards MR. GODDY.

ROGER
Reckon the Lord enjoys a spliff and a pint, Vic. He's human, ennit?

MR. GODDY
He is? I mean, he's not, but ...?!
Must press on, the Lord's work!

ROGER chortles and MR. GODDY scuttles away.

CABLEMAN
What's Goddy's problem, then?

VENUS
He's tuned to a different channel.
But steady on the trees, Bri,
Goddy's got a point, we 'ent got
much green stuff left round here.

CABLEMAN
Got that green patch at the back,
Vee. Why not dig it?

A BEAT. ANGLE ON VENUS thinking hard as ROC SCREECHES in and parks his car. ROC pulls out his sleeping bag and smiles sheepishly over at VENUS. They suddenly notice a WHITE LIMO driving down the road - ANGLE ON VENUS narrowing her eyes.

CUT TO:

EXT. ANOTHER PART OF THE STREET. TRAFALGAR ROAD. SAME TIME.

MIMI, followed by J.J., is walking down the other end of this long street, balancing a cup of tea in a saucer, which she is taking to CABLEMAN. MIMI sings as she goes.

MIMI
(singing)
Puerto Rico, You ugly Island,
Island of tropical breezes!
Always the hurricanes blowing,
Always the pop ...?!

MR. GODDY looms up, baring extremely yellow teeth.

MIMI
Merd, Mr. Goddy! We'll get - 'How's
black beauty'?

MR. GODDY
How's ... black beauty?

MIMI 'adopts' MR. GODDY's pompous voice in VOICE OVER.

MIMI (V.O.)
(highly pompous)
And mother? Still driving nights?

MR. GODDY
You dear mother? Driving nights?

MIMI (V.O.)
Poor J.J.? In and out of hospital?

MR. GODDY
And poor J.J.? In and ...?

MIMI thrusts the cup and saucer to Mr. Goddy as A WHITE LIMO with blacked-out windows passes by.

MIMI
Tea, vicar?!

J.J. jumps up and down as MR. GODDY looks pleased.

CUT TO:

INT. WHITE LIMO. SAME TIME - DAY.

ERROL is in the back of the LIMO. He stares through the BLACKED-OUT WINDOWS and he sees his TWO CHILDREN. It's been six years since he's seen them - ERROL gasps!

ERROL
Mimi ...?!

CUT TO:

EXT. TRAFALGAR ROAD. SAME TIME. DAY.

MIMI stands frozen to the spot - she can't see in. THE LIMO crawls past and MIMI reaches out to try and touch the window.

CUT TO:

INT. WHITE LIMO. SAME TIME

ERROL puts his hand to the BLACKED OUT WINDOW as if to touch their faces. THE DRIVER opens the compartment from the front.

DRIVER
Want me to go round the back, boss?

ERROL nods as he slumps back into his seat. THE LIMO now passes VENUS, ROC, ROGER and CABLEMAN. ERROL reels back.

ERROL
Marty ...? Take me to Hollywood!

CUT TO:

EXT. TRAFALGAR ROAD

MIMI is rooted to the spot. She stares at THE LIMO.

MUSIC/DISSOLVE

INT. VENUS'S LIVING ROOM. BIT LATER

MIMI, ROC, J.J., MOSES watch the television.

BALJINDER (REPORTER ON TV)
Local Politicians in Birmingham are
talking of a wave of crime, funded
by 'The Word' an extremist paper
for young Muslims ...

ROC looks at MOSES, concerned. MOSES quickly looks away.

BALJINDER (ON TV)
Police in the city are on alert as
there are more attacks on city cab
drivers.

ROC leans into the TV, very worried.

ROC
Hope Mum's ok? Wanted to fix that
hub cap for her ...

DISSOLVE TO:

EXT. BBC TELEVISION - BIT LATER - DAY

- C/U on LYNNE'S TAXI'S WHEELS as she drives into the TAXI
RANK. Seeing JEREMY emerge, LYNNE HONKS her CAR HORN. LYNNE
holds up his MOBILE PHONE which plays a CLASSICAL MUSIC TUNE.
JEREMY grateful, kisses his mobile phone. LYNNE laughs loudly

LYNNE
It's been Beethoven all day!

JEREMY
Mahler, but who gives a toss?
I need a room, know of anywhere?

LYNNE takes a breath - this is a risk for her. A BEAT.

LYNNE
I've ... got a spare room now.
Sixty quid a week with breakfast?

JEREMY
Excellent stuff!

JEREMY grins. A BEAT. LYNNE gives him a shy smile. A BEAT. JEREMY's MOBILE PHONE goes. He steps away. LYNNE watches at her wheel, a bit sad.

LYNNE

Who were you kiddin', you daft cow?
Gottabe Mrs. Television - gorgeous
I bet and rich? Bitch!

JEREMY staggers towards LYNNE. He opens the back door and collapses into the cab, anguished. LYNNE is shocked.

JEREMY

Please Drive ...?! Anywhere, Lynne!
I just feel, feel ... ?!

CUT TO -

INT. BATHROOM. ERROL'S JACUZZI. SAME TIME. HOLLYWOOD.

Hollywood, Birmingham, a `nouveau-riche' leafy suburb four miles from Moseley. ERROL sings from JAMES BROWN

ERROL

(singing)

I feeeeeeeel good!
Na, na, na, na, na, na, naa!
Knew that I would now!
I feel good ... Wow!

SONJA, (20's, WEST INDIAN) a highly attractive Lawyer, comes in, wrapped in a towel. SONJA sits on the edge of the jacuzzi

SONJA

Town Hall in two hours so I thought
I'd fit in some revision for my
Part Ones, matrimonial law ...

ERROL, deflated, sinks down into the water. SONJA giggles.

SONJA

After a tiny toe suck, Errol.

ERROL

Tut-tut, Sonja! And you the Mayor's
daughter?

SONJA

Mum knows I'm screwing a screwed-up
father of two, who's about to
become ... a father of three.

ERROL's jaw drops and he sinks and chokes on the bubbles. SONJA bursts out laughing, very excited.

SONJA (cont'd)
Well? Call yourself 'Supa-sperm',
don't you, Errol?!

CUT TO:

EXT/INT. LYNNE'S BLACK CAB LEAFY LANE - EVENING

LYNNE's Taxi is parked in a leafy side street and LYNNE, wide-eyed, is sitting in the back seat listening to JEREMY who is distraught and tearful.

JEREMY
Lazy sperm! Doctor said I was
firing duds. Suze had a
miscarriage, we tried again, but we
couldn't make that baby. I felt
like I'd been kicked in the guts, I
was ... devastated!

JEREMY suddenly breaks down and leans forward.

JEREMY (cont'd)
Suze ... now ...wants her life back
- without me!

LYNNE is shocked. She tentatively puts her arm around his shoulders and squeezes him awkwardly. A BEAT.

JEREMY (cont'd)
Feel ... like a used durex!

LYNNE
What a tosser?

JEREMY
Who me?

LYNNE
No her. Aren't enough decent men
around. You get out there, Jez
shove that durex back on and ...?!

JEREMY
And what, Lynne?

JEREMY brightens as LYNNE wriggles around. A BEAT.

JEREMY (cont'd)
You've heard my 'dark secret', what
about yours?

LYNNE
Best ... not to dig too deep.

LYNNE and JEREMY look at each other. ANOTHER BEAT. LOUD HONKING OF A HORN - KORUM, in his CAB waving a MACHETE.

KORUM

Mad car jackers are on the loose,
Lynne. Took me cashbox! Bastards
try it again, I'll chop off their
balls, chuck 'em into a balti and
make popadoms from their friggin'
foreskins!

KORUM SCREECHES off, waving his machete in the air. LYNNE and JEREMY explode with laughter.

JEREMY

This is a Crazy place?! Look, I'm
starving. Have dinner with me?

LYNNE stops laughing, and looks at him, shocked.

LYNNE

I ... can't. We're from different
tribes, Jez. I don't even know
what 'angst' is?

A BEAT

LYNNE (cont'd)

If I stop driving, the whole world
will collapse!

LYNNE jumps out quickly and JEREMY looks away, biting his lip. We hear the DOOR SLAM LOUDLY.

CUT TO -

EXT. BIRMINGHAM CENTRAL MOSQUE. ROAD - DAY .

BREAKING GLASS - another 'car jacking'. We see MO and HEAD, rushing away from a BLACK TAXI CAB which has stopped at the traffic lights, near the famous CENTRAL MOSQUE. HEAD and MO race off into the bushes as we hear a POLICE SIREN. ANGLE on MOSES ('WHEELS') emerging from the Mosque, pushed in his wheelchair by TWO YOUNG ASIAN LADS. They look over at the TWO POLICE CARS. The RED-FACED POLICEMAN and ANOTHER POLICEMAN approach. An ELDERLY ASIAN MAN emerges from the MOSQUE and stands near MOSES.

POLICEMAN

Anyone here see anything?

THE RED FACED POLICEMAN now recognises MOSES.

RED FACED POLICEMAN

You again, sunshine? Keep out of
trouble, or trouble will find you.

ELDERLY ASIAN MAN

This is a holy place, please have
some respect!

THE RED FACED POLICEMAN bristles, but slowly backs off.

DISSOLVE TO:

EXT/INT. LYNNE'S TAXI, BROAD STREET - EVENING

BRIGHT LIGHTS of BROAD STREET as LYNNE pulls over and TWO DRUNK CUSTOMERS get in. LYNNE drives off and ONE DRUNK CUSTOMER vomits all over the back seat. LYNNE, weary, pulls over pulls out a cloth and wipes down the seat with disgust, this job is getting to her. MOVING SHOT - LYNNE DRIVING.

DISSOLVE TO -

EXT. HYATT HOTEL. BIRMINGHAM. EVENING.

LYNNE pulls her taxi into the forecourt of the HYATT HOTEL. THE LADY MAYOR, CYNTHIA, a huge hat on, kisses her daughter, SONJA, as they leave. A WELL DRESSED CROWD is getting into taxis. MOSES AND TWO ASIAN LADS hand out their Paper 'THE WORD'. A DOORMAN opens the door of LYNNE's taxi and lets in ERROL and SONJA. ERROL is drunk. LYNNE does a double take.

ERROL

Move over Mummy, it's time for the next ... (hic!) ... Mayor!

SONJA

Hollywood, please, driver!

LYNNE's face slowly turns to stone.

DISSOLVE TO:

INT. ERROL'S HOUSE. TEN MINUTES LATER. HOLLYWOOD AREA.

RAIN LASHING down - peering through the wipers, LYNNE passes a sign which says 'HOLLYWOOD', a leafy, affluent suburban area on the edge of Birmingham. ERROL is very drunk.

ERROL

Gonna clime that greasy pole! For you and ... the baby! Our baby's gonna be a (hic!) ... Supababy!

ERROL'S HOUSE - a Neo-Georgian Mansion, behind a set of iron gates. LYNNE pulls into the drive and breathes hard.

ERROL (CONT'D) (cont'd)

Me, Obama, Brown ... we (hic!) world leaders... don't do dosh!

SONJA leans forward to pay as ERROL falls out of LYNNE'S CAB and drunk, tumbles into a muddy puddle. SONJA cracks up.

SONJA

What are you like ...? The muddy mayor in the gutter!

LYNNE

Errol came from the gutter, let him
rot there!

SONJA, shocked, stumbles back, clutching her pregnant stomach
as LYNNE screeches off in her cab. ERROL, face covered in
mud, staggers towards SONJA, singing.

ERROL

(singing)
Kiss me, honey, honey, kisssss me?

CUT TO:

INT. LYNNE'S TAXI. NIGHT.

LYNNE, shaking, drives fast through some country lanes. It's
RAINING. LYNNE, crying, lights a cigarette.

CUT TO:

EXT. ALLEYWAY/WASTELAND. MOSELEY. NIGHT. SAME TIME.

MIMI and J.J. dance along the back alleyway which runs
between VENUS'S flat and LYNNE'S flat, along the side of the
WASTELAND. They skip over dustbin lids in the rain, dancing
and singing from 'America' from 'WEST SIDE STORY'

MIMI/J.J.

(singing)
Automobile in America,
Chromium steel in America,
Wire-spoke wheel in America,
Very big deal in America!

CUT TO:

INT. LYNNE'S KITCHEN. NIGHT.

They scramble in as MIMI clicks on the kitchen light. They
SCREAM in shock as they see JEREMY munching on 'CHEERIOS'.

MIMI

Mr. TV ...?! Thought you were a
burglar? Basket, Fido!

JEREMY

Tough being a global superstar,
Mimi?

MIMI sighs and takes out a tiny PHOTOGRAPH of ERROL.

MIMI

Me dad. He's handsome, eh?

JEREMY

He is, but seems like you're all
doing ok without him?

MIMI

J.J. might die if we need new blood
and that costs, so I've got to find
Dad, but ...?

MIMI suddenly drops her spoon in the bowl and breaks off

MIMI (cont'd)

Just don't know where to start!

MIMI stares at him through her tears.

JEREMY

I'm just here to make my film?
It's not quite my thing, you know,
Real life.

MIMI looks down-hearted.

I could lend you a camcorder? You
could record your search for your
dad - it's a strong story!

MIMI wiping her tears, slowly brightens. She grins.

MIMI

Me, filming? I like that. I'll be
a real 'bitch'!

JEREMY looks confused as MIMI spells out the word

MIMI (cont'd)

A `B.I.T.C.H'. `Babe in total
control of herself'!

J.J. (OOV)

Meems?! Meems, quickly ...?!

CUT TO -

INT. MIMI'S BEDROOM. NIGHT. MOMENTS LATER.

J.J. is shivering and sweating, 'sickling', in terrible pain.

J.J.

Someone's ... hammerin' me bones!

MIMI jumps under the covers with J.J. and cuddles him.
JEREMY pops his head in concerned.

MIMI

It's ok, we've got our routine!

JEREMY nods gently and goes out.

MIMI (CONT'D) (cont'd)
 Mr. TV's gonna help us find dad!
 We'll fly to Hollywood, J.J. Me, a
 superstar, dripping in diamonds and
 you, rapping to the crowds!

J.J. is shivering violently. MIMI's eyes widen

MIMI (CONT'D)
 Rap, J.J. it will keep you warm!

MIMI leans out and reaches for her MOBILE PHONE.

J.J.
 (rapping weakly)
 Daddy ... he was black, My Mummy,
 she was white!

DISSOLVE TO:

EXT. LYNNE'S TAXI. HIGH HILLS. SAME TIME. NIGHT.

LYNNE is sitting on the bonnet of her taxi, smoking,
 overlooking the night skyline of the city.

J.J. (OOV)
 Their blood cells, they did fight,
 and now I'm sicklin'!

LYNNE's CAB PHONE rings. LYNNE drops her head in her hands
 and sobs.

MUSIC/DISSOLVE

EXT/INT. AMBULANCE

We see an AMBULANCE screeching through the streets and see
 it's RED FLASHING LIGHT -

MUSIC/DISSOLVE -

INT. CHILDRENS' HOSPITAL - DAYS LATER. DAY

J.J. lies in his hospital bed as LYNNE, very anxious, mops
 his brow. MIMI watches them, sitting on the end of the bed.

MIMI (OOV)
 J.J. was sickling big time, his
 body a ticking time bomb ...

We HEAR MONITOR which BEEPS steadily -

MUSIC/DISSOLVE -

INT. BALLET STUDIO. DAY.

A WOODEN 'METRONOME' TICKS away on MRS. BATT's PIANO. MIMI as
 'ANITA', stands with THREE 'SHARK' GIRLS behind her.

MIMI (V.O.)
 And I was stuck in rehearsals with
 Zoe, Snowy, Schmidt!

ANGLE ON ZOE furtively giving MIMI the 'one fingered salute'
 as MIMI adopts an American 'drawl' as in 'GOODFELLAS'.

MIMI (V.O.) (cont'd)
 Deese were da bad times!

DISSOLVE TO:

INT. HOSPITAL WARD. CHILDRENS HOSPITAL. DAY

LYNNE, highly anxious, talks to DOCTOR SUZANNAH in a corner.
 MIMI is listening hard, very, very anxious.

DOCTOR SUZANNAH
 Your blood doesn't match J.J.'s,
 nor does Mimi's. We need the right
 tissue match if you decide on this
 bone marrow harvest, Lynne.

LYNNE
 I'm an only child, might have some
 cousins in Cyprus maybe ... ?

DOCTOR
 J.J.'s father? What blood group is
 he?

LYNNE
 He's ... long gone.

MIMI
 Mum? What about Roc?

LYNNE shakes her head. MIMI sighs as she looks over at J.J.,
 a drip coming out of his arm.

CUT TO:

EXT/INT. ERROL'S HOUSE. HOLLYWOOD, BIRMINGHAM. SAME TIME.

ERROL is playing golf on his massive lawn. He takes a few
 swings, but hits the turf and churns it up. ERROL, agitated,
 flings down the sticks and walks across the lawn and goes
 inside some french windows into living room.

MIMI (V.O.)
 We had to get J.J. this bone
 vegetable marrow thing. No way
 would I let the little pest die!

ERROL picks up a FRAMED PHOTOGRAPH that he has on top of his
 GRAND PIANO - MIMI and J.J. as babies.

MIMI (V.O.) (cont'd)
 Dad's bones could match J.J.'s, so
 I had to find Dad, and fast!

ERROL'S PHONE goes and he walks over to pick it up.

ERROL (ON PHONE)
 The scan? Sure, I'm always there
 for you, Sonja. You know that ...

ERROL looks down at the PHOTOGRAPH of MIMI and J.J.

ERROL(ON PHONE) (CONT'D) (cont'd)
 You are my new family, Sonja. That
 was then and this is now.

ERROL replaces the PHONE and traces the outline of MIMI and
 J.J.'s faces in the PHOTOGRAPH with his finger. ERROL gulps.

DISSOLVE TO:

INT. CHILDRENS' HOSPITAL. (MIMI'S CAMCORDER FOOTAGE) DAY.

J.J., on camera, looks weak and fiddles with his 'Star Wars'
 plastic doll, QUI GON CHIN. J.J. looks troubled.

MIMI (OOV)
 Ok, the Search for Dad - take one.
 Action, J.J.!

J.J. (ON CAMERA)
 Meems? Am I going to die?

MIMI (OOV)
 No way, pest, you're a fighter,
 like Qui Gon Jin!

J.J. (ON CAMERA)
 Qui Gon Jin? He died, ennit?

MIMI (OOV)
 But the actor didn't, dirbrain! No
 one really dies in films.

J.J., confused, looks down, a bit sad. A BEAT.

J.J.
 Oh? Wish this was a film then.

ANGLE ON MIMI as she lowers the CAMCORDER and stares at J.J.
 He gulps and smiles at her. A BEAT.

CUT TO:

TRAFALGAR ROAD, MOSELEY. BIT LATER DAY.

ANGLE ON a small TV set. 'WEST SIDE STORY' is playing -
 which VENUS has rigged up on the grass outside her flat.

VENUS slurps on a can of beer and plays cards with ROGER. The actor who plays `TONY' is in big C/U on the screen. VENUS suddenly sees LYNNE, MIMI and JEREMY emerge from LYNNE's next door flat. ANGLE ON VENUS - her eyes narrowing.

VENUS
Who's that nice young peach you got there, Lynne?

LYNNE, highly embarrassed, hands JEREMY some keys.

LYNNE
Local 'madame'. High as a kite - pay no attention, Jez!

JEREMY looks over at VENUS a bit interested. VENUS steps forward toward LYNNE. LYNNE turns to face her. A BEAT.

VENUS
Got Roc kippin' on me sofa again!

LYNNE
I give you extra dosh, Venus, and you know I'm juggling here?

VENUS
No more child mindin'. Gonna dig, shake things up a bit here!

LYNNE
Dig ...?!

LYNNE goes pale. A BEAT. MIMI stares at her mother.

VENUS
Dig. Too much stuff is buried, Lynne.

LYNNE slowly opens the back door of her CAB. MIMI jumps in.

MIMI
Buried? What's buried, Mum??

JEREMY, confused, smiles politely at VENUS.

JEREMY
Venus? Jeremy Harding-Jones, BBC.

VENUS
BBC? You might be interested in our `campaign'. Gonna dig. Land out back. Take on the Council, like.

LYNNE suddenly REVS up her ENGINE.

VENUS (cont'd)
One more night, Lynne, then you're on ya own!

LYNNE suddenly pale, grips her steering wheel.

LYNNE

I've left a salad for Mimi. No more rice and peas. She's on a diet.

LYNNE SCREECHES off and VENUS, angry, turns to JEREMY

VENUS

Diet?! The world was built on rice and peas. We should planting food, growing it. Cut off from what we eat, rootless we are, rootless!

VENUS turns and walks away. JEREMY looks thoughtful.

JEREMY

Big Brother versus the little man?
Corporate politics interface with
grass roots? Yes!

JEREMY throws his keys high into the air and drops them, falling over. CABLEMAN laughs hard..

JEREMY (cont'd)

Venus? Would you talk about these
issues on camera?

VENUS keeps on walking and wiggles her bum at JEREMY.
CABLEMAN laughs again as JEREMY grins broadly

DISSOLVE TO:

EXT. PETROL STATION. BIT LATER. EVENING

MO opens is filling up ROC'S CAR with PETROL. ROC, HEAD, SINDI sit in the car. ROC looks uneasy as they watch the GARAGE ATTENDANT serve an ASIAN MALE CUSTOMER. HEAD laughs.

HEAD

That's the fourth yam-yam who's
slipped some condoms in with his
fuckin' petrol!

SINDI

Oi, you? I'm Muslim - sort of!

SINDI, sits on something. We hear a BUZZING as she holds up Roc's electric toothbrush, rolling her eyes with sexual innuendo. SINDI now slips her arms around ROC's neck from behind and gives him a TAB of ECSTASY to swallow.

SINDI (CONT'D) (cont'd)

Suck on this, Rockefeller!

ROC, irritated, pushes her away. SINDI rolls her eyes and shrugging, gulps down the TAB herself

CUT TO:

INT. BALLET STUDIO - DAY

SUNLIGHT streams into the window of the Ballet Studio. MRS. BATTS sways dramatically at THE PIANO playing 'One hand, One heart' from 'WEST SIDE STORY'. SIMON (10) plays 'TONY', ZOE is 'MARIA', wearing a white 'veil' - this is the 'mock' wedding scene. MIMI, as 'ANITA', stands behind them, tired and preoccupied, looking out of the window.

MIMI (V.O.)

Venus had given up on Mum, or had Mum given up on Venus? They hated each other, like me and the Queen of the tosspots - Zoe Smith!

ZOE/SIMON

(singing)

Make of our hands, one hand,
Make of our hearts, one heart,
Make of our vows, one last vow,
Only death would part us now.

MIMI, suddenly moved by the music, looks out of the window.

MIMI (V.O.)

Are you out there, Dad? Please,
just give me a sign ...?

ERROL's face appears in the clouds - an APPARITION. The APPARITION of 'ERROL' has a golden glow about it - he beams down to MIMI from the sky. MIMI suddenly shouts out.

MIMI (cont'd)

Dad? Dad ...?! Fly me to Hollywood!

THE PIANO PLAYING stops as MISS BAINES, horrified, and the CLASS all stare at her. MIMI, tearful, embarrassed, drops her head. ZOE lifts up her veil and spits at MIMI.

ZOE

(hissing)

Don't ruin my moment again. You'll
never make Hollywood!

CUT TO:

EXT. LYNNE'S CAB. BALSALL HEATH - BIT LATER -DAY

LYNNE and MIMI sit on the bonnet of LYNNE'S CAB, overlooking the city, sipping at takeaway coffees. LYNNE, exhausted, from lack of sleep, smiles wearily. MIMI looks very glum.

LYNNE

Hollywood or bust, eh, Mimi?
I know you're missing out on all
the fun, with all the rehearsing,
but it will be worth it!

MIMI

I'm missing out on life, Mum!

LYNNE

You'll get out of the street, bab!

MIMI

They'll all be pushy white barbies
at stage school, Mum?!

LYNNE

It's talent makes you a star, not
colour. Look at Beyonce and all
them black babe stars ...?

MIMI jumps off the Cab bonnet and stamps on her paper cup

MIMI

Bugger Beyonce! J.J.'s sickling,
Dad's missing, the world's
crumbling and you want me to sing
and dance?!

ANGLE ON LYNNE, shocked, as the CAB DOOR SLAMS. We hear the
'JET' GIRLS from rehearsals:

JET GIRLS (OOV)

(singing)

When you're a Jet,
You're a Jet all the way,
From your first cigarette,
To your last dyin' day!

DISSOLVE TO:

INT. BALLET STUDIO. FEW HOURS LATER. DAY

ZOE AND THE JET GIRLS dance and sing 'When you're a Jet'.
They grin, very 'stage school', like little 'marionettes' as
they sing and dance. MIMI watches in silent horror.

JET GIRLS

(singing)

When you're a Jet,
If the spits hit the fan,
You got brothers around,
You're a family man!
You're never alone, You're never
disconnected Ooops ?!!!

KYLIE, ZOE's friend, accidentally trips over and THE 'JET'
GIRLS tumble into each other, like a pack of cards.

MISS BAINES BANGS her stick loudly. They all FREEZE. THE PIANO PLAYING stops. SILENCE. SHREEPALI, MIMI'S friend, lets out a LOUD BURP. MIMI now giggles quietly as MISS BAINES gasps.

MISS BAINES
Quelle catastrophe!

CUT TO:

INT. DRESSING ROOM. BIT LATER - DAY

MIMI pulls off a silk shirt as 'ANITA' from 'WEST SIDE STORY'. SHREEPALI gets undressed next to her. ZOE and another 'JET GIRL', KYLIE (9), a blonde no-brainer, push past. ZOE, eyes narrowing, spits at MIMI and SHREEPALI.

ZOE
Oooo? Mimi and the Sharks? Careful
they don't bite, girls!

ZOE pushes past, RIPPING MIMI's silk shirt with her false nails. THE 'JET' GIRLS laugh as MIMI blinks tears of anger.

ZOE (CONT'D) (cont'd)
Mimi reckons she's famous now she's
hanging round with Television man.

KYLIE
What is 'sticky cell', anyway?

ZOE
Dunno, but mum says they've all got
funny blood in Mimi's family!

MIMI suddenly leaps at ZOE and they roll onto the floor, grappling fiercely as the GIRLS WHOOP and SHRIEK.

MISS BAINES (OOV)
Allez, les filles! Two weeks left
until the auditions!

The 'JET' GIRLS rush off as we ANGLE ON MIMI as she looks at her ripped costume. SHREEPALI looks sympathetic.

DISSOLVE TO:

INT. CHILDRENS'S HOSPITAL. BIT LATER - DAY

LYNNE and MIMI sit on J.J.'s bed. J.J. looks very weak.

J.J.
Mum ...? Can't lift me arm.

LYNNE
It will take time, bab.

LYNNE suddenly breaks down and hugs J.J. MIMI and J.J. look at each other shocked. LYNNE sobs into the pillows, then gathering herself, slowly wipes her eyes and checks her watch. MIMI, blinking back tears, gulps hard.

LYNNE (cont'd)
 Show must go on, eh, kids?
 Cableman will drive you to
 rehearsals, Mimi.

MIMI nods as LYNNE leaves. MIMI thinks hard.

MIMI
 Cableman ...? Yes!

MIMI suddenly jumps up, excited, CAMCORDER on shoulder. J.J. watches wide-eyed and confused.

MIMI (cont'd)
 Lie there and get better, pest. If
 you die, I'll kill you!

CUT TO:

EXT. TRAFALGAR ROAD - BIT LATER-DAY (MIMI'S FOOTAGE)

We cut to MIMI'S HAND-HELD CAMCORDER FOOTAGE of CABLEMAN.

CABLEMAN (INTO CAMERA)
 Can't just take off in me van and
 drive you around Birmingham, Mimi!

MIMI (OOV)
 But Cableman, why not?! I'm sure it
 was Dad in that white limo?!

CABLEMAN (ON CAMERA)
 That TV man has got everyone
 stirred up, ennit? Yer' can't take
 a dump without someone shovin' a
 camera 'oop yer' arse!

MIMI (OOV)
 Oh, gross?! Why do Mum and Venus
 hate each other, please tell me,
 Cableman?

CABLEMAN, wriggles, he is clearly very fond of MIMI.

CABLEMAN (ON CAMERA)
 Don't go digging, Mimi, that's my
 job!

MIMI (OOV)
 But I've got to dig, look, why?
 Oh, merd! The tape's run out!

CABLEMAN moves off. MIMI, exasperated, puts the CAMCORDER down and does her 'piece to camera'.

MIMI (cont'd)
 'The Search for Dad', day two. I
 couldn't get out of the street, so
 how would I ever get to America?

CUT TO:

INT. HOSPITAL WARD. CHILDRENS HOSPITAL - DAY

J.J. RAPS softly, lying in his bed.

J.J.
 (rapping)
 I wanna be in America,
 O.k. by me in America,
 Nobody free in America,
 Terror for free in America!

A NURSE looks shakes her head and J.J. sweating, sinks back on the pillows.

CUT TO:

EXT. WASTELAND. MOSELEY - DAY

VENUS is out back in the wasteland with JEREMY, both standing on the huge MOUNTAIN OF RUBBLE in the middle of the land.

VENUS
 Would make a bostin' park, eh, Mr.
 TV?

JEREMY
 A tropical oasis of green? I'll
 start by taking some `g.v.'s.

VENUS
 Oops? Time for Oprah - gottago!

VENUS scuttles off down the mound as JEREMY swings his CAMCORDER around and sees MIMI, through the viewfinder

CUT TO:

INT. EXT. STREET/WASTELAND. JEREMY'S 'CAMCORDER FOOTAGE'

BIG C/U of MIMI on the CAMCORDER. JEREMY (OOV) shouts out.

JEREMY (OOV)
 Mimi ...? Hey? Up here!

CUT TO:

EXT. WASTELAND. MOMENTS DAY. MOSELEY.

MIMI sits down on the rubble. They look over the city and MIMI, frustrated, throws a stone into the distance.

MIMI
There's a zillion lost dads out
there, Mister TV. Never find him!

JEREMY
Don't let people put you off. Keep
going!

MIMI sighs deeply but looks a bit encouraged. A BEAT.

MIMI
Mr. Television? Is there a
...`Mrs.' Television?

JEREMY
There is, I mean, there was, oh,
fuck knows! Sorry, Mimi?

MIMI
Wish mum was your girlfriend?

JEREMY laughs - taken aback. MIMI gets up.

MIMI (cont'd)
She can be scary, but she likes
you. Don't let people put you off!

MIMI runs off, giggling. JEREMY thinks hard.

MUSIC/DISSOLVE:

INT. LYNNE'S BATHROOM - BIT LATER - DAY

LYNNE is in the shower. She's sings loudly as she scrubs, thinking she's alone in the flat, from 'Something's Coming'.

LYNNE
(singing)
With a click, with a shock,
Phone'll jingle, door'll knock,
Open the latch!
Something's coming,
Don't know when, but it's soon;
Catch the moon,
One-handed catch!

CUT TO:

EXT. LYNNE'S BATHROOM - SAME TIME

JEREMY emerges from his room, CAMCORDER slung over shoulder, he walks past the bathroom and hears LYNNE's singing. JEREMY looks astounded. He breathes in hard and knocks on the door.

CUT TO:

INT. LYNNE'S BATHROOM

LYNNE gasps as she hear's the knock and she snaps off the shower, frightened.

LYNNE
Who's there ...?!

JEREMY (OOV)
Me, Jeremy.

LYNNE laughs and breathes a huge sigh of relief.

LYNNE
Mr. TV? Thought you were a burglar?

LYNNE reaches out quickly for a towel and covers herself.

JEREMY
Your voice? It's amazing - why aren't you on the stage, Lynne?

LYNNE, very thrown, giggles nervously.

LYNNE
You're ... digging again, Mr TV?

CUT TO:

EXT. LYNNE'S BATHROOM - SAME TIME

JEREMY stands close to the door. He suddenly looks very determined.

JEREMY
Look, I'm not going to be batted away, Lynne. I'm going to keep digging ...

JEREMY walks on. A BEAT. He walks back slowly to the Bathroom door and takes a breath.

JEREMY (CONT'D) (cont'd)
And I'm going to dig deep!

JEREMY walks off with a new determination.

CUT TO:

INT. LYNNE'S BATHROOM - SAME TIME

LYNNE's jaw slowly drops open as she clutches the towel around her. Amazed, confused, she slowly smiles ...

MUSIC/DISSOLVE -

EXT. STREET. MOSELEY - DAY.

We see SMALL CROWD marching - MOSES and his TWO ASIAN FRIENDS are near the front. They hold up a banner 'TROOPS OUT OF AFGHANISTAN!' MOSES and HIS ASIAN FRIENDS CHANT fiercely.

MOSES/TWO ASIAN FRIENDS
(shouting)
Troops out, troops out!

MOSES hands his half of the Banner to one of his friends and darts into a small SHOP FRONT

CUT TO:

INT. SHOP FRONT 'THE WORD' - MOMENTS LATER

A YOUNG ASIAN BOY is minding the shop for his GRANDAD and he hands MOSES a PILE OF NEWSPAPERS, 'THE WORD'. MOSES grabs them and runs out to rejoin the march -

CUT TO:

EXT. STREET. MOSELEY. DAY - MOMENTS LATER

MOSES hands out the 'THE WORD' to the MARCHERS. ANGLE ON HEAD as he spots MOSES and nudges MO. They look over at MOSES.

MUSIC/DISSOLVE:

EXT/. PETROL STATION. BIT LATER. - DAY

ROC sits in his car with HEAD, MO and SINDI at one end of the large Petrol Station forecourt, sizing up the place.

ROC
This place feels too exposed We
need Moses on this job.

HEAD
Wheels is terrorist scum, Saw him
pressing his filthy rag on people!

ROC looks uneasy. HEAD leans into ROC and hisses at him.

HEAD (cont'd)
Look ya wanna make dosh for J.J.?

ROC REVS up the engine and drives off quickly.

ROC
I not doing something crazy. Need
me lawyer!

CUT TO:

EXT. LAW CENTRE. MOMENTS LATER. DAY.

MOSES is whizzing down a street, late for an interview. As MOSES dives around various PASSERS BY in his wheelchair, we see he has a smart jacket on and has a file on his lap. MOSES stops at the Law Centre, breathes deep and enters.

CUT TO:

EXT. STREET - MOSELEY - MINUTES LATER.

LOUD SCREECHING OF CAR TYRES - ROC'S BUICK swerves around the corner. ROC is driving, HEAD in the front, SINDI and MO in the back.

CUT TO:

INT. LAW CENTRE, HIGH STREET. MINUTES LATER

MOSES is in the reception of the glass-fronted local law centre, being interviewed by ERROL'S fiancée, SONJA. MOSES is nervous but doing well, smart suit on, file on lap.

MOSES
Taking four A levels, including
Latin and Greek. You need these
subjects to study law.

SONJA
Impressive, Moses. You have links
with the local community?

MOSES
I do. Young Labour, local resident
groups ...?!

MOSES and SONJA reel back as ROC'S CAR SCREECHES up onto the pavement, against the glass frontage. HEAD jumps out and makes obscene gestures at SONJA and SINDI falls out of the CAR and kisses the glass, smearing lipstick on it. MO makes 'mug' faces through the window. MOSES sinks down in his wheelchair, mortified. SONJA's eyes widen.

SONJA
The ... 'local community'?

CUT TO:

EXT. STREET. DAY. MOMENTS LATER.

MOSES, fuming, whizzes along the pavement, ROC following him in his car.

ROC
Need ya brains on this job, Mose!

MOSES
And I needed that job, Roc. That
was me sorted for the summer!

ROC
Forget it, then, college boy.
You'll never be a lawyer in that
heap of metal!

MOSES stops, frozen, hurt by his best friend. ROC drives off
and MOSES wheels off and hails a BLACK CAB.

MOSES
Birmingham Mosque, please, Ranjit?

RANJIT
Nice lad like you, mixin' with
crazy mullahs?

MOSES
The world's changing, Ranjit.
Things aren't black or white
anymore!

RANJIT shrugs wearily and gets out to help MOSES in.

CUT TO:

INT. ROC'S CAR - MOMENTS LATER

ROC drives, hurt and angry. SINDI slips her arms around ROC's
neck from behind and passes him a TAB. ROC shrugs and decides
to swallow the TAB. MO passes ROC a huge 'joint' and as he
smokes, we hear MIMI singing (OOV) from 'A Boy like that'.

MIMI (AS 'ANITA') (OOV)
(singing)
A boy like that wants one thing
only,
And when he's done, he'll leave you
lonely ...

MUSIC/DISSOLVE
TO:

INT. LYNNE'S TAXI - BIT LATER - EVENING

MIMI is in the back seat of the taxi as LYNNE drives, her
'FOR HIRE' sign off. LYNNE sings along.

LYNNE
(singing)
He'll murder your love, He murdered
mine,
(MORE)

LYNNE (cont'd)
 Just wait and see, Just wait,
 Maria,
 Just wait and see!

LYNNE suddenly breaks off, her diesel very low.

CUT TO:

INT. LYNNE'S TAXI - PETROL STATION - EVENING

MIMI grins broadly.

MIMI
 Fantasma, Mum! Why don't we send
 you to stage school?

LYNNE laughs, pleased. MIMI narrows her eyes.

MIMI (cont'd)
 The other day you seemed so worried
 that Venus wanted to dig that land?
 Why?

LYNNE quickly lights a cigarette - she's uneasy.

MIMI (CONT'D) (cont'd)
 People are spinning stories around
 me, I can feel it. You, Dad, Venus,
 how do you ...?

LYNNE
 Better fill up, bab!

MIMI sighs in deeply as LYNNE sees a PETROL STATION and pulls over. MIMI, frustrated, looks out of the back window and sees ROC, parked in his car with HEAD and his CRONIES.

CUT TO:

INT. ROC'S CAR - SAME TIME.

ROC is very 'out of it' on a mixture of 'E's' and the crack-cocaine they've been smoking. He's very blurry. MO grins.

MO
 Rocco? Mummy, and baby sista!

ROC sees MIMI, peeking over the cab window. ROC rubs his eyes quickly and gets out. ANGLE ON MIMI as she records ...

CUT TO:

INT/EXT. PETROL STATION (MIMI'S CAMCORDER FOOTAGE)

ROC warily approaches LYNNE. LYNNE, pump in hand, looks shocked by the sight of ROC - he's looks a wreck.

ROC (ON CAMERA)
Mum? How's J.J.? Can I visit?

SINDI honks ROC's CAR HORN. ROC smiles weakly at LYNNE.

LYNNE (ON CAMERA)
J.J.'s critical and you hang round
with those losers? Don't bring them
near my kids, ever!

ROC wobbles and holds onto the petrol pump to steady himself.

ROC (ON CAMERA)
I ... am yer kid, Mum?!
Sleeping in me car now, Mum?

LYNNE takes a breath - but carries on walking.

CUT TO:

INT/EXT. LYNNE'S TAXI - PETROL STATION

MIMI, lowering her CAMCORDER, tears in her eyes, sees ROC. MIMI jumps out of the car and runs behind a PETROL PUMP - where she listens to them, wide-eyed. ROC sways, hand on the Pump and starts to sing drunkenly.

ROC
We're gonna make you a star, star,
star!

LYNNE freezes in her tracks, her eyes filling with tears.

ROC (CONT'D) (cont'd)
Never made you a star, did they,
Mum? I was the baby that spoilt
yer' chances!

ROC's eyes fill up with tears of anger and frustration. MIMI gulps hard behind her PETROL PUMP.

ROC (CONT'D) (cont'd)
Couldn't tell anyone your dirty
secret, eh?

LYNNE
I ... couldn't tell Mimi!

ROC
You fuckin' told me, didn't ya? I
Was just a kid, Mum!

LYNNE suddenly freezes, tears in her eyes. A BEAT.

ROC (CONT'D) (cont'd)
You dirty liar!

ANGLE on MIMI, horrified.

CUT TO:

INT. LYNNE'S TAXI - SAME TIME. EVENING

LYNNE 'REVS' up her engine. MIMI looks anxiously at LYNNE.

MIMI

Mum? Who's the liar? Who ...?!

LYNNE shakes her head. MIMI looks out of the window -

CUT TO:-

INT/EXT. LYNNE'S TAXI - EVENING

ANGLE ON ROC as he drives in the next traffic lane. He waves and smiles, very strangely at MIMI. MIMI, confused, beats back the tears and gives ROC a little wave. We hear MIMI and LYNNE (OOV) finish their duet from 'A Boy Like That'.

MIMI/LYNNE (OOV)

(singing together)

When love comes so strong
There is no right or wrong,
Your love is your life!

DISSOLVE TO: -

INT. CHILDRENS WARD - EVENING

J.J. lies sleeping, wired up to the monitors, very pale.

DISSOLVE TO: -

EXT. WASTELAND. EVENING

VENUS stands at one side of the Wasteland. She has a sapling - a BANANA tree. She plants the tree and suddenly sees ERROL appear the other side of the field - he has a camera. He takes some photos and suddenly sees VENUS through the lens. A BEAT. ERROL breathes in hard and slowly walks away as VENUS stares, her eyes narrowing. VENUS takes some SMALL SEEDS out of a packet and plants them in the earth - marijuana seeds. VENUS inhales deeply.

VENUS

I hereby christen this park with a
banana tree and me own personal
homage to the late, great Mister
Robert Marley!

VENUS giggles softly and we see the WASTELAND has a slight 'glow' about it, the BANANA TREE now RUSTLING in the wind.

VENUS (CONT'D) (cont'd)
 (singing softly)
 Puerto Rico, You lovely island,
 Island of tropical breezes.
 Always the pineapples growing,
 Always the coffee blossoms blowing!

DISSOLVE TO:

INT. REHEARSALS. NEXT DAY- DAY

MIMI looks exhausted, in front of a row of SHARK GIRLS and sings, struggling with her lines.

MIMI
 (singing)
 Puerto Rico, You ugly island,
 Island of tropical diseases.
 Always, the hurricanes blowing
 Always the population growing,
 And the money owing,
 And the babies flying ... sorry!
 And the babies um, growing...oh?!

MIMI suddenly breaks off. ZOE and KYLIE titter. MISS BAINES looks concerned as MIMI gulps hard.

CUT TO:

INT. CHANGING ROOM, BALLET STUDIO. BIT LATER - DAY

MIMI is putting her costume in her bag. A COUPLE OF OTHER GIRLS in costume, walk past. MISS BAINES comes towards MIMI

MISS BAINES
 Why haven't you signed up for the auditions, Mimi? Your mother is driving that taxi night and day to get you to stage school.

MIMI shrugs and wriggles uneasily - she's exhausted.

MIMI
 Can't make up me mind, Miss Baines. Should I stay or should I go?

MISS BAINES
 Don't you want to aspire, Mimi, do great things?

MIMI
 Yes, but do I have to leave to be great, Miss Baines?

MISS BAINES looks wistful and sighs deeply.

MISS BAINES

Sometimes you do have to leave. I wanted to be a ballerina with the Royal Ballet. That was my dream, Mimi, but it didn't happen so I stayed here.

MIMI sighs sadly..

MIMI

Mum didn't get her dream either. Now she dreams through me.

MISS BAINES gulps hard as she watches MIMI walk off.

CUT TO:

INT. LYNNE'S TAXI - BIT LATER. DAY

ANGLE ON LYNNE, drives hard, smoking, she sings to keep awake She sings from 'The Jets Song' from WEST SIDE STORY

LYNNE

(singing)

Here come the Jets Like a bat out of hell,
Someone gets in my way
Someone don't feel so well!

LYNNE jams on her brakes at a RED LIGHT - a CAR 'HONKS'.

ANGRY DRIVER

Fuckin' women drivers!

LYNNE

Sod off, hillbilly! Got a licence for that old jallopy?

CUT TO:

EXT. WASTELAND. SAME TIME - DAY. MOSELEY.

BIRDS TWEETING - in the Wasteland. JEREMY twiddles with his CAMCORDER and puts it on his shoulder. VENUS looks like a little girl, wriggling around, very uneasy.

VENUS

Don't want me folks in Jamaica to see me on tv - was slim once. Told 'em I worked in the bank.

JEREMY

You're a natural leader, Venus?

The ASIAN MINI-CAB DRIVERS JEER and SHOUT loudly, watching from the MINI CAB Centre. VENUS roars at them.

VENUS

What you Yam-yams staring at? Never
seen a tv camera?!

VENUS looks into JEREMY'S CAMCORDER and takes a big breath.

VENUS (cont'd)

Ok, Mister TV, shoot!

CUT TO:

EXT. WASTELAND (JEREMY'S CAMCORDER 'FOOTAGE') DAY.

VENUS looks hard into the the camera's lens.

VENUS (ON CAMERA) (CONT'D) (cont'd)

These kids drift around and burn
out. No one cares about 'em, not
their parents and least of all the
soddin' council!

CUT TO:

INT. LIMO. MOSELEY. SAME TIME - DAY

ERROL sits in the back of the STRETCH LIMO with CYNTHIA.
ERROL looks out of the window, which is wound down.

CYNTHIA

This land deal has to work out,
Errol. For all of us. The wedding
must go ahead.

ERROL

The wedding ...?

ERROL gulps as CYNTHIA flashes him a proud grin.

ERROL (CONT'D) (cont'd)

Sonja and I, we're not quite ...?!

CYNTHIA

I'll pay, you show.

ERROL suddenly sees MIMI walking along the street.

CYNTHIA (CONT'D) (cont'd)

As Mayor, I can't have a bastard
grandchild of mine running around
the streets of Birmingham!

ERROL, totally preoccupied, winds down the window -

CUT TO:

EXT. STREET. MOSELEY. MINUTES LATER.

MIMI stops in her tracks, frozen to the spot as she sees ERROL through the LIMO window looking at her. MIMI suddenly waves at ERROL as their eyes meet. A BEAT.

CUT TO:

INT. LIMO. TRAFALGAR ROAD. SAME TIME.

ERROL gives MIMI small wave.

CYNTHIA

Dreadful shame! Haven't these street kids got homes?

ERROL gulps and stares out of the window.

CUT TO:

EXT. ROAD. MOSELEY. SAME TIME.

MIMI now runs after the LIMO, waving her arms. THE LIMO picks up speed and turns a corner.

CUT TO:

INT/EXT. ROC'S CAR. MOSELEY HIGH STREET. SAME TIME. DAY.

ROC is driving his BUICK, very fast. He's out of it and SINDI in the front seat, adoringly ruffles ROC hair - she's 'high' as is ROC. They see MOSES and TWO ASIAN LADS standing outside a shop handing out 'The Word'. SINDI screams at them.

SINDI

Mad fuckin' mullahs!!

ROC, sweating, spies MIMI running along the pavement. He TOOTS HIS HORN. MIMI runs towards the car, panting

MIMI

I've seen him, Roc! Seen Dad!

MIMI jumps in the back and ROC SCREECHES off.

CUT TO:

EXT. WASTELAND. SAME TIME. DAY.(JEREMY'S FOOTAGE)

JEREMY'S CAMCORDER FOOTAGE. VENUS stops lost in thought.

VENUS (ON CAMERA)

We could get some Mango trees going, some banana trees ...?

VENUS lights a fag and a tear come into her eyes.

VENUS (ON CAMERA) (CONT'D) (cont'd)
 Long time since I've eaten a mango.
 We're cut off and have no
 connection with the land. We're
 rootless and we're all bleedin'!

VENUS slowly wipes away a tear and stares out over the land.

JEREMY (OOV)
 Great stuff, Venus, magic!

VENUS grins broadly into the lens and beams.

VENUS
 Move over, Oprah. Feel like Julia
 Roberts in that film?!

JEREMY
 'Erin Brokavitch' - you're more
 damned sexy than her, Venus!

VENUS
 Charmer, Mr. TV!

VENUS, from her high vantage point on the mound of rubble,
 sees ERROL'S STRETCH LIMO approach. A BEAT.

VENUS (CONT'D) (cont'd)
 Fook me. The prodigal son returns?

JEREMY look over at THE WHITE LIMO driving down the street -

CUT TO:

EXT. WASTELAND. MOMENTS LATER. DAY.

ERROL and CYNTHIA walk around one side of the wasteland.
 ERROL is very distracted.

ERROL
 Thought we'd put the squash courts
 here, the changing rooms there ...?

A LUMP OF DIRT comes shooting down towards CYNTHIA, and hits
 CYNTHIA's large flowered hat. CYNTHIA SHRIEKS. ERROL sees
 VENUS. ERROL gulps and ducks as another EARTH CLOT comes
 flying.

CYNTHIA
 Who on earth is that ... woman?!

CUT TO:

EXT. WASTELAND. SAME TIME. DAY. MOSELEY.

VENUS, fired up, chucks down CLOTS OF EARTH towards ERROL and
 CYNTHIA. JEREMY swings, his Camcorder towards VENUS.

VENUS

This is our land, our dirt. It belongs to us. We people keep you in power and you suck us dry ... you ... you Israelites!

JEREMY

'Parasites', but keep going!

CYNTHIA totters up the rubble. JEREMY approaches, filming.

JEREMY (CONT'D) (cont'd)

BBC - we're following the story of the Pocket Park!

CYNTHIA

BBC? I'm the Mayor of Birmingham, and I'll do an interview! Over here, young man!

CUT TO:

EXT. WASTELAND. (JEREMY'S CAMCORDER FOOTAGE)

CYNTHIA, fuming, talks into the lens of his camera.

JEREMY (OOV)

Surely people in the city need green spaces, Mayor?

CYNTHIA (ON CAMERA)

This leisure centre will help all the people around here. Rich or poor!

JEREMY (OOV)

Membership at £400 a month, Mayor?

CYNTHIA (ON CAMERA)

Interview terminated!

CUT TO:

EXT. WASTELAND. SAME TIME. DAY.

CYNTHIA's hat suddenly blows off and she SHRIEKS. JEREMY fiddles with his CAMCORDER. JEREMY shouts over to VENUS.

JEREMY

Run out of tape! Keep going, Venus, I'll be back!

CUT TO:

INT/EXT. ROC'S CAR. SUPERMARKET CAR PARK - DAY

ROC drives very fast around the car park, 'TOOTING' SHOPPERS WITH THEIR TROLLEYS with his CAR HORN as they rush out of the way. SINDI is 'high', preening herself in her mirror.

MIMI

Follow Dad's limo, Roc!

SINDI

I'm an 'It' girl - need me shopping fix!

MIMI

Detox, more like! Roc? Turn round, we've got to do this for J.J.!

ROC

I'm getting J.J. sorted, Mimi!

ROC suddenly sees his DAD (SPENCER) (40's) a West Indian guy, stagger a bit drunk, across the car park. ROC SCREECHES to a halt as SINDI falls out of the car and grabbing a METAL SHOPPING TROLLEY, climbs into it and collapses, shrieking with laughter, her legs in the air. MIMI grabs her CAMCORDER and runs after ROC -

CUT TO:

EXT. SUPERMARKET CAR PARK - DAY (MIMI'S FOOTAGE).

ROC approaches SPENCER, very nervous.

ROC (ON CAMERA)

Alright, Spencer? Need some serious dough for J.J., private medicine.

SPENCER (ON CAMERA)

Can't that woman give you sommat? She drives a flash taxi, don't her?

ROC (ON CAMERA)

Mums's ... thrown me out.

SPENCER shrugs - in a hurry for the 'Bookies' to place a bet.

ROC (ON CAMERA) (CONT'D) (cont'd)

Couldn't I borrow a bit, Dad? J.J.'s ill, he needs it.

SPENCER (ON CAMERA)

And I need a fuckin' pint!

MIMI (OOV)

Tosspot!

ROC, tearful, stumbles back to his car. MIMI runs after ROC.

CUT TO:

INT. ROC'S CAR - MOMENTS LATER. EARLY EVENING.

MIMI jumps into the front seat - ROC is gripping his steering wheel, and he cries, hurt and angry.

MIMI
Oh, Roc ...?!

MIMI leans over to hug ROC fiercely.

MIMI (CONT'D) (cont'd)
You're fantastic, you're witty, all
my friends at school fancy you ...?

ROC
I'm nobody, Mimi!

ROC breaks down and sobs as MIMI hugs him.

MIMI
Let's go find Dad!

ROC
That was me fuckin' dad!

MIMI
You've got Mum? She loves you.

ROC laughs harshly and wiping his tears, lighting a fag.

ROC
Why she throw me out then?
Mimi ...?

MIMI stares hard at him. ROC hardens and shakes his head.

ROC (CONT'D) (cont'd)
Forget it. I need a drink!

MIMI
Me too!

CUT TO:

EXT. WASTELAND. SAME TIME - DAY

ERROL climbs up the central mountain of rubble, nervously approaching VENUS. VENUS 'stiffens'. A BEAT.

VENUS
Crawled back to the gutter, Errol?

ERROL
Long time, Venus. How's my kids?

VENUS
 Mimi's good, J.J.'s bad. Got
 sickle cell, him.

ERROL looks horrified, his jaw dropping.

ERROL
 J.J....? No! Why did no one?!

CYNTHIA, charges up the hill, struggling in her high heels.

CYNTHIA
 Errol, Errol?! Who are these
 dreadful people?!

VENUS looks fierce.

VENUS
 Gonna fight you on this piece of
 land, Errol!

ERROL stares. VENUS stares back. CYNTHIA, struggles up
 towards VENUS - VENUS addresses the SMALL CROWD watching -
 THE MINI CAB DRIVERS, CABLEMAN, RAVI the NEWSAGENT.

VENUS (CONT'D) (cont'd)
 (booming)
 I'm the official delegation of the
 common folk of Moseley. We have
 rights to cultivate this land.
 We're gonna dig! Dig! And no
 blimmin' council or government big-
 wig is gonna stop us!

MASSIVE 'CHEER' from the THE CROWD. CYNTHIA, horrified,
 stumbles down the mound, followed by ERROL.

CUT TO:

INT. ERROL'S STRETCH LIMO. MINUTES LATER.

ANGLE ON CYNTHIA collapsing into the back of the LIMO.

CYNTHIA
 Those ruffians must be stopped,
 Errol, your plans implemented!

ERROL nods, he looks ill.

CUT TO:

EXT. BBC BIRMINGHAM. BIT LATER. EVENING.

ANGLE ON LYNNE in the back of KORUM's parked cab, smoking,
 playing cards with RANJIT and KORUM. LYNNE laughs loudly.
 ANOTHER CAB drives in and parks behind them in the rank -
 JEREMY jumps out with his camera. He hears LYNNE.

LYNNE (OOV)
You're cheating, Ranjit, you sod!

JEREMY stops and nervously TAPS on the Cab window. LYNNE, fag in mouth, winds down the window. A BEAT.

LYNNE (CONT'D) (cont'd)
Mr. TV? We were just discussing?!

JEREMY
The long term effects of terrorism?

LYNNE stares. JEREMY smiles shyly. It starts to RAIN. RANJIT pops his head out of the back seat.

RANJIT
Get in, then, Romeo. Us Brummies
love a natter ...

KORUM pops his head out too, grinning broadly.

KORUM
And we all want to be on the box!

CUT TO:

INT. KORUM'S TAXI. MOMENTS LATER

JEREMY squeezes into the back of the taxi between RANJIT and LYNNE - and JEREMY is forced to put his arm around the back of the seat, around LYNNE. LYNNE looks away quickly -

CUT TO:

EXT. PARK - EVENING. BIT LATER.

KORUM'S drives his cab slowly around the park. There is a sign in the back window of the Cab 'FILMING - QUIET PLEASE' -

CUT TO:

INT. KORUM'S BLACK CAB (JEREMY'S CAMCORDER FOOTAGE) EVENING.

LYNNE and RANJIT are on camera, being filmed by JEREMY. LYNNE is very nervous as RANJIT grins broadly.

LYNNE (ON CAMERA)
My name's Lynne, I'm a black cab.
sorry, meant black cab driver?

JEREMY (OOV)
You're doing great, Lynne, just
relax.

RANJIT, on CAMERA, grins broadly and nudges LYNNE

LYNNE (ON CAMERA)
 Life these days is stressful.
 We're all working hard to make the
 dosh, upkeep of me cab, the diesel,
 dance lessons, college fees, it
 keeps piling higher and higher ...

LYNNE takes a deep breath - she looks choked.

LYNNE (ON CAMERA) (CONT'D) (cont'd)
 J.J., my son, he's got sickle cell
 and keeps on getting worse and
 worse and ...?!

Big tears roll slowly down LYNNE'S cheeks. THE CAMERA
 'wobbles'. We hear JEREMY whisper softly from behind camera.

JEREMY (OOV)
 Keep going, Lynne!

LYNNE
 And me? Driving night and day, but
 can't do enough hours. I'm burning
 up inside, burning out. There's no
 petrol left, I'm running on empty!

CUT TO

INT. KORUM'S CAB. SAME TIME. EVENING.

RANJIT looks amazed and looks at JEREMY. A BEAT. JEREMY
 looks at LYNNE. ANOTHER BEAT.

RANJIT
 Fuck me? Her's a star, ennit?!

DISSOLVE: TO

INT. NIGHTCLUB/CASINO - BIT LATER.

ANGLE on MUMTAZ, a pretty Asian woman (31) a showgirl and
 pole dancer, dancing on stage in the FOLLOW SPOT - 'LAS VEGAS'
 style head-dress and sequins adorn her semi-naked body. MIMI,
 wide-eyed, sits at a table with ROC, sipping on a Coke. As
 the BAND PLAYS. ROC, familiar with the place, knocks back a
 beer.

CUT TO:

INT. LYNNE'S TAXI. PARK. BIT LATER

LYNNE is sobbing in the back seat of her cab. JEREMY, next to
 her, desperately wants to stroke LYNNE'S hair.

LYNNE
 Such a blimmin' coward! Wanted me
 kids to think I was clean.
 (MORE)

LYNNE (cont'd)
 I've passed sickle cell down the
 line to J.J. - I've damaged my
 baby?!

LYNNE collapses into JEREMY's arms and he holds her tight.

JEREMY
 You've held up the world on your
 shoulders since then. You're an
 amazing woman, Lynne!

JEREMY leans forward and with his hand, gently wipes the
 tears from her cheeks.

LYNNE
 Me amazing? Am I?!

JEREMY slowly leans forward to kiss her. LYNNE giggles,
 amazed, stunned, as they start to kiss passionately.

LYNNE (cont'd)
 You ...digging again?

JEREMY
 I like digging!

LYNNE
 This what you call that 'angst'?

JEREMY
 Fuck, no! The opposite of angst!

They start to pull each others clothes off ...

MUSIC/DISSOLVE

INT. NIGHTCLUB. NIGHT (MIMI'S 'FOOTAGE')

NIGHTCLUB 'MONTAGE' - DANCERS, LIGHTS, MUMTAZ and OTHER GIRLS
 writhing around on stage, hanging off poles. FACES OF MEN,
 watching the show, drinking at the bar - some WEST INDIAN,
 others white or Asian. MIMI searching for ERROL. She focuses
 on MUMTAZ'S face - we see that MUMTAZ'S eyes are hazy, she's
 'high' on drugs. MUMTAZ looks towards MIMI -

CUT TO

INT. NIGHTCLUB - STAGE WINGS. MOMENTS LATER

MIMI lowers the CAMCORDER as MUMTAZ stumbles off stage,
 bumping into ALLY, another Showgirl in the wings.

MUMTAZ
 Who's that kid? She's freakin' me
 out?

ALLY
 Rocco's little sister, ennit?

MUMTAZ looks out at MIMI and MIMI looks back.

CUT TO:

INT. NIGHTCLUB (MIMI'S FOOTAGE)

Amongst the MEN'S FACES that MIMI films, we suddenly see MR. GODDY, the evangelical Vicar, drinking at the bar, watching the show. Suddenly Mr. Goddy looks startled and looks, angrily, towards camera. THE CAMCORDER 'wobbles' as we hear MIMI's voice-over, from behind CAMERA.

MIMI (OOV)
Goddy? Quelle horreur!

CUT TO:

INT. NIGHTCLUB. MOMENTS LATER

MR. GODDY looms over their table, hissing at them.

MR. GODDY
Does your mother know you're here,
young man?!

ROC
Dunno ... does yours?

MR. GODDY is reeling as ROC takes MIMI's arm and leads her to an EXIT sign. MIMI stares back at GODDY, aghast.

CUT TO:

INT. DRESSING ROOM - BIT LATER. DAY

MUMTAZ is in the DRESSING ROOM, looking into a mirror, head-dress off, adjusting a false eyelash. ROC, nuzzles ALLY in the background. MIMI, seated beside her, picks up MUMTAZ's head-piece, a grand affair with feathers coming out of it. MIMI puts on the headpiece. She stares in the mirror. She looks very beautiful and they all stare. MIMI takes off the headpiece as a FAT SWEATING GUY (BRIAN) comes in.

BRIAN
VIPS out front, move it, ladies -
and leave yer sodding kids at home!

MIMI, unimpressed, hisses to MUMTAZ.

MIMI
Quick cappuccinno?

CUT TO:

INT. ALL NIGHT CAFE - BIT LATER. NIGHT. MIMI'S 'FOOTAGE'.

C/U of MUMTAZ, staring into the lens. MUMTAZ draws hard on her cigarette - trying to 'focus'. MIMI is behind camera.

MIMI (OOV)
In your own time, Mumtaz - action!

MUMTAZ (ON CAMERA)
Knew Errol way back - grew up in
the same street ...

MIMI (OOV)
(reeling)
Our ... street?

MUMTAZ (ON CAMERA)
Errol, he was kind, helped me out,
'coz me brothers went ballistic
when they found out I was havin' a
bab - young asian lad in the
street. Me brothers would have
burnt me in me bed!

THE CAMERA 'shakes' a bit. MIMI gasps.

MIMI (OOV)
No?! Carry on, Mumtaz!

MUMTAZ (ON CAMERA)
Your dad, he took me to a kind
lady. Said she would help. I put
the bab in a basket, left him on
her doorstep - ran off ...

MUMTAZ slowly wipes away a tear, her mascara running.

MUMTAZ (cont'd)
Fourteen I was. A bab meself!

CUT TO:

INT. CAFE. CITY CENTRE. DAY

MIMI slowly lowers the CAMCORDER, gobsmacked -

MIMI
Moses ... ?!

MUTAZ
That what she called him? Bless!

MIMI
When did you last see my father?

MUMTAZ
Not since he went big time and
moved to Hollywood.

MIMI's jaw drops even further. A BIG BEAT.

MIMI
Hollywood ...?!

MUSIC & DISSOLVE

INT. HOSPITAL. SAME TIME.

J.J. attached to a 'Drip' machine, stands by a window and breathes hard on the glass, so it steams up. Across the windowpane, he writes a word with his finger - 'HOLLYWOOD'.

MUSIC/DISSOLVE

INT. ERROL'S MANSION HOUSE, HOLLYWOOD.

ERROL leans back on his sofa as SOFT JAZZ MUSIC plays in the background, a fire flickers in the grate He gulps on a whiskey and fingers the FRAMED PHOTOGRAPH of MIMI and J.J. Tears slowly pour down ERROL'S face.

MUSIC & DISSOLVE

EXT. PETROL STATION - EVENING

ROC, HEAD and MO, 'Mickey Mouse' masks over their faces, hold up the Petrol Station. HEAD enters the shop and ROC, distract the ATTENDANT in the small shop/kiosk as HEAD quickly reaches in and grabs the man roughly in a headlock. THE ATTENDANT hits an ALARM BUTTON under his desk and HEAD squeezes THE ATTENDANT'S HEAD against the glass partition. ROC, looks terrified and nods to HEAD to run, but not before HEAD has managed to bash THE ATTENDANT'S head against the glass partition. Some BLOOD runs down the glass and ROC suddenly horrified, runs off fast. They hear a POLICE SIREN and rush off in different directions ...

MUSIC & DISSOLVE

EXT. CAB. PARK. EARLY MORNING

LYNNE'S CAB is parked in a small side street, under some leafy trees. We see the sign 'FILMING - QUIET PLEASE' dangling in the back window.

MUSIC & DISSOLVE

INT. CAB. EARLY MORNING

JEREMY and LIZ are asleep under a blanket, cuddled up in back of LYNNE'S cab.

MUSIC & DISSOLVE

EXT. WASTELAND. SAME TIME - EARLY MORNING.

We see the Wasteland - there is a handwritten sign on a big piece of wood: 'BIG DIG. MOSELEY POSSE - KEEP THE FUCK OUT'
We see some SHOOTs are pushing through the rubble ...

MUSIC & DISSOLVE

INT. MIMI'S BEDROOM/WASTELAND. EARLY MORNING.

MIMI comes to her window, still dressed, exhausted, looks out over to the field. She sees a few saplings, it's greener. MIMI rubs her eyes and collapses back onto her bed.

MUSIC & DISSOLVE

EXT. WASTELAND. NEXT DAY.

CABLEMAN and VENUS are digging the land as ROGER walks up, grinning, leading TWO GOATS on a string. VENUS's jaw drops.

ROGER

These will keep the grass down,
Venus. A Billy goat and his misses!

THE GOATS 'BLEAT' LOUDLY.

VENUS

Let's call 'em 'Mum' and 'Dad'. Not
many of them round here?

ROGER

On yer' soapbox again, Venus?

VENUS

No wonder kids follow dodgy role
models!

ONE OF THE GOATS 'BLEATS' and does a BIG 'POO'!

DISSOLVE -TO:

INT. BIRMINGHAM MOSQUE - SAME TIME

C/U RELIGIOUS LEADER, long black beard, sunken eyes. We see MOSES, TWO ASIAN LADS, THE ELDERLY ASIAN MAN we saw earlier and many YOUNG MALES are seated, cross legged. They all listen as the RELIGIOUS 'LEADER', addresses them. BODYGUARDS in suits and dark glasses stand nearby. THE RELIGIOUS LEADER leans into the microphone and bellows.

RELIGIOUS LEADER

Should we wait for the British and
US Governments to round up all us
Muslims?

MOSES and the TWO ASIAN LADS shake their heads - in unison with the CROWD OF YOUNG ASIANS.

MOSES/YOUNG ASIANS

No!

RELIGIOUS LEADER

Should we support our brothers and sisters in Iraq and Afghanistan?!

ANGLE ON MOSES and the YOUNG ASIANS - very fired up.

MOSES/YOUNG ASIANS

Yes!

RELIGIOUS LEADER

The fight starts right here, in this city. Go forth and spread the word, brothers!

ANGLE ON MOSES, fired up. He nudges his TWO FRIENDS and they nod at him with determination.

CUT TO:

EXT. PARK - MORNING. SAME TIME.

ANGLE ON LYNNE as she grins broadly and walks in the sunshine with JEREMY, they sip from paper cups - very relaxed.

LYNNE

I turned off me 'for hire' sign!
Haven't done that for years?

JEREMY grins broadly and and grabs LYNNE, pulling her towards him.

JEREMY

You're not for hire, anymore, baby.
You're booked!

LYNNE laughs as they kiss.

CUT TO:

EXT. ROGER'S GARAGE - MOSELEY. DAY.

ROGER, a mechanic, is under a car, it's on a big platform. ROC drives in slowly with HEAD - he looks terrible and has a cut over his eye. ROGER emerges from under the car, overalls grease-stained. ROC gets out of the car and gulps hard.

ROC

I'm desperate, Roge. Bit of trouble.

ROGER

Clean up then you get your old job back, Roc.

ROC nods and blinks back the tears, desperate. MIMI appears she's got a message for ROGER. She stops when she sees ROC.

MIMI
Venus ... wants you at the field,
Roger.

ROGER sighs and goes to wipe his hands as MIMI approaches ROC, as HEAD 'HONKS' the horn, angrily.

MIMI (cont'd)
You look terrible, Roc? I'll talk
to Mum, sort it out!

ROC
Your 'perfect' Mum, is a dirty
liar, Mimi. Mum and Errol gave
sickle cell to J.J. - but Mum
blamed it all on Errol!

MIMI's face drops, she's horrified.

MIMI
Mum? No? You're lying, Roc, no!

MIMI, shocked, quickly runs off as HEAD 'HONKS' the horn, angrily. ROC gulps hard and bites his lip.

MUSIC/DISSOLVE:

EXT. WASTELAND. BIT LATER. MORNING

VENUS digs and sings from BOB MARLEY. ROGER and CABLEMAN dig in the background and THE TWO GOATS run around the field.

VENUS
(singing)
Get up, stand up,
Stand up for your rights!

VENUS leans on her spade and makes a 'T' sign with her hands. ROGER groans and throws down his spade, grumbling.

ROGER
Gonna stand up for my rights - I'm
a slave of babylon, me!

ROGER goes off to make the tea, passing MIMI, charging up the rubble. MIMI, angry, sits down next to VENUS.

VENUS
Been ... digging, Mimi?

MIMI
I'm not going to stop!

VENUS
Me neither, bab.

MIMI
Everyone's been lying, why?

VENUS sighs deeply and lights her roll-up cigarette.

VENUS
When J.J. was born, Mimi, no one knew what was wrong. Your parents went mental, the crying never stopped, night or day ...

MIMI listens hard, knitting her brows.

VENUS (CONT'D) (cont'd)
Once they knew J.J. was a sickler, your Mum threw Errol out, said he had given J.J. sickle cell, never wanted to have that test herself. Errol was heartbroken - came to me and Lynne never forgave me.

MIMI
Forgave you? For what, Venus?

VENUS
I gave Errol tea and sympathy - that's all.

MIMI frowns and wriggles.

MIMI
So was Dad a baddie, or not?

VENUS
He was human, bab. Nothing's black and white, eh?

Tears of frustration spring into MIMI's eyes. She kicks out at a stone, angrily. THE GOATS come running towards them.

VENUS (CONT'D) (cont'd)
We've called 'em 'Mum' and 'Dad'.

ONE OF THE GOATS `BLEATS' loudly. MIMI, angry, confused, jumps up and running off, throws a large stone at the GOAT - which hits it. THE GOAT 'BLEATS' again and runs away.

MIMI
Huh! Mums and Dads are all liars!

DISSOLVE TO:

EXT. PARK. SAME TIME - DAY.

LYNNE suddenly stops in her tracks, horrified. A BEAT.

LYNNE
No?! We didn't use a rubber?!

JEREMY
My lazy sperm, remember?

JEREMY smiles sadly. LYNNE breathes a sigh of relief but her jaw slowly drops. ERROL and SONJA walking towards them, pushing a shining NEW PRAM. ERROL sees LYNNE and slows down.

ERROL
Hello ... Lynne.

SONJA looks from LYNNE to ERROL to JEREMY. JEREMY, realising who it is, stumbles forward nervously to look in the pram. JEREMY's MOBILE PHONE suddenly RINGS. JEREMY, smiling nervously, walks backwards, stumbling over a kerb and flipping onto the grass. LYNNE winces with embarrassment as JEREMY quickly scrambles up and waves at them. ERROL and SONJA stare, confused. LYNNE turns to ERROL.

LYNNE
Ready for 'Supa Baby', then, Errol?

ERROL looks confused, but SONJA steps in giggling nervously.

SONJA
Couldn't resist the pram. Conran.
Hope pushing it around empty isn't
bad karma?

LYNNE is distracted, suddenly hearing JEREMY on the phone.

LYNNE
Bad Karma ...? What's that? Hope
the baby doesn't have bad blood?

SONJA suddenly recognises LYNNE - she looks aghast at ERROL.

SONJA
Bad blood, Errol ...?!

JEREMY (ON PHONE)
Pick you up on Saturday, Suze.
Birmingham's interesting, but, you
know, not exactly Crouch End!

JEREMY excited, snaps off his MOBILE. Suddenly he remembers LYNNE. Their eyes meet. LYNNE's face turns to stone - she turns to ERROL, who, confused and worried, looks back at LYNNE. A BEAT.

CUT TO:

EXT. LYNNE'S TAXI. STREETS OF BIRMINGHAM. SAME TIME.

LYNNE is speeding, blinking back tears of anger. ERROL is in the back, sweating. ERROL'S eyes widen, he's shocked.

ERROL

Had no idea I was a carrier? We were just crazy kids when we had our babies - we must talk, Lynne!

LYNNE

No, never! Never talk and drive!

LYNNE shoots through a RED LIGHT - her world falling to bits.

CUT TO

EXT. BIRMINGHAM REP THEATRE. BROAD STREET. DAY

MOSES, HIS TWO ASIAN FRIENDS and an ANGRY MOB OF MUSLIMS hold up placards and surround the entrance to the Theatre. BALJINDER, an ASIAN LOCAL TV PRESENTER is there.

CUT TO:

EXT. BIRMINGHAM REP THEATRE. (NEWS FOOTAGE)

We cut into the 'NEWS FOOTAGE' -

BALJINDER (ON TV)

Today in Birmingham, angry Muslims are protesting against a play at the Rep Theatre about Asian prostitutes. Muslim leaders say the play offends the Muslim Community

...

THE MOB gets more agitated and bottles and bricks are thrown into the glass front of the theatre. ANGLE ON MOSES picking up a bottle - BALJINDER (still on TV) approaches him. MOSES spins around, suddenly thrown to see a TV CAMERA

BAJJINDER (ON TV)

Why do you want this play banned?

MOSES

It promotes negative stereotypes which are damaging for our Asian brothers and sisters!

Suddenly BALJINDER ducks for cover as a glass bottle SHATTERS into MOSES'S wheelchair. MOSES and his TWO ASIAN FRIENDS jump back as HEAD, a couple of WHITE LADS jeer at them, throwing in the bottle.

HEAD (ON TV)

Out of our country, fucking yam-yams! Fuckin' asylum seekers!

MOSES, sweating and a trickle of blood running down his forehead, spins round - the BOTTLE still in his hand.

MOSES (ON TV)
This is kind of ignorance is what
we're fighting!

BALJINDER (ON TV)
But shouldn't writers of all race
or religion be free to express
themselves?

ANGLE ON MOSES (ON TV) as he suddenly looks confused. SOME
ASIAN LADS throw bottles back at HEAD and the WHITE LADS and
MOSES wheels off, now flinging his BOTTLE at the wall.

BALJINDER (cont'd)
Racial tensions in Birmingham
mirror what's happening on the
world stage today. When two tribes
go to war. Baljinder Rihal,
Midlands today.

ANOTHER BOTTLE flies past CAMERA and BALJINDER shrieks

CUT TO:

INT. ROOM. SICKLE CELL UNIT. BIRMINGHAM. SAME TIME.

DOCTOR SUZANNAH, accompanied by a NURSE, is taking a blood
test from ERROL, who is sitting on a bed with his shirt
sleeve rolled up. ERROL looks very tense.

DOCTOR SUZANNAH
(gently)
O.k. with needles, Errol?

ERROL
O.k. with needles, not o.k. with
relationships!

The needle goes in. ERROL suddenly faints and hits the floor
with a LOUD 'THUD'.

CUT TO:

EXT. ROAD. NEAR BIRMINGHAM MOSQUE - BIT LATER

MOSES, forehead cut, agitated, wheels down the road as MIMI
and ROC drive past in ROC'S CAR. MIMI leans out.

MIMI
Moses?! Found your Mum, your real
Mum!

MOSES stops in his tracks, shocked.

MIMI (CONT'D) (cont'd)
Dancer like me. Round a pole!

MOSES is reeling as they drive off. Suddenly a POLICE VAN SCREECHES in. THE RED FACED POLICEMAN and ANOTHER TWO POLICEMEN jump out of a POLICE VAN, riot gear on. MOSES stares, horrified, as they approach.

RED FACED POLICEMAN
Ready for a good kicking, sunshine?

ANGLE ON MOSES, his eyes widening as they surround him.

DISSOLVE TO:

INT. THEATRE - DRESS REHEARSALS. SAME TIME, DAY.

- LOUD BANGING of MISS BAINES' WOODEN STICK on the floor. PIANO MUSIC. MRS. BATTIS sways at her PIANO, which is now on the side of the stage. ZOE, KYLIE and the JET GIRLS dance the 'RUMBLE' from 'WEST SIDE STORY'. THE GIRLS stop dancing. MISS BAINES comes towards the stage from the auditorium.

MISS BAINES
Where is Mimi, this is the second full rehearsal she's missed?

SHREEPALI shakes her head. MISS BAINES sighs deeply.

MISS BAINES (cont'd)
Take over as Anita, Kylie - we must progress or Mr. Bernstein would never forgive us!

KYLIE sings loudly in her broad Birmingham 'accent'

KYLIE
(singing)
Oi like to be in America,
Ok by me in America!
Ev'rything free in America,
For a small fee in America!

KYLIE smirks proudly as MISS BAINES winces.

DISSOLVE TO:

INT. RANJIT'S BLACK CAB. CITY CENTRE - SAME TIME

RANJIT driving MIMI around Birmingham centre. MIMI films out of the back of the cab with her CAMCORDER.

SHARK GIRLS (OOV)
Automobile in America,
Chromium steel in America,
Wire-spoke wheel in America,
Very big deal in America!

DISSOLVE TO:

INT/EXT RANJIT'S BLACK CAB - (MIMI'S CAMCORDER FOOTAGE)

FACES, FACES, FACES - all kinds of WEST INDIAN MALE FACES - none of them ERROL'S.

CUT TO:

EXT. WASTELAND. TRAFALGAR ROAD. SAME TIME. DAY.

VENUS is digging the land. ROGER, CABLEMAN and RAVI the Newsagent are in the background, raking and planting. The wasteland has saplings, grass has been planted. THE GOATS root around in the grass happily. The sound system plays BOB MARLEY. VENUS leans on her shovel and sees LYNNE approaching, stressed, stumbling up the rubble. VENUS signals to ROGER to turn off the MUSIC.

LYNNE
(breathless)
Mimi's ...missing rehearsals?!
Trusted you to look after my kids?

One of the GOAT'S 'BLEATS' loudly

VENUS
Mimi's been digging, Lynne. Dug up
all the rotten stuff we buried!

LYNNE looks around at the field, shocked.

LYNNE
Buried? I ...?!

LYNNE reeling, stumbles off, but VENUS calls after her.

VENUS
I never betrayed you with Errol.
You were the best mate I'd ever
had!

LYNNE stops in her tracks, and suddenly looks very ashamed. ROGER gulps as LYNNE slowly stumbles down the hill.

LYNNE
Mimi ...? Got to go find her!

VENUS
Take care, Lynne? Crazy car
jackers out there!

VENUS looks at ROGER and sighing deeply, rolls her eyes.

CUT TO:

INT. RANJIT'S BLACK CAB.

RANJIT shouts over his shoulder as he drives. MIMI is in the back still filming the crowds out of the window.

A COUPLE OF SOBBING PARENTS walks past with a YOUNG CHILD on a stretcher, covered with a sheet, dead, on the way to the Chapel. The HOSPITAL CHAPLAIN and a NURSE hold the hands of the SOBBING PARENTS. LYNNE and ERROL both gulp hard.

ERROL

Maybe ... my bone marrow might make up for my bad blood?

LYNNE

You haven't got 'bad' blood, Errol.

LYNNE checks her watch and slowly gets up to walk down the corridor. She looks back at him

LYNNE (CONT'D) (cont'd)

I ... carry sickle cell too.

ERROL looks stunned as LYNNE slowly walks away.

DISSOLVE TO:

INT/EXT LYNNE'S TAXI - CITY CENTRE - BIT LATER

LYNNE is drawing hard on her cigarette as she drives, tearful, and very anxious. A CUSTOMER waves her down - but LYNNE points to her sign 'for hire' - it's off.

CUT TO:

INT. SICKLE CELL UNIT. SAME TIME - DAY.

ERROL spots J.J. in the distance, A COUPLE OF OTHER KIDS are playing, sitting on their beds with their PARENTS. ERROL looks hard looks at J.J., who doesn't see him. A NURSE approaches ERROL with a big clipboard.

NURSE

One of these your children?

ERROL has a change of heart and steps back.

ERROL

No. No ... kids!

CUT TO:

EXT. RANJIT'S BLACK CAB. BROAD STREET - DAY

MIMI is still filming out of the back of RANJIT's cab. They are stuck in a traffic jam - BLACK CABS mixing with other cars in this three lane traffic. MIMI suddenly gasps

CUT TO:

INT/EXT. RANJIT'S BLACK CAB - BROAD STREET (MIMI'S FOOTAGE)

WE to MIMI's 'footage' and see a MAN, West Indian, same height and build as ERROL in C/U from behind. The MAN talks to a FRIEND - they have their backs to camera ...

CUT TO:

INT/EXT. RANJIT'S BLACK CAB - SAME TIME

MIMI, gasps and jumps out of the stationary cab.

MIMI

Dad ...?!

CUT TO:

EXT. RANJIT'S BLACK CAB. BROAD STREET

RANJIT

Mimi? Get back in!

MIMI holds her CAMCORDER as she weaves around the STATIONARY TRAFFIC. We see LYNNE in her Cab, a few cars back.

LYNNE

Mimi ... ?! Mimi?!

LYNNE jumps out of her stationary cab, weaving around the TRAFFIC to follow MIMI. AN ANGRY DRIVER shouts out from behind LYNNE'S STATIONARY CAB.

ANGRY DRIVER

Don't leave it there? Ram yer' up
yer jacksy if yer' do, Misses!

CUT TO:

EXT. PAVEMENT. BROAD STREET

ANGLE ON - WEST INDIAN MAN who walks with his back to us. MIMI is running through the CROWD OF SHOPPERS to catch the MAN. LYNNE is catching up with her.

MIMI

Dad? Wait...? It's me?!

MIMI catches up with the WEST INDIAN MAN and tugs at his sleeve. THE MAN spins around and smiles.

WEST INDIAN MAN

Hello ... there?

MIMI springs back, reeling. We see LYNNE pushing through the CROWD OF SHOPPERS as the MAN laughs in surprise and walks on.

LYNNE (OOV)
 (shouting)
 Mimi ...?!

CUT TO:

INT. SHOPPING MALL - SAME TIME.

MIMI rushes on the 'UP' ESCALATOR of this busy Shopping Mall and LYNNE dashing through the glass doors, sees MIMI ascending the ESCALATOR. MIMI sees LYNNE. Their eyes meet. A BEAT. LYNNE, standing at the bottom of the 'UP' and 'DOWN' ESCALATORS watches to see what MIMI will do. A BEAT.

CUT TO:

TOP OF ESCALATOR - SHOPPING MALL

MIMI trapped, looks down at LYNNE - should she run or come down? LYNNE, at the bottom, jumps on the 'UP' ESCALATOR and MIMI gets on the 'DOWN' ESCALATOR - their 'paths' crossing. MIMI angrily shouts at LYNNE.

MIMI
 Liar! Selfish, mean liar!

LYNNE
 I love you, Mimi!

PEOPLE on the ESCALATOR stare at them, confused. MIMI wipes away tears of anger. LYNNE is at the top of the ESCALATOR. She looks down at MIMI, who is now at the bottom. A BEAT.

MIMI
 I hate you, Mum, despise you!

LYNNE
 I lied because I care!

MORE PEOPLE stare on the ESCALATOR. MIMI is torn - should she run? LYNNE now runs down the 'DOWN' ESCALATOR and as she approaches, MIMI runs out of the Shopping Mall -

CUT TO:

EXT. BROAD STREET. DAY

MOVING SHOT - MIMI running through the CROWDS. Pushing her way through, MIMI gets dizzy and she falls to the ground as LYNNE rushes in to support her. LYNNE crouches down, hugging her daughter. MIMI, reeling, rests in her mothers arms as the SHOPPERS walk on around them.

LYNNE
 Got you, bab. I'm gonna get you
 out of all this!

MIMI gulps hard, blinking back tears as LYNNE squeezes her.

MIMI
 What if didn't go to stage school?
 Would you be very disappointed?

LYNNE stares at MIMI in her arms. She gulps slowly. A BEAT.
 MIMI suddenly hardens.

MIMI (CONT'D) (cont'd)
 I'll go. For you and J.J..
 Hollywood or bust!

CUT TO:

EXT. NIGHTCLUB - STAGE DOOR/BACK STREET - SAME TIME

MUMTAZ comes out with a heavy coat on, still wearing her high heels. MOSES wheels out in front of MUMTAZ and they stare at each other. MUMTAZ, 'high' on drugs, narrows her eyes and sees that MOSES has a black eye, a swollen lip and some very bad cuts. MOSES gulps hard and wheels forward.

MOSES
 I want to help. You can stop all
 this - I've got money.

MUMTAZ
 Keep away. Don't know you, kid!

MOSES
 Mum? It's me - Moses. I'm going to
 be a lawyer!

MUMTAZ, wobbling, is reeling. THE SWEATING GUY (BRIAN) appears out of the STAGE DOOR, he's putting out some trash cans

MUMTAZ
 What ... happened to yer face, kid?

MUMTAZ wobbling, takes a step forward to him. MOSES smiles hopefully. MUMTAZ suddenly thinks better of it and totters away unsteadily in her high heels. MOSES grips his wheelchair, unsure what to do. ANOTHER BEAT.

SWEATING GUY
 Fuck off, cripp, leave me tarts
 alone. We keep her well tanked up
 and she dances round that pole like
 a monkey, does Mumtaz!

ANGLE ON MOSES - his face slowly brightening.

MOSES
 Can I thank you, Mister?

MOSES smiles to himself, suddenly much clearer.

MOSES (cont'd)
 You've just put me back on track!
 Sleazy bad guys like you are the
 reason that good guys like me want
 to be lawyers. So we can nail
 scumbags like you!

MOSES wheels off, leaving the SWEATING GUY shaking his head.

CUT TO:

INT. THEATRE. DAY. NEXT DAY.

PIANO MUSIC - Dress rehearsals for 'WEST SIDE STORY' are taking place. A COUPLE OF MUMS are helping sewing costumes. ZOE watches KYLIE on stage, in costume as 'ANITA'.

KYLIE (AS ANITA)
 (singing)
 A boy like that, who killed your
 brother, Forget that boy and find
 a, um, lover?!

MISS BAINES, watching from the AUDITORIUM, BANGS her stick.

MISS BAINES
 'Forget that boy and find another'!

KYLIE
 The babby chundered all over me
 word-sheet, honest, Miss!

MRS. BATTS starts again. KYLIE makes a second stab at it.

KYLIE (CONT'D) (cont'd)
 (singing)
 A boy like that who killed your
 lover,
 Forget that, is it, Forget that
 balti, and have another, Miss?

MISS BAINES
 Balti? A Birmingham curry in 'West
 Side Story'?! I think not, Kylie!

MIMI comes in - focused, determined. A BEAT. They all stare. MIMI looks very professional, hair scraped back. A BEAT.

MIMI
 I want my part back, Miss Baines.
 Sign me up for the audition, I'm
 going to stage school in September!

ANOTHER BEAT. ZOE and KYLIE narrow their eyes in confusion. MISS BAINES nods, and smiles, hugely relieved.

MISS BAINES

That's wonderful news, Mimi. Kylie?
Take a rest, dear. We've got
'Anita' back!

CUT TO:

INT. ERROL'S LIVING ROOM. HOLLYWOOD, BIRMINGHAM. SAME TIME.

SONJA is swinging the remote control in her hand and is ready to hurl it at ERROL, who is holding up a pillow to defend himself. SONJA is in a rage.

SONJA

I could be a carrier and our baby
could have sickle cell?

ERROL

But baby, you've had the test,
you're clear ...?!

SONJA

But the risk you took and you lied,
Errol! Mum will have something to
say to you, over-ambitious scumbag!

SONJA hurls the remote control at ERROL which hits his head. SONJA SLAMS the door, leaving a stunned ERROL with a trickle of blood running down his forehead. ERROL touches the blood on his forehead and looks at it, stunned.

ERROL

I'm ... bleeding?

DISSOLVE TO -

INT. LYNNE'S KITCHEN. LATER. EVENING

LYNNE, lost in thought, is standing at her back door having a cigarette. JEREMY comes in and LYNNE freezes, turning her back on JEREMY. JEREMY gulps hard. LYNNE stares out in to her back yard, back turned.

JEREMY

I ... can't bear it, in films when
people say things to each other
like 'sorry', you know, meaningless
stuff, after something, that was
brief but had so much meaning. I've
never been able to say 'sorry'
Lynne, was forever wrong as a
child, always saying sorry, so I'm
pathologically incapable of saying
the word. But ... I am. Very.

LYNNE fiercely blinks back a tear and smokes hard. JEREMY stares at LYNNE's back with longing.

JEREMY (CONT'D) (cont'd)
I crossed the line. Messed up big
time, messed with your family.

LYNNE
Don't pity us - ever!

JEREMY looks down, sad. LYNNE stares out. A BEAT.

JEREMY
I don't pity you. In fact, I think
I love you, Lynne.

LYNNE gasps silently, shocked as she smokes.

JEREMY (CONT'D) (cont'd)
But you're right. It wouldn't
work. I'll pack. The mini-bar at
the Hyatt beckons.

ANGLE ON LYNNE, back still turned, tears pouring down her
face.

JEREMY (CONT'D) (cont'd)
Promise me something, Lynne? Don't
bury your dreams. Bury those and
you've buried everything.

We hear the DOOR SLAM SHUT -

MUSIC/DISSOLVE

INT/EXT. MIMI'S BEDROOM WINDOW/WASTELAND. LATER. NIGHT.

MIMI is sitting at her window in her pyjamas, sad, hopeless,
looks up at the stars. There is a TAPPING on the window.
It's ROC - swaying around on the window ledge. He's 'out of
it' and he's sweating. MIMI, shocked, opens the window.

MIMI
I've been grounded. Mum says I
can't talk to you - careful, Roc!

ROC laughs harshly, swaying around on the high ledge.

ROC
Wanna see your Dad, Mimi? Wanna
fly to Hollywood?

MIMI nods, suddenly excited and quickly shuts the window.

MUSIC/DISSOLVE

EXT. TRAFALGAR ROAD. NEXT DAY. DAY.

DRILLING NOISE - CABLEMAN is drilling up the road, and drills
near a tree, but stops, unable to read the poster on the
tree. CABLEMAN scratches his head.

CABLEMAN

Haven't got the foggiest what's
writ, but there's a cross on it and
that means 'Goddy'!

MIMI, comes up, in dark sun-glasses, wearing smart clothes
and carrying a small suitcase. She looks very furtive

MIMI

We're on a mission, Cableman.
Deadly secret, lips sealed!

MIMI spots MR. GODDY coming along the street and darts behind
a wide tree. CABLEMAN starts DRILLING again and GODDY leaps
out, arms out wide in the shape of the cross.

MR. GODDY

Thou shalt not pass, Satan!

We suddenly hear a GIGGLE from behind the trees.

MR. GODDY (CONT'D) (cont'd)

Ah-ha? Black Beauty ...?!

MR. GODDY darts around the back of the tree and grabs MIMI

MR. GODDY (cont'd)

Don't spread rumours about me, eh,
Mimi, or The Lord might strike down
that brother of yours ...?!

MIMI gasps in horror and kicks Mr. GODDY in the shins as
CABLEMAN, brandishes his drill up high, sinking the drill in
the tree, right near MR. GODDY's head. MR. GODDY freezes.
ROC's car SCREECHES in, and he jumps out and runs towards
them. CABLEMAN wrestles the drill out of the tree and MR.
GODDY smiles sweetly at MIMI as he backs off.

MR. GODDY (CONT'D) (cont'd)

I don't know why they don't do more
for this terrible disease - put it
on the tv perhaps - it's an
outrage?!

MR. GODDY walks off and MIMI, narrows her eyes slowly. MIMI
jumps in ROC's car. CABLEMAN looks worried as they SCREECH
off.

CABLEMAN

Back for yer tea, Meems?

MIMI

You kidding? Tea is for losers!

CUT TO:

INT. LYNNE'S TAXI. SAME TIME. DAY.

LYNNE, stressed, is driving. A PASSENGER (MALE) is in the back. Her Car phone goes and her face drops.

LYNNE (ON PHONE)
I can't believe it, Miss Baines?
Again?!

LYNNE replaces the phone, fuming as she drives, speeding up.

LYNNE (CONT'D) (cont'd)
Mimi?! I'll never get you to
Hollywood!

CUT TO

EXT. COUNTRY ROADS. HOLLYWOOD. BIRMINGHAM. BIT LATER.

ROC and MIMI are driving - MIMI, wide-eyed, excited. ROC points over to a sign which says 'HOLLYWOOD'.

ROC
Welcome to Hollywood, Mimi.
Hollywood ... Birmingham!

MIMI's jaw slowly drops. ROC's car pulls in over the road from Errol's mock Georgian mansion.

CUT TO -

EXT. ERROL'S HOUSE. HOLLYWOOD, BIRMINGHAM. MINUTES LATER.

ROC and MIMI are standing by ERROL's gates, hidden by a large bush. ERROL has his arm around SONJA. ERROL gently rubs her stomach and they get into his LIMO. THE DRIVER closes the door for them and gets in the front.

ROC
Your Dad's new woman. She's havin'
his bab. He'll never come back to
you now, Mimi!

MIMI looks on aghast, her lip trembling as she watches. THE LIMO passes them by and MIMI starts to run down the road. ROC, horrified at what he's done, races after MIMI down the road. MIMI breaks down and sobs. ROC hugs her tight.

MUSIC/DISSOLVE -

INT. LYNNE'S TAXI. CITY CENTRE. MINUTES LATER. NIGHT.

LYNNE, stressed, is driving two BUSINESS WOMAN in the back.

BUSINESS WOMAN (1)
Don't you get scared after dark?
Lot of crazy people out there?

LYNNE pulls out her cosh from her side pocket and grins.

BUSINESS WOMAN (2) (CONT'D) (cont'd)
 Terrible how women become
 aggressive under pressure, just
 like men, really ...

LYNNE's hears CAR PHONE going. LYNNE picks up the phone.

LYNNE (CONT'D) (ON PHONE)
 Hello doctor ... J.J.? No?!

LYNNE, horrified, screeches to a halt. She quickly jumps out and opens the back door for the TWO BUSINESS WOMEN.

LYNNE
 Woman under pressure - Out!

THE BUSINESS WOMEN, mortified, watch LYNNE SCREECH off.

CUT TO -

INT. ROC'S CAR. HOLLYWOOD. SAME TIME. DAY

ROC, driving, shoots a nervous look at MIMI. MIMI'S MOBILE PHONE RINGS - MIMI snaps it open. MIMI looks at ROC, and slowly nods, her eyes wide with fear. ROC gulps hard.

MUSIC/DISSOLVE:

INT. CITY HOSPITAL. HALF AN HOUR LATER

'BEEPING' of a HEART MONITOR. LYNNE, very anxious, is whispering to DOCTOR SUZANNAH in one corner of the ward. ROC stands in the doorway of the unit, he's craning to see in.

DOCTOR
 Errol's tissue wasn't a match. We
 need that matching donor, Lynne -
 it's our last hope!

LYNNE, hopeless, distraught, is lost for words. She spots ROC in the doorway - but changes her mind. MIMI nudges her mother and points at ROC. LYNNE shakes her head, sadly.

LYNNE
 Roc's blood's full of drugs, bab.
 It would finish J.J. off!

ROC, smiles sadly and disappears. MIMI sighs deeply. MIMI, moving over to J.J.'s bedside, whisks out her CAMCORDER.

MIMI
 Mr. Goddy made me think of this.
 I'm going show the world all about
 sickle cell!

J.J.
 (gasping)
 Me ... on telly? Dark!

ANGLE ON J.J. looks weakly into the Camera.

MIMI (OOV)
 Action, J.J.!

J.J. (ON CAMERA)
 (very weak)
 My ... name is ... J.J. and...?

MIMI (OOV)
 Carry on, J.J. Finish the rap -
 let's show the world!

J.J. is shaking violently, sweat pouring down his forehead.

CUT TO:

INT. WARD. MOMENTS LATER.

MIMI puts down the CAMCORDER - J.J., shaking violently, suddenly closes his eyes and stops shaking. MIMI, horrified, leans forward and slowly shakes him.

MIMI
 Mum ...?! Nurse?! J.J.'s not
 moving? Wake up, J.J.!

ANGLE ON LYNNE, her eyes widening in the corner of the ward -

MUSIC/DISSOLVE -

INT. ERROL'S HOUSE. HOLLYWOOD, BIRMINGHAM. SAME TIME.

ERROL sits in his living room, in the darkness, huge plaster stuck on his forehead, a brandy in his hand. Tears silently pour down his cheeks. He holds the framed PHOTOGRAPH of MIMI and J.J.

J.J. (OOV)
 (rapping softly)
 My ... daddy he was black and my
 mummy she was white,
 Their blood cells they did fight
 and now I'm sicklin'!

The Phone goes - it's the Hospital. ERROL's test didn't work.

ERROL (ON PHONE)
 Oh? Thought my bone marrow might
 have matched. Thank you, Doctor.

ERROL replaces the handset and puts his head in his hands.

MUSIC/DISSOLVE -

EXT. WASTELAND. LATER. NIGHT.

VENUS walks slowly over the Wasteland, an 'eerie' atmosphere, as street lights light up the rows of saplings. VENUS touches the saplings with her hands and stares over the Wasteland, now a blossoming 'Park'. VENUS sings softly, her voice beautiful, operatic under the star-filled night.

VENUS
(singing)
There's a place for us,
Somewhere a place for us.
Peace and quiet and open air,
Wait for us, Somewhere!

DISSOLVE TO: -

INT. HOSPITAL. COUPLE OF HOURS LATER. NIGHT

LYNNE and MIMI are on nightside 'vigil' at J.J.'s bed. MIMI is slumped back in a chair asleep as LYNNE stares bleakly.

DISSOLVE TO: -

INT. ROC'S CAR - STREET. SAME TIME. NIGHT

ROC, huddled under a blanket in the back of his parked car. He stares out, smoking, unable to sleep, thinking of J.J. ROC drops his head into his hands.

DISSOLVE TO: -

INT. HYATT HOTEL. BEDROOM- NIGHT

JEREMY snaps off the NEWS on the TV and takes a bottle of beer out of the mini-bar. He walks up to the glass window that reaches from floor to ceiling. He can't sleep. JEREMY looks out over the city - the neon lights mixing with the stars. It's a beautiful sight.

DISSOLVE TO: -

EXT. WASTELAND. SAME TIME. NIGHT.

ANGLE ON VENUS as she stares up at the starry sky.

VENUS
(singing)
Somehow, Some day, Somewhere!

FADE TO BLACK:

INT. HOSPITAL. EARLY HOURS OF MORNING (NEXT DAY)

MIMI blinks open her eyes and sees J.J. staring directly at her. He's pulled off his HEART MONITOR. He looks deadly pale, but determined. LYNNE is asleep in her chair. A BEAT.

J.J.
 (very weak)
 Mimi? Am ... I dead?

MIMI gulps, unsure, looks around and quickly shakes her head.

J.J. (CONT'D) (cont'd)
 Wanna meet Dad before I die.

MIMI
 You're not going to die, pest, so
 get a life!

J.J. gulps weakly and rolls his eyes.

CUT TO:

INT. WARD RECEPTION - SAME TIME.

TWO NIGHT NURSES are chatting quietly through a half-closed door. MIMI and J.J. tiptoes past, J.J. wrapped in a blanket.

NIGHT NURSE
 Country's a mess? New Labour, new
 rot, ennit?

CUT TO:

INT. LONG CORRIDOR - HOSPITAL. EARLY HOURS OF MORNING.

MIMI leads J.J. down a long corridor. A COUPLE OF PORTERS transport a PATIENT on a trolley, on the way to 'theatre'. J.J., sweating, panting, hisses at MIMI.

J.J.
 (hissing)
 Hospitals ... give me the willies.
 Too many stiffs!

CUT TO:

EXT. WASTELAND/FIELD - MOSELEY. BIT LATER - MORNING

VENUS and ROGER and JEREMY are sitting in deck chairs. The wasteland, now a field, looks green, the MANGO TREES and BANANA TREE tree planted.

JEREMY
 You got digging, Venus, you
 powerhouse - changed all of this!

ROGER
 Bossed us rotten, Mr. TV!

CABLEMAN puts his arm round VENUS and grins broadly.

CABLEMAN

I'm mekkin' an honest woman out of
this one - Venus is our Community
Representative wotnot!

VENUS grins broadly, pleased with herself.

VENUS

No more punters for Venus, got this
street to organise, now!

JEREMY

Funny? Not too bothered about going
back to London now my film is
finished. I'll wait to hear about
J.J. ...?

VENUS

We're all praying, bab!

ROGER and CABLEMAN nod and drop their heads. JEREMY sighs.
VENUS brightens.

ROGER

Shouldn't Mr. TV be collecting his
lady love from the station?

JEREMY

Fuckerama! What's the time?

JEREMY runs off across the wasteland, avoiding the GOATS,
which BLEAT loudly as VENUS and ROGER laugh loudly.

CUT TO:

EXT/INT. LYNNE'S CAB. CITY CENTRE. DAY

LYNNE is scanning the streets as she drives fast. KORUM
pulls past shouting through his window.

KORUM

Roger's got King's Heath covered,
and Shazaib's in Hollywood. We'll
track them down, bab!

LYNNE, anxious, nods and drives on. Thinking hard as she
looks, she takes a very deep breath and picks up her mobile.

LYNNE (ON PHONE)

Jez, Mimi and J.J's are missing!
Can't ask, you know me, but ...?
Oh, thanks, Jez!

LYNNE snaps off the PHONE keeps scanning the horizon.

CUT TO -

EXT. KINGS HEATH HIGH STREET - SAME TIME.

MIMI is leading J.J., wrapped in his blanket up the busy high street. He is sweating and MIMI stares, concerned.

MIMI
You ok, pest?

J.J. nods and soldiers on -

J.J.
Yup?!

CUT TO:

EXT. (RANJIT'S CAB) NEW STREET STATION. BIT LATER. DAY.

As they pull into the STATION FORECOURT. JEREMY suddenly sees LYNNE up ahead of them in the rank, she's talking to A FEW DRIVERS who are crowded, anxiously, around her cab. RANJIT grins and shouts through the partition.

RANJIT
There's yer other woman, Mr. TV!
Romeo, Romeo, wherefore art you?

JEREMY, reeling, sees SUZE (35), smart, sophisticated, bags on the ground. JEREMY rushes up to SUZE, bustling her into RANJIT'S CAB, jumping in behind her.

JEREMY
Welcome to Birmingham, Suze!
Ranjit? Follow that cab!

RANJIT grins from the front - partition open.

RANJIT
Romeo's bleeding, bab!

JEREMY smiles weakly as RANJIT SCREECHES out of the Station and JEREMY and SUZE lurch forward, SUZE SHRIEKS loudly.

CUT TO -

INT. LYNNE'S TAXI SAME TIME. CITY CENTRE. DAY

LYNNE, driving, scans CHILDRENS FACES on the pavements.

CUT TO -

INT/EXT. RANJIT'S BLACK CAB. SAME TIME. CITY CENTRE

JEREMY, sweating, anxious, urging RANJIT on.

JEREMY
Hurry the fuck up, Ranjit!

RANJIT
Should be getting danger money!

RANJIT puts a POLICE ALARM on the top of his car - it's fake, but makes a NOISE. RANJIT speeds through some red traffic lights, the POLICE ALARM BLARING -

CUT TO -

EXT. PETROL STATION. HIGHGATE CIRCUS. MINUTES LATER. DAY.

LYNNE drives into the station, she's run out of diesel. SINDI and HEAD look out from HEAD'S car, parked in a corner. SINDI suddenly nudges HEAD and they furtively get out of HEAD'S car and sneak into the back of LYNNE'S cab.

CUT TO:

INT. LYNNE'S TAXI - MINUTES LATER

LYNNE gets into the drivers seat. Suddenly a hand (HEAD'S) comes up around her mouth from behind - LYNNE'S eyes widen and she silently 'screams'.

CUT TO:

INT/EXT. RANJIT'S CAB. KINGS HEATH AREA. SAME TIME.

RANJIT reverses up a street at speed, looking for LYNNE.

JEREMY
Fucking fuck! We've lost her!

SUZE, horrified, fuming, has her arms folded on her briefcase. JEREMY, anxious, snaps out his MOBILE PHONE

JEREMY (ON PHONE) (CONT'D) (cont'd)
Air traffic, quick. Sam? Got an
emergency, mate - can you help?
Pull over, Ranjit!

RANJIT jams the brakes on and stops. JEREMY turns to SUZE.

JEREMY (CONT'D) (cont'd)
Real life stuff, gottago. Ranjit
will show you the sights!

SUZE, horrified, stares as JEREMY jumps out of the cab.

CUT TO:

EXT. DUAL CARRIAGEWAY. KINGS HEATH. BIT LATER. DAY.

MIMI and J.J. walk down the narrow grass verge that divides the two lanes of traffic. MIMI is dragging J.J. along.

MIMI
 Something I need to tell you about
 Dad. He's married again, the new
 woman is up the duff, and ...

J.J. sweating, panting - he can only focus on his target.

J.J.
 Too ... much ... detail, Meems.
 Hollywood ... or bust!

MIMI nods as they stagger on.

MUSIC/DISSOLVE:

EXT. ERROL'S GARDEN. HOLLYWOOD. SAME TIME. DAY

ERROL is playing golf on his massive lawn. He takes a swing at the ball, and misses. ERROL now takes the golf stick and hammers it into the ground with frustration. ERROL hears the music from the NEWS through his french windows and sees PHOTOGRAPHS of MIMI and J.J. on the TV - he gasps and starts to run across the lawn -

NEWSREPORTER (ON TV)
 Midlands Today can confirm that the
 two children, Mimi Valette and her
 brother J.J walked out of the
 Birmingham Childrens' Hospital in
 the early hours of the morning are
 still missing ...

ERROL trips over stumbles over another golf stick - he CRIES OUT in pain, he's twisted his ankle.

CUT TO:

INT. BUS - SAME TIME

MOSES is on the bus. He looks over and sees MIMI and J.J. at the side of the road - he gasps and presses the BELL.

CUT TO:

INT/EXT. BUS SHELTER - DAY

MIMI and J.J. collapse onto the seat of the bus shelter. THE BUS comes to a halt and MOSES is helped out and into his wheelchair by the DRIVER. MOSES now whizzes up to them in the shelter. MIMI, arms around a deathly pale J.J. is shaking

MIMI
 Help us, Moses?

CUT TO:

INT/EXT HELICOPTER. SAME TIME. DAY

JEREMY, scanning the horizon, shakes his head - he can't see MIMI, J.J., MOSES from the air as they are hidden inside the BUS SHELTER. JEREMY points to THE PILOT and they fly on -

CUT TO -

EXT. DUAL CARRIAGE WAY. HALF AN HOUR LATER. DAY.

J.J. is semi-conscious on MOSES lap, being wheeled along, MOSES is sweating and MIMI, shattered, is hanging onto MOSES'S wheelchair as she staggers along ...

CUT TO -

LYNNE'S TAXI. HOLLYWOOD SUBURBS. SAME TIME - DAY.

LYNNE is driving HEAD and SINDI down a leafy, suburban lane. SINDI suddenly grabs her round the neck - she has a large knife. LYNNE, gasping, pulls over, it's a country lane, by a large field. SINDI is losing it, a bit hysterical,

SINDI

This ... is shittin' me, man! This
is Rocky's Mum?!

HEAD looks at her, manic, he's sweating hard.

HEAD

Drive into that field, misses!

LYNNE breathing hard, drives her cab into the cornfield. WE ANGLE on the back of the CAB and see that as LYNNE drives over a large pile of stones, the PETROL TANK is pierced from underneath - but they don't notice ...

CUT TO -

EXT. ERROL'S GARDEN. HOLLYWOOD, BIRMINGHAM. SAME TIME.

ERROL now sees MIMI emerge from behind a tree the other side of his lawn. A BEAT.

MIMI

Hello ... Dad. I'm Mimi. Like it
in Hollywood - it's lush.

ERROL gasps then hobbles over to her, falling down onto his knees on the grass and hugging her fiercely.

ERROL

Mimi?! Where's J.J....?!

MIMI now picks up ERROL's golf club and takes a swing.

MIMI

J.J.'s ok. Golf is an absolute
'must', Dad, if you want to make it
big in Hollywood!

MIMI takes a swing and lands the BALL an inch or so from the faraway golf hole. ERROL stares over, amazed as MIMI, exhausted and shakey faints onto the grass. MOSES emerges and wheels over the huge, smooth lawn in his wheelchair, J.J. on his lap. ERROL stares as MOSES looks at the deep skidmarks from his wheelchair - a ZIG-ZAG pattern on the grass.

MOSES
(breathless)
Sorry ... about ... the wheel
marks, Mister! Green here, ennit?

CUT TO -

EXT. COUNTRY LANE - OUTSIDE BIRMINGHAM. SAME TIME.

LYNNE's CAB is parked in the middle of a huge CORNFIELD. HEAD slaps SINDI, who's hysterical and he grabs the knife at LYNNE's throat as SINDI collapses in the back. LYNNE's sweating - she breathes hard, keeping control.

LYNNE
You're ... a mate ... of Roc's?

HEAD pulls the knife nearer - scratching her skin.

HEAD
Yeah. He's rotten, Roc, like me.

LYNNE gulps - tears suddenly springing into her eyes. HEAD sighs deeply and looks a bit bleak. A BEAT.

HEAD (cont'd)
My Mum, she didn't love us kids
either. Had a babby that arrived
dead - bright blue it was. Six of
us already, Dad wrapped the bab in
a sack, took a shovel and ...

HEAD gulps hard - deeply upset, deeply fucked up.

HEAD (CONT'D) (cont'd)
Buried it here - in this field.
Bag of bones now.

LYNNE gulps - the knife still at her throat. HEAD snaps out of his 'reverie' and panicking, pulls the knife in harder.

HEAD (CONT'D) (cont'd)
Cashbox ...? Sindi, grab it!

SINDI gets into the front of the cab and rummages around.

SINDI
Nothing there?!

ANGLE ON LYNNE as her eyes widen with fear.

CUT TO -

INT. ERROL'S HOUSE. HOLLYWOOD, SAME TIME.

MIMI, MOSES and ERROL, are sitting around a large table, as J.J., very weak is propped up on cushions. It's very tense and MOSES jots down notes. MIMI's holding back tears of anger. ERROL gulps hard as they all look at him. A BEAT.

ERROL

Families sometimes break up, Mimi.
Your Mum and I, we love you kids,
so very, very much.

ANOTHER BEAT. MIMI looks angry, tense.

MIMI

No one's fault. Make a note, Moses.
It's ok to leave your kids, ok to
disappear!

ERROL gulps hard as MIMI jumps up, furious.

MIMI (CONT'D) (cont'd)

No one's fault that J.J.'s now
dying apart from yours and Mum's!

MIMI takes the GOLF STICK she has in her hand and fuming, swings at a LARGE CHINA VASE on top of a pedestal. THE VASE SHATTERS LOUDLY - they all spring back, shocked.

ERROL

We never knew we passed down sickle
cell. Couldn't we ...?

J.J.

(gasping)
Start ... again?

J.J. suddenly collapses onto the floor with a LOUD THUD. They all looked shocked.

CUT TO:

EXT. ROC'S CAR HOLLYWOOD AREA - MINUTES LATER

AN AMBULANCE, with ERROL and J.J. in it, whizzes past ROC's car - ROC drives fast, scanning the streets. Very focused, now sober, ROC passes the sign which says 'Hollywood'

CUT TO:

EXT. STREET. MINUTES LATER. HOLLYWOOD AREA - DAY

MIMI and MOSES are walking, wearily down a road. ROC screeches to a halt - ROC jumps out and runs over to them.

MIMI
J.J.'s ok! Gone to hospital!

ROC
Phew! Mum's been carjacked, get in!

WE ANGLE on MIMI's eyes widening in fear -

CUT TO:

INT. HELICOPTER. SAME TIME. FIELD.

JEREMY, anxious, leans forward in the Helicopter, scanning the ground. He suddenly notices LYNNE'S CAB at one side of the cornfield. He gasps and waves to THE DRIVER to descend -

CUT TO:

INT. ROC'S CAR. COUNTRY/FIELD. SAME TIME.

ROC drives - MIMI sits in the front, biting her nails, scanning the roads as MOSES, in the back. ROC is lost and sweating, he reverses the car down a country lane at speed.

ROC
Hate ... the soddin' countryside.
Never any signs!

MOSES notices a LYNNE'S CAB in the distance, across a field. ROC SCREECHES around and drives as fast as he can through some gates and into a field and over the bumps.

CUT TO:

AERIAL SHOT - EXT. CORNFIELD. MOMENTS LATER.

ROC jumping out of his car and running along the side of a huge cornfield, MIMI, struggling to keep up behind him.

CUT TO -

INT/EXT. HELICOPTER. SAME TIME. CORNFIELD.

HELICOPTER NOISE - JEREMY jumps out of the helicopter and runs along other side of the cornfield towards LYNNE'S CAB.

JEREMY
Hang on, Lynne? Lynne? I'm coming!

CUT TO -

EXT. CORNFIELD. SAME TME.

ROC is sweating as he runs. MIMI spots JEREMY in the distance running along the opposite side of the field.

MIMI
Mr. TV? Over here!

CUT TO -

INT. LYNNE'S TAXI. SAME TIME

SINDI looks out of the window and sees JEREMY, in the distance, running towards them.

SINDI
Fuck me? It's Clark Kent?!

We ANGLE ON some DIESEL that is now trickling out of a pipe from underneath LYNNE'S CAB.

CUT TO:

EXT. CORNFIELD. SAME TIME. DAY.

JEREMY running. He sees ROC nearing the BLACK CAB in front of him. JEREMY, unfit, is very out of breath. JEREMY stumbles on a stone, flying flat onto his face.

CUT TO -

EXT. CORNFIELD SAME TIME.

Side shot of LONG CORN - no Jeremy!

JEREMY (OOV)
Fuck! Fucking, fuck ... fuck!

CUT TO -

EXT. LYNNE'S TAXI. MOMENTS LATER.

ROC panting, approaches the CAB, waving back silently at MIMI, who follows him. MIMI, eyes wide with fear, stops in her tracks and watches as ROC opens the car door - LYNNE is there, the knife to her throat. She smiles weakly.

LYNNE
Hello ... Roc?

ROC, panting, stares HEAD in the face. A BEAT. Suddenly, HEAD loses his nerve and looks scared. ROC stares steadily and gulps hard - but he's deadly focused.

ROC
Pass me .. the knife, Head. I'll make sure you get a second chance - I'll get Moses to help us!

HEAD looks panicky and accidentally scratches LYNNE's throat - LYNNE SCREAMS as some BLOOD appears. Hearing the scream, MIMI, darts behind a bush. ROC puts his hand forward to take the KNIFE from HEAD.

LYNNE feeling the blood on her neck, starts to cry. HEAD is sweating, shaking. Suddenly, there is a TAP-TAPPING on the window - they all SCREAM!

CUT TO

INT/EXT. LYNNE'S TAXI. SAME TIME.

MIMI is TAPPING on the back window with a stick. In the confusion, ROC wrestles the KNIFE from HEAD and opens the driver's door, as HEAD jumps out of the back door pushing past SINDI, who falls out, dropping her BURNING CIGARETTE on the ground, near the spilling DIESEL. LYNNE is in shock, she just stares out at them ...

CUT TO:

EXT. CORNFIELD. SAME TIME.

ANGLE ON MIMI, who is staring at LYNNE. MIMI turns to JEREMY as panting, he reaches her, sees her pointing at the DIESEL.

JEREMY

Mimi ...? Lynne? Roc?! RUN ...!

ANGLE ON ROC, eyes widening as he rushes forward and drags LYNNE out of the CAB. ROC running, pulls a stunned LYNNE, as JEREMY rushes into grab MIMI's hand, HEAD and SINDI, who's SHRIEKING, run fast. In the background the THE TAXI BLOWS as they are all propelled into the air. FREEZE FRAME on MIMI, JEREMY, ROC and LYNNE, as they are blasted up high, mid-air, from the force of the DEAFENING EXPLOSION -

MUSIC/DISSOLVE

INT. STAGE, BEHIND CURTAINS - THEATRE. NEXT DAY - DAY

KYLIE and ANNA, are behind the curtains, in make up getting prepared for the show. It's complete chaos. MRS. BATTS, a bit drunk now, starts to sing wildly.

MRS BATTS

(singing)

My old man, said follow the van,
And don't dilly dally on the way!

MRS. BATTS takes a slug of whisky from a hip flask on her PIANO. The CHORUS LINE of GIRLS are dressed as JET GIRLS and SHARK GIRLS. MISS BAINES, tense, is looking very flustered. ZOE appears with her MUM, a blonde 'stage Mum'. ZOE hobbles along on crutches, tearful.

ZOE'S MUM

Tried to ring ya, Miss. Out skate
boarding, clean break?

MISS BAINES staggers back, horrified, as ZOE, crestfallen, is led away. MRS. BATTS strikes up a few chords on the PIANO.

MRS. BATTS

The show must go on, dear!

MISS BAINES

Maria's gone down, we've lost
Anita and the Auditioners are about
to arrive - Catastrophe!

MISS BAINES grabs the whiskey flask off the top of the PIANO
and takes a quick slug. MRS. BATTS grins broadly.

MRS. BATTS

Perhaps you and I could (hic!) step
in? What's the line in that
marvellous film? 'Dogs like us,
aren't such dogs as we think we
are'? We're not, Miss Baines!

MISS BAINES gasps with horror, grabbing the whiskey flask.

CUT TO:

INT. HOSPITAL. DAY. SAME TIME

ANGLE ON MIMI in a hospital bed, she has a sticking plaster
on her cheek. WE PAN ACROSS to the next bed, J.J. lies there,
hooked up to a drip. WE PAN ACROSS to the next bed, ROC lies
on the bed, a bandage around his head, a drip in his arm. PAN
ACROSS to LYNNE in the next bed, a bandage around her throat,
a black eye. They all stare at a TV SCREEN

BALJINDER (ON TV)

Vandals broke into the Moseley
'Pocket Park' last night, killing
two goats, sparking off rumours of
a 'dirty tricks' campaign being
played by the Council ...

VENUS, ROGER, CABLEMAN, RAVI THE NEWSAGENT, THE ASIAN CAB
DRIVERS are in the background, carrying placards in front of
the TOWN HALL. ERROL, CYNTHIA and the THREE COUNCIL MEMBERS
push through the REPORTERS and start to cross the city
square, pursued by BALJINDER and her TV NEWS CREW.

BALJINDER (ON TV) (cont'd)

Mr. Valette? Will your own company,
make a fat fee from this land deal?

There is a BIG C/U of ERROL on TV. CYNTHIA looms large in
the background, her Mayor's chain on, surrounded by a couple
of COUNCIL LACKEYS and bustles ERROL off.

J.J.

Mimi? Is dad a baddie or a goodie?

MIMI

Dunno. Maybe a good 'baddie'?

ROC turns to LYNNE, in the next bed, tears in her eyes.

LYNNE

No such thing as a bad kid, Roc.
It's grown-ups who mess up.

DOCTOR SUZANNAH comes into the ward and they all look over. A BEAT. LYNNE sits up in her bed and crosses herself. ROC gulps. MIMI puts her hands together in prayer. A BEAT.

DOCTOR SUZANNAH

A slim chance, but we've struck
gold! Your bone marrow matches
J.J.'s, Roc. So we can proceed with
the bone marrow harvest!

ROC beams and jumps up, still attached to his wires.

ROC

Fuck me?! Me blood is good! Me
blood is good, Mum?!

A NURSE comes forward and fiddles with ROC's drip as MIMI and LYNNE, jump out of their beds, SHRIEKING with relief.

DOCTOR SUZANNAH

We'll get Roc straight onto detox
and in a week we should be able to
get these brave lads hooked up to
the machine!

ROC

I'm gonna get clean, Mum!

ROC swipes at J.J., and ROC's bandage slips over his eyes. They all laugh. LYNNE comes over to MIMI

LYNNE

J.J. can finally have his bone
marrow harvest, Mimi!

MIMI

Harvest? I like that word.

DISSOLVE TO:

EXT. WASTELAND/FIELD. WEEK OR SO LATER

ANGLE ON A LARGE DIGGER, sent by the Council, rolling over some plants and saplings at one corner of the field/wasteland. ANGLE ON VENUS and JEREMY.

VENUS

Jez ...? They've finally arrived!

JEREMY stares hard at VENUS and grabs her hand.

JEREMY

Stay strong, Venus!

VENUS nods slowly as JEREMY picks up his Camcorder as ROGER and CABLEMAN watch. A BEAT. VENUS stares in horror as THE COUNCIL DIGGER crushes some the new saplings, and VENUS's Mango tree. A SMALL CROWD have gathered, THE ASIAN MINI-CAB DRIVERS, RAVI, MR. GODDY. VENUS slowly marches up towards the DIGGER. JEREMY runs after her with his CAMCORDER. VENUS Stands in the path of the DIGGER and shouts up.

VENUS

(shouting)

That was me Banana tree, Mister? Me
cousin brought that back from
Jamaica, soddin' Council lackey!

A BEAT. VENUS takes a deep breath and now steps underneath the ARM of the DIGGER. THE CROWD 'gasp' as THE COUNCIL WORKMAN inside the DIGGER turns off his engine, the arm of the DIGGER resting high above VENUS' head. JEREMY lowers his CAMCORDER, impressed, as THE COUNCIL WORKMAN dials up his boss on a MOBILE PHONE.

COUNCIL WORKMAN (ON PHONE)

Boss ...? Am I gonna have back up
here?

THE COUNCIL WORKMAN REVS UP his motor to try and frighten VENUS off. JEREMY's MOBILE PHONE suddenly goes. He nods, looks excited and snaps off the phone:

JEREMY

(shouting)

People ...?! The bone marrow
worked! J.J. is going to be ok!

A HUGE 'CHEER' goes up from THE CROWD .

VENUS

(bellowing)

I'm the Community Representative
for Trafalgar Road and this is our
land. You shall not pass!

ANGLE ON MR. GODDY watching, amazed. He jots down notes.

MR. GODDY

Marvellous stuff, Venus. I'll put
that in my sermon!

THE COUNCIL WORKMAN 'REVS UP' again and rolls forward a bit. JEREMY now climbs up onto the side of his DIGGER, pointing his CAMCORDER in through the window, hanging onto the side.

JEREMY

Jeremy Harding-Jones for the BBC!
How do you feel inside there, a
man, alone, pitched against the
crowd?

THE COUNCIL WORKMAN rolls his eyes -

CUT TO -

INT. SLEAZY CAFE. BIRMINGHAM. SAME TIME.

MOSES is having a cup of coffee with MUMTAZ. MUMTAZ wears her
glittery outfit under a cheap fur coat. MOSES takes a big
breath - he's very nervous, as is MUMTAZ.

MOSES

Still got that basket you left me
in on Venus's doorstep. Crazy name?
Moses?

MUMTAZ

Mumtaz ain't much better!

MOSES

I'm going to take you home, Mum.

MUMTAZ, a tear in her eye, looks grateful.

CUT TO -

EXT. NEW STREET STATION. BIRMINGHAM. BIT LATER

JEREMY is helping SUZE out of her CAB. SUZE stares at JEREMY.
JEREMY ruefully stares back. A BEAT.

JEREMY

I'd hate me, if I were you, Suze.

SUZE

I do hate you, Jeremy, but I ...
thought might still love you.

A TAXI draws up nearby. SUZE sadly walks off, she turns
round. We can see she still loves him.

SUZE (CONT'D) (cont'd)

Goodbye, Jeremy.

JEREMY breaths out a big sigh - he looks over - LYNNE'S in
the cab. JEREMY approaches LYNNE and smiles shyly. LYNNE,
fag in mouth, looks out from her driver's seat.

JEREMY

Should I stay or should I go now?

LYNNE
That's a Rolling Stone song,
'ennit?

JEREMY slowly grins at her. A BEAT.

JEREMY
You're not ... asking then?

LYNNE
Nope!

JEREMY
Forgot - you're pathologically
incapable of asking for anything!

LYNNE
That's right! You not apologising?

JEREMY
Never!

JEREMY grins broadly and leans forward to kiss her -

MUSIC/DISSOLVE -

EXT. WASTELAND. BIT LATER - MOSELEY. DAY.

VENUS, ROGER and CABLEMAN looking over the field as some of the MINI CAB DRIVERS help restore the field and replant the saplings. ERROL now slowly walks up to VENUS and he looks at the parked DIGGER and horrified, sees the crushed plants.

ERROL
You've won, Venus. I'm pulling out.
This land is yours.

VENUS, who looks up at him and nods, gratefully. ERROL smiles back. HEAD, MO and SINDI are lurking around at one end of the field. VENUS now shouts out to them.

VENUS
Oi, you lot?! We built this park
for you scumbags, get up here and
work off yer' soddin' probation!

MO, HEAD and SINDI slowly approach and VENUS throws a couple of spades in their direction as they groan. They start digging and SINDI shouts over to JEREMY, who's taking some final shots with his CAMCORDER.

SINDI
(shouting)
Can you make me a Popstar, Mr. TV?
Like Simon Cowell on 'X' Factor?

JEREMY

Sorry, guys! The film's just about finished?

HEAD

We've been rehearsin', Mr. TV! Mo, Sindi - get over here. Watch!

VENUS, JEREMY and ROGER watch as HEAD, SINDI and MO get into their 'positions' in the middle of the field.

HEAD (CONT'D) (cont'd)

(singing)

When you're a jet, you're a jet all the way,
From your first cigarette to your last dying day ... !

MO

(singing)

When you're a jet, if the spit hits the fan,
You've got brothers around,
You're a family man!

HEAD, MO, SINDI

(singing)

You're never alone,
You're never disconnected!

They dance badly and leap around the field as everyone laughs loudly. ROGER, takes a puff of his 'joint', a bit confused.

ROGER

This grass is strong shit, man?!

ANGLE ON JEREMY as he sees LYNNE down in the street, jumping out of RANJIT'S TAXI - MIMI seated with LYNNE in the back.

LYNNE

(shouting)

The stage school folk, they're heading back for London?! Not asking, Jez, I'm begging!

JEREMY gallops across the field as VENUS smiles.

CUT TO:

INT/EXT RANJIT'S BLACK CAB. SAME TIME - DAY

LYNNE jumps in the back and JEREMY jumps in after her. RANJIT grins as he REVS UP the engine.

RANJIT

Happy families, eh, Romeo?

MIMI giggles as LYNNE and JEREMY grin at each other and they drive off. Suddenly, ROGER and CABLEMAN run up. RANJIT SCREECHES his cab to a halt and ROGER and CABLEMAN jump in.

RANJIT (cont'd)
Case ya need back oop!

MIMI giggles as they pile in, ROGER sitting onto JEREMY's lap

MUSIC/DISSOLVE -

EXT. NEW STREET STATION. SAME TIME.

TWO BESUITED AUDITIONERS from the Torah Stage Academy, very businesslike in their suits (ONE MALE, ONE FEMALE) are getting out of their TAXI and heading into the station -

CUT TO -

EXT. NEW ST. STATION. BIRMINGHAM. MINUTES LATER.

RANJIT'S CAB screeches into New Street Station. MIMI, LYNNE JEREMY, ROGER and CABLEMAN all jump out and run in -

CUT TO -

INT. NEW STREET STATION. BIRMINGHAM.

They run across the CROWDED concourse, looking for the AUDITIONERS. COMMUTERS rush to and fro. JEREMY runs up to a COSMETICS STAND, where a SALES REP is selling face cream, on a raised PLATFORM, addressing a SMALL CROWD and talking into a mike. JEREMY jumps up onto the platform, grabs the mike, as MIMI, LYNNE, ROGER and CABLEMAN watch, wide-eyed.

SALES REP
Oi? Hang on, you?!

JEREMY (ON MIKE)
Sorry, One, two, one two! People of Birmingham - listen to me! PEOPLE OF BRUM ... STOP ...THE ... FUCK ... RUSHING ... AROUND ... AND LISTEN! THIS IS ... THE BBC!

PEOPLE start to stare and stand still, looking over. CABLEMAN jumps up and down with delight as A CROWD gathers.

JEREMY (ON MIKE) (cont'd)
(booming)
We have two Auditioners from the Torah Stage Academy heading back to London - they must be stopped! STOPPED!

JEREMY's eyes dart two and fro. He's sweating now.

JEREMY (ON MIKE) (CONT'D) (cont'd)
 Where are you, come on! Show
 yourselves? THE TORAH ACADEMY?
 WHERE THE FUCK ARE YOU?!!!

The CROWD freeze as the TWO AUDITIONERS slowly push their way to the front of the crowd and very glum, look up to JEREMY - who's unaware that they are there, he's so fired up.

JEREMY (ON MIKE) (CONT'D) (cont'd)
 There's a girl here called Mimi,
 she's a superstar and if you leave
 without seeing her you will miss
 the biggest opportunity of your
 miserable 'auditioning' lives!

MIMI tugs at JEREMY's trousers and indicates TWO AUDITIONERS. JEREMY looks down at the AUDITIONERS' shocked faces and gulps, smiling sweetly. LYNNE hugs MIMI and kneels down.

MIMI
 Mum ...? Would you hate me if I
 didn't go to stage school?

LYNNE takes a deep breath. This is very hard for her. A BEAT.

LYNNE
 I'd hate you if you don't do what
 you want to do. I'm not living
 through you anymore, bab!

MIMI smiles and hugs LYNNE as JEREMY leans down from the stage as the AUDITIONERS, very taken aback, look up.

MIMI
 Mr. TV. should I go or should I
 stay?

JEREMY
 Thought you were a B.I.T.C.H.?

MIMI giggles as they hiss together.

MIMI/JEREMY
 `Babe In Total Control of Herself'!

MIMI suddenly whispers something in JEREMY's ear - we can't hear what she says. JEREMY beams at her and they shake on a 'deal'. JEREMY gives MIMI his hand to pull her up on the stage. ROGER quickly adjusts the microphone in the background and CABLEMAN has managed to rig up a small SPOTLIGHT as MIMI looks at the TWO AUDITIONERS - THE FEMALE AUDITIONER gives her a small smile. LYNNE, beaming with pride walks over to the MALE AUDITIONER.

LYNNE
 That's me daughter. You're gonna be
 knocked out, Mister!

THE MALE AUDITIONER looks down at his clipboard.

MALE AUDITIONER

Her name ...?

LYNNE

Her name's Mimi!

THE CROWD watches as MIMI takes a deep breath, smiling directly at her mother. A BEAT.

MIMI

(singing)

There's a place for us,
Somewhere a place for us,
Peace and quiet and open air,
Wait for us,
Somewhere!

THE AUDITIONERS look at each other - very impressed. LYNNE, highly excited, grins at MIMI and then over to JEREMY. JEREMY grins at LYNNE as MIMI, clears her throat, and makes an announcement into the MICROPHONE.

MIMI (INTO THE MIC) (CONT'D) (cont'd)

Good people of Birmingham and
kindly Auditioners from the Torah
Stage Academy in London. I would
like to introduce you to
Birmingham's finest singing talent!

LYNNE gasps as JEREMY, jumping up and down with excitement pulls LYNNE up onto the raised platform stage. LYNNE is reeling as MIMI grins over at her.

MIMI (INTO THE MIC) (CONT'D) (cont'd)

Mum's a bit shy as she's been
driving a city cab for years, but
wait for this folks. The last of
the red hot mommas, My mum, Lynne!

LYNNE, laughing, crying, can't believe this. THE AUDITIONERS stares, shocked, wry smiles on their lips. LYNNE, arm around MIMI, nervously approaches the MIC. A COMMUTER shouts out from the CROWD

COMMUTER

Come on, misses! I've got a train
to catch!

WOMAN

Give her a chance - sod the trains!

THE CROWD 'CHEER' as LYNNE nervously looks at MIMI

MIMI

Go for it, Mum - it's your dream!

LYNNE gulps and slowly approaches the MIC. A BEAT.

LYNNE
 (singing)
 There's ... a time for us,
 Someday a time for us,
 Time together, with time to spare,
 Time to learn, time to care.
 Some day!
 Somewhere ...

PEOPLE in the CROWD CHEER LOUDLY. JEREMY beams proudly and MIMI excited, stares at the AUDITIONERS. THE WOMAN AUDITIONER nods slowly at her. LYNNE's good, very good. THE MALE AUDITIONER makes a note on his clipboard. LYNNE beams at MIMI as JEREMY winks at her - their 'deal' done.

DISSOLVE THROUGH
 TO: -

EXT. WASTELAND/FIELD. SAME TIME.

VENUS stands in the middle of the field, the saplings now back in place, she breathes in deeply - it's her dream.

DISSOLVE THROUGH

EXT. NEW STREET STATION. MONTH LATER (UNDER CREDITS)

JEREMY rushing out of New Street Station, struggling with bags and computers. LYNNE's there to meet him, seated in the back of RANJIT's cab - she looks happy and wears a smart suit and heels.

MIMI (V.O.)
 Mum got her recording contract, so
 it's no more driving nights.

JEREMY struggling with his bags, his laptop and mobile phone looks lovingly at LYNNE. LYNNE jumps out of the cab and does a 'twizzle' for JEREMY, who looks very impressed - before he trips up, that is.

MIMI (V.O.) (CONT'D) (cont'd)
 I'd gone looking for one Dad but
 ended up with two of them!

MIMI giggles and WE FREEZE ON JEREMY as he grins.

MIMI (CONT'D) (cont'd)
 And Errol, my Supersperm Dad ...?

DISSOLVE TO -

EXT. MOMENTS LATER. SKYSCRAPER/OFFICE BLOCK.

ERROL, hard hat on, is standing on the top of one of his towering office blocks, on his MOBILE PHONE, shell-shocked.

MIMI (V.O.)
He did it again - twice!

ERROL (ON MOBILE)
A double buggy? You kiddin' me,
Sonja?

WE FREEZE ON ERROL'S SHOCKED FACE.

DISSOLVE TO -

EXT. TRAFALGAR ROAD. MOSELEY.

ROC, in overalls is lying under a huge car, with ROGER there. ROC laughs as some oil spills into his face.

MIMI (V.O.)
Roger gave Roc his old job back at
the garage and Moses ...

DISSOLVE TO -

EXT. TOWN HALL. CITY CENTRE.

MOSES is demonstrating, holding a placard, with SEVERAL DEMONSTRATORS behind him outside the Town Hall.

MIMI (V.O.)
He passed his law exams so now it's
'rights' for this and that!

WE FREEZE on MOSES'S face as he holds his placard high.

DISSOLVE TO -

EXT. POCKET PARK/WASTELAND. DAY. MOSELEY.

VENUS sitting with CABLEMAN and ROGER in their deck chairs under a MANGO TREE. VENUS sighs happily and sips on a fruity cocktail.

MIMI (V.O.)
Venus got her tropical dream, her
pocket park, and me and J.J.?

CABLEMAN points up to an Aeroplane. VENUS waves up.

DISSOLVE TO -

INT. AEROPLANE. L.A. BOUND.

MIMI and J.J. sit in a plane, sipping at drinks with colourful straws, holiday clothes on.

They look out of a window and wave down. ERROL sits in a seat next to them. MIMI looks straight at us/into Camera.

MIMI

Me and J.J., We got our dream!
Dad's flying us to Hollywood, for a
tour of Universal, some hang out
time with the 'crowd', you know?
Lindsay Lo, Paris H and the gang,
then we're coming home!

The plane lurches forward. They both giggle happily. MIMI now looks straight into Camera.

MIMI (cont'd)

You have to dig deep to find your
dream, people. Me?

WE FREEZE ON MIMI AS SHE WINKS AND GRINS INTO CAMERA.

MIMI (cont'd)

I don't want to go to stage school
packed with wannabees. I just
wannabe Mimi! Rap, J.J.!

UNDER CREDITS - J.J. does his 'Sicklin' Rap'.

J.J

(rapping)

Listen brothers in the hood,
Gonna tell you 'bout bad blood,
They call it sicklin,
Call it sicklin.

With this sickle cell disease,
I cough up blood,
And then I wheeze, And I could die,
It ain't no lie.

Let the big guns put their money
In a pot like bees and honey,
And we'll stop sicklin,
We'll all stop sicklin!

FADE TO BLACK

(Thanks to O.S.C.A.R. Birmingham for their help and support on this script, the Childrens Hospital and City Hospital, Birmingham).

SCRIPT DEVELOPED with the assistance of E.M.D.A. (The European Media Development Agency)

