

## SHOOTING SCRIPT

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*This episode is set over one day.  
This day is referred to as **DAY 12** in the scene headers.*

### **SCENE 1. INT. DG OFFICE. DAY 12. 10:00AM**

*[TRACY, CAM, ELAINE, MIKE]*

CAM, TRACY AND ELAINE ARE IN THE OFFICE.  
TRACY IS IN A MASSIVE STROP.

**TRACY:**

How can you do this to me?!

**ELAINE:**

[CALMING] Tracy...

MIKE COMES IN CARRYING A TRAY OF TEA AND  
BISCUITS.

**TRACY:**

It's...it's...disgusting!

**MIKE:**

What's going on?

**TRACY:**

[TO CAM] Say what you just said to me. Go on, I  
want you to witness what she just said!

MIKE LOOKS AT CAM.

**CAM:**

[SIGHS] Tracy, would you like to come away for the  
weekend?

**TRACY:**

[AGHAST] Can you believe it?

**MIKE:**

[MOCK SERIOUS] Cam, what were you thinking?

MIKE LAUGHS.

**TRACY:**

It's not funny!

**CAM:**

It's with me and Gary.

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**MIKE:**

Oh. Is that so bad?

**TRACY:**

It's terrible!

**CAM:**

I just want the three of us to go away and have a lovely time.

**TRACY:**

I can't have a lovely time if he's there!

CAM LOOKS REALLY FED UP.

**TRACY:**

Fine! You'd better go then, haven't you got some packing to do.

CAM WALKS OUT, LOOKING UPSET. TRACY  
GLOWERS AS SHE DOES SO.

**CUT TO:**

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### SCENE 2. ANIMATION

*CAM AND GARY ARE CLIMBING INTO A BALLOON WITH THEIR LUGGAGE. IT TAKES OFF AND THEY START TO WAVE AS TRACY LOOKS ON ANGRILY. AS THE BALLOON CLIMBS HOWEVER, TRACY SMILES EVILLY AS SHE PULLS OUT A CATAPULT FROM HER POCKET, AND FIRES IT AT THE BALLOON. AS IT PUNCTURES, THE BALLOON ZIGZAGS ACROSS THE SKY UNTIL IT DISAPPEARS OVER THE HORIZON. TRACY SMILES GLEEFULLY.*

**CUT TO:**

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**SCENE 3. INT. DG OFFICE. DAY 12. 10:03AM**

*[TRACY, ELAINE, MIKE]*

TRACY IS SITTING, ARMS FOLDED DEFIANTLY.

**MIKE:**

So, you’ve upset Cam and you’ve done yourself out of a weekend away. Not a bad mornings work Tracy. Don’t you think you’re being a little unreasonable?

TRACY IGNORES HIM. ELAINE NODS TO MIKE FOR HER TO TRY.

**ELAINE:**

Go after her and say you were wrong.

**TRACY:**

Why should I?

**ELAINE:**

*[GENTLY]* Because it’s about time you started thinking of others. You’re just being childish.

TRACY LOOKS DEFIANT.

**CUT TO:**

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### SCENE 4. ANIMATION

A YOUNG TRACY IS JUMPING UP AND DOWN ON A TRAMPOLINE AS ELAINE AND MIKE ARE TRYING TO GRAB HER. SUDDENLY, SHE MAKES A GIGANTIC LEAP INTO THE SKY, UNTIL SHE DISAPPEARS AS ELAINE AND MIKE STAND LOOKING UP AT HER. THEN, SHE COMES HURLING DOWN, HITTING THE TRAMPOLINE IN THE MIDDLE AND BOUNCING ELAINE AND MIKE INTO SPACE.

**CUT TO:**

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**SCENE 5. INT. DG CRASH & RIO'S BEDROOM. DAY 12. 10:20AM**

*[TRACY, CRASH, JACKIE]*

TRACY IS MARCHING UP AND DOWN CRASH AND RIO'S BEDROOM, STILL VERY AGITATED. THROUGHOUT THIS SCENE, NEITHER CRASH NOR JACKIE CAN GET A WORD IN EDGEWAYS.

**TRACY:**

Childish, me?! Who do they think they are?

**JACKIE:**

Well...

**TRACY:**

It's Cam's fault. How can she even think of going away with Gary instead of me?

**CRASH:**

[CONFUSED] But didn't she...

THE CAMERA MOVES IN TOWARDS TRACY'S MOUTH AS SHE SPEAKS.

**TRACY:**

I've always been there for her, then the minute monkey features walks into the room, it's 'I'll do what I like now Tracy, you can please yourself'. It's all Gary this and Gary that...

THE CAMERA IS NOW VIRTUALLY IN HER MOUTH.

**CUT TO:**

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### SCENE 6. ANIMATION

CRASH AND JACKIE STAND OPEN MOUTHED AS TRACY IS WALKING UP AND DOWN THE ROOM. SHE IS TALKING QUICKLY (WE SEE THE WORDS ARE COMING OUT AS ‘BLAH, BLAH, BLAH’). GRADUALLY THE WORDS COME OUT QUICKER AND QUICKER UNTIL THERE ARE SO MANY, THEY FILL THE SCREEN UNTIL WE CAN’T SEE ANY OF THE CHARACTERS.

**CUT TO:**

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**SCENE 7. INT. DG CRASH & RIO’S BEDROOM. DAY 12. 10:23AM**

*[TRACY, CRASH, JACKIE]*

TRACY IS STILL WALKING UP AND DOWN RANTING.

**TRACY:**

I mean, why should I apologise?

TRACY STOPS AND LOOKS AT CRASH, WHO IS NOW READING A COMIC AND JACKIE IS READING A SPORTY MAGAZINE.

**TRACY:**

Are you two listening?

CRASH AND JACKIE LOOK CAUGHT OUT AND QUICKLY PUT THE MAGAZINES DOWN.

**CRASH:**

Er, yeah course.

CRASH LOOKS AT JACKIE AND RAISES HIS EYEBROWS.

**TRACY:**

Well, if they think I’m being childish then I’ll give them what they want! They’re going to be Beakered like they’ve never been Beakered before!

TRACY STROPS OUT, JACKIE LOOKS OPEN MOUTHED.

**JACKIE:**

Glad we could help.

**CUT TO:**



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**SCENE 8. INT. DG OFFICE. DAY 12. 12:00PM**

*[TRACY, ELAINE]*

ELAINE IS SITTING AT THE DESK. AFTER A FEW SECONDS, SHE GOES TO STAND UP ONLY TO FIND THAT SHE’S STUCK TO THE SEAT OF THE CHAIR. SHE STRUGGLES BUT IS STUCK FAST. TRACY APPEARS IN THE DOORWAY.

**TRACY:**

Everything alright Elaine?

**ELAINE:**

*[TRYING TO COMPOSE HERSELF]* Yes fine thanks.

TRACY TURNS AWAY AND WE SEE HER SMIRK TO HERSELF AS SHE PRODUCES A TUBE OF SUPERGLUE FROM HER POCKET.

**CUT TO:**

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**SCENE 9. INT. DG KITCHEN. DAY 12. 12:15PM**

*[MIKE]*

MIKE IS BUSY IN THE KITCHEN. HE IS STIRRING SOMETHING IN A MIXING BOWL, HE GOES TO A CUPBOARD. AS HE OPENS IT, HE IS COVERED WITH A LARGE AMOUNT OF FLOUR, WHICH HAS BEEN DELIBERATELY SET UP TO FALL.

**CUT TO:**

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**SCENE 10. INT. DG LOUNGE. DAY 12. 12:16PM**

*[TRACY, MIKE, CRASH, MILLY, MARCO, ROXY, JUSTINE, JACKIE]*

MIKE, COVERED IN FLOUR, WALKS INTO THE LOUNGE WHERE TRACY AND THE OTHER KIDS ARE SITTING WATCHING TV. THEY START TO LAUGH AT MIKE.

**MIKE:**

Alright, who did this? Roxy?

**ROXY:**

Typical. Anything bad happens, blame a Wellard. It wasn't me, right?

TRACY SNIGGERS.

**MIKE:**

What about you Tracy?

**TRACY:**

Mike, I can say hand on heart, it had nothing to do with me.

TRACY PUTS HER HAND ON HER HEART. BEHIND HER BACK, WE SEE THAT SHE HAS HER FINGERS CROSSED. AS SHE MOVES HER HAND AWAY FROM HER HEART, WE CAN SEE A HAND SHAPED FLOUR MARK ON HER DARK TOP. MIKE LOOKS AT HER ASKANCE.

**TRACY:**

What?

MIKE INDICATES TOWARDS HER TOP. TRACY LOOKS DOWN.

**TRACY:**

Busted!

TRACY SUDDENLY DASHES FROM THE LOUNGE WITH MIKE IN PURSUIT.

**CUT TO:**

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**SCENE 11. INT. DG STAIRS. / INT. DG FIRST FLOOR HALLWAY.**

**DAY 12. 12:18PM**

*[MIKE, TRACY]*

TRACY RUNS UP THE STAIRS WITH MIKE IN PURSUIT.

**MIKE:**

Tracy Beaker, come back here!

AS TRACY GETS TO THE TOP OF THE STAIRS, SHE IS HEADING TOWARDS THE KITCHEN. THE HATCH DOORS ARE OPEN, BUT TRACY DOESN'T NOTICE AS SHE IS LOOKING OVER HER SHOULDER.

**MIKE:**

Look out!

AS TRACY TURNS, SHE RUNS SMACK INTO THE HATCH DOOR AND FALLS BACKWARDS, UNCONSCIOUS. FADE TO BLACK.

**CUT TO:**

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**SCENE 12. INT. DG FIRST FLOOR HALLWAY. DAY 12. 12:20PM**

[TRACY]

FROM TRACY’S POV, SHE IS LYING WHERE SHE DROPPED. SHE GROANS AND SITS UP. SHE GROGGILY GETS UP AND WALKS ALONG THE HALLWAY LOOKING CONFUSED. SHE CALLS OUT.

**TRACY:**  
Mike? Elaine?

SHE CATCHES SIGHT OF HERSELF IN THE MIRROR AND CAN’T BELIEVE WHAT SHE SEES – SHE’S DRESSED COMPLETELY DIFFERENTLY, WEARING MAKE-UP. HER HAIR IS UP IN A MUCH MORE GROWN UP STYLE. SHE STANDS LOOKING AT HERSELF, OPEN MOUTHED.

**TRACY:**  
Since when did I wear tweed?

**CUT TO:**

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**SCENE 13. INT. DG FIRST FLOOR HALLWAY. DAY 12. 12:23PM**

*[TRACY, ELAINE, CAM]*

**ELAINE:**

What d’you want?

TRACY TURNS AND SEES ELAINE WHO’S APPEARED AT THE TOP OF THE STAIRS, BUT NOT LOOKING AS TRACY KNOWS HER. SHE’S DRESSED LIKE A GUM CHEWING, SKATER KID WITH SPIKY HAIR AND A TON OF ATTITUDE.

**TRACY:**

What’s going on?

**ELAINE:**

Don’t start on me, I didn’t do ‘nuffin!

**TRACY:**

I mean why are you dressed like that?

**ELAINE:**

You can’t tell me how to dress, just because you reckon you’re in charge!

**TRACY:**

I’m not in charge.

**ELAINE:**

*[SNORTS]* You got that right!

**TRACY:**

But...

**ELAINE:**

*[RAISING HER HAND]* Talk to the hand.

**TRACY:**

Elaine, come back, I want to...

TRACY STOPS IN MID-SENTENCE AND DOES A HUGE DOUBLE TAKE AS SHE SEES CAM WALKING TOWARDS HER – DRESSED LIKE TRACY IS NORMALLY, A SORT OF MAXI ME.

**TRACY:**

Cam?

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**CAM:**  
What, Tracy?

**TRACY:**  
What are you doing here?

**CAM:**  
You being funny?

**TRACY:**  
No.

**CAM:**  
I live here.

CAM STARTS TO WALK OFF.

**TRACY:**  
Where are you going?

**CAM:**  
Anywhere that’s not here, and by that I mean away from you.

**TRACY:**  
[FOLLOWING CAM] Please don’t go, I want to talk to you.

**CAM:**  
Well I don’t wanna talk to you.

**TRACY:**  
[TO HERSELF] The world’s gone mad!

**CUT TO:**

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### SCENE 14. ANIMATION

*TRACY IS OUTSIDE THE DG AND HER WORLD IS GOING MAD. THE SKY IS PURPLE, PIGS ARE FLYING, DOGS ARE WALKING PEOPLE, BABIES ARE PUSHING GROWN UPS IN PRAMS. TRACY WATCHES IN AMAZEMENT.*

**CUT TO:**



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**SCENE 15. INT. DG KITCHEN. DAY 12. 12:25PM**

*[TRACY, MIKE]*

TRACY STOPS AS SHE WALKS PAST THE KITCHEN AND HEARS THE SOUND OF WHISTLING FROM THE KITCHEN, SHE WALKS IN. TRACY STILL LOOKS COMPLETELY CONFUSED AS SHE SEES MIKE, DRESSED IN A T-SHIRT AND SHORTS AND WEARING AN APRON, MIXING SOMETHING IN A BOWL. MIKE LOOKS UP.

**MIKE:**

Oh, hi Tracy.

**TRACY:**

*[RELIEVED]* Mike! Thank goodness you’re normal.

**MIKE:**

I like to think so.

TRACY GOES OVER TO HIM.

**TRACY:**

This whole place has gone topsy-turvy.

SHE PUTS A FINGER IN THE BOWL AND LICKS IT.

**TRACY:**

*[GRIMACING]* Some things don’t change though. That is awful.

MIKE LOOKS AT HER AND SUDDENLY BECOMES TEARFUL.

**MIKE:**

That was completely uncalled for!

**TRACY:**

What?

**MIKE:**

You’re supposed to be supporting me Tracy Beaker! All I want to be when I grow up is a chef, and all you give me is criticism. Well if it’s so awful, there’s only one place for it!

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WITH THIS, MIKE TIPS THE CONTENTS OF THE BOWL  
OVER A MORTIFIED TRACY, BEFORE THROWING  
DOWN HIS APRON AND FLOUNCING OUT,  
REVEALING HIS SHORTS.

**CUT TO:**

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### SCENE 16. ANIMATION

*A YOUNG MIKE, IN HIS T-SHIRT AND SHORTS IS WALKING OUT OF THE DG CARRYING TRACY BEAKER. HE KICKS HER INTO SPACE AND SHE LANDS ON THE MOON WITH A GIGANTIC THUD. MIKE SKIPS OFF SUCKING A LOLLIPOP.*

**CUT TO:**

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**SCENE 17. INT. DG OFFICE. DAY 12. 1:00PM**

*[TRACY, ROXY]*

TRACY WALKS INTO THE OFFICE. SHE HAS CLEANED HERSELF UP. SHE IS TOWEL DRYING HER HAIR. THE PHONE IS RINGING IN THE OFFICE. IT CONTINUES TO RING. SHE LOOKS AROUND.

**TRACY:**

Is anyone going to get that?

NOBODY ANSWERS. TRACY SIGHS AND GOES TO ANSWER THE PHONE, BUT AS SOON AS SHE REACHES THE PHONE, IT STOPS RINGING. SHE SITS WITH A PUZZLED LOOK. ROXY WALKS IN – SHE IS DRESSED EXACTLY LIKE ELAINE, FLOWERY DRESS AND WEARING SLIGHTLY WACKY GLASSES. SHE IS CLEARLY FLUSTERED LIKE ELAINE, DROPPING HER PAPERS ON THE FLOOR.

**ROXY:**

Oh dear!

ROXY KNEELS DOWN TO PICK THEM UP.

**ROXY:**

I’m telling you Tracy, these kids are driving me mad.

TRACY LOOKS AT HER OPEN MOUTHED. ROXY SITS.

**TRACY:**

Okay, I give up, who are you supposed to be?

ROXY PUTS HER HAND ON THE BADGE ON HER LAPEL, WHICH IMMEDIATELY LIGHTS UP AND READS ‘ROXY WELLARD – SOCIAL WORKER’.

**TRACY:**

*[SARCASTIC]* Cool badge!

**ROXY:**

Latest gimmick from head office. Listen, you need to get your act together.

**TRACY:**

What?

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**ROXY:**

Do I have to spell it out?

**TRACY:**

It might help.

**ROXY:**

[SIGHS] You are Head Care Worker...

**TRACY:**

[SHELL SHOCKED] I’m the Head Care Worker?!

**ROXY:**

Yes, and it’s about time you started pulling your weight. The kids have been running me ragged for hours, especially Marco.

**TRACY:**

Marco? But he’s really sweet [PAUSE] bonkers, but sweet.

**ROXY:**

Marco! He’s been voted teenager most likely to commit internet fraud, two years running.

**TRACY:**

Teenager?

SUDDENLY, THERE’S A CRASH FROM THE LOUNGE.

**ROXY:**

[DESPAIRING] Here we go again. Come on, I need back up this time.

ROXY PICKS UP A HARD HAT, PUTS IT ON AND WALKS OUT, TRACY FOLLOWS.

**CUT TO:**

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**SCENE 18. INT. DG LOUNGE. DAY 12. 1:05PM**

*[TRACY, ROXY, MIKE, ELAINE, CAM, MILLY, MARCO]*

TRACY AND ROXY WALK INTO THE LOUNGE AND FIND THE KIDS (AND GROWN UPS WHO ARE NOW KIDS) ARE MAKING THE MOTHER OF ALL MESSSES. MILLY AND MARCO ARE PUTTING GRAFFITI ON THE WALL, CAM IS PLAYING MUSIC AT A DEAFENING LEVEL AND MIKE IS THROWING CREAMY MUCK OVER ELAINE. TRACY WALKS OVER AND PULLS THE PLUG OUT OF THE WALL.

**TRACY:**

Right, that’s enough!

ELAINE AND MIKE STOP WHAT THEY’RE DOING, BUT MILLY AND MARCO CARRY ON.

**TRACY:**

Did you two hear me?

**MILLY:**

Just shut your big fat gob Tracy Beaker?

A SHARP INTAKE OF BREATH FROM TRACY. THIS IS THE FIRST TIME ANYONE’S HEARD MILLY’S VOICE.

**TRACY:**

[SHOCKED] Milly! But you don’t speak!

**ROXY:**

You’re joking, she’s the gobbiest kid in the house.

**MILLY:**

You got that right munchkin.

ALL THE KIDS LAUGH. TRACY LOOKS SERIOUSLY VEXED. THE KIDS START TO JUMP AROUND AGAIN. TRACY’S HAD ENOUGH!

**TRACY:**

[SHOUTING] Quiet!

THE KIDS ALL STOP AT ONCE. TRACY LOOKS SURPRISED, THEN PLEASED. IF THIS IS BEING IN CHARGE, SHE LIKES IT.

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**TRACY:**

Right! As I’m in charge, apparently, I want this place cleaned up – now!

SHE GOES OVER TO MIKE AND ELAINE.

**TRACY:**

You two, clean these windows until I can see my face in them.

**ELAINE:**

Why? You’ll only crack ‘em.

MIKE STARTS TO SNIGGER.

**TRACY:**

You think that’s funny? After the windows, you can sort out the mess you made in the kitchen and then do the upstairs bathrooms.

**MIKE:**

No way!

**TRACY:**

Yes way! Do it or you’ll have no dinner and TV will be banned for life, and that’s just for starters!

**MIKE:**

You can’t do that!

**TRACY:**

Sorry, hands up all the Head Care Workers in the room.

TRACY PUTS HER HAND UP.

**TRACY:**

Just me then. Good, get on with it.

THE KIDS, MUTTERING, START TO CLEAN UP. TRACY NOTICES THAT CAM IS SITTING IN A CHAIR DEFIANTLY READING A MAGAZINE ‘KIDZ RULE’.

**TRACY:**

This includes you too.

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**CAM:**

I don't think so, I'm going out with my mates this afternoon.

**TRACY:**

No you're not – all privileges are cancelled.

CAM STANDS.

**CAM:**

I'll get you back for that.

CAM MOODILY WALKS OFF, AS TRACY LOOKS ON HAPPILY AT THE KIDS STARTING TO GET TO WORK. SHE TURNS TO ROXY.

**TRACY:**

[SATISFIED] Well, I've finally got the power and I'm going to enjoy it. I'm literally living the dream Roxy. This a piece of cake.

**CUT TO:**



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**SCENE 19. INT. DG OFFICE. DAY 12. 2:00PM**

*[TRACY, JACKIE, ROXY, JUSTINE, CRASH]*

LATER ON, TRACY IS SITTING EATING A PIECE OF CAKE IN HER OFFICE, READING A BOOK ON CHILDCARE. HOWEVER AS THE CAMERA PANS ROUND, WE SEE SHE’S GOT A ‘TOP OF THE POPS’ MAGAZINE OR SOMETHING SIMILAR HIDDEN INSIDE THE BOOK. THEN JACKIE COMES IN, WEARING A CHEF’S HAT, AND TRACY ALMOST CHOKES ON HER TEA. JACKIE IS HUGE (IN A FAT SUIT). SHE’S HOLDING A MASSIVE TURKEY LEG IN ONE HAND AND A SET OF MENUS IN THE OTHER.

**JACKIE:**

Just wanted you to look at the kids menu’s for this week. I’m going to need a bit of an increase in the budget. [TAKES A BITE OUT OF THE TURKEY LEG] I just don’t know where the food goes.

SHE PUTS THE MENUS ON TRACY’S DESK, WHO IS STARING AT JACKIE.

**JACKIE:**

What?

**TRACY:**

You, your...size.

**JACKIE:**

[PLEASED] Yeah, I have lost a few pounds. [SHE TEARS ANOTHER PIECE OFF THE TURKEY LEG] That’s because I’ve cut out snacks in between meals.

ROXY COMES INTO THE OFFICE. SHE PICKS UP A CARDBOARD BOX AND STARTS TO PUT SOME PAPERS IN IT.

**TRACY:**

What are you doing?

**ROXY:**

Collecting my stuff, I’ve been sacked.

ROXY LEAVES.

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**TRACY:**

[SHOUTING AFTER HER] By who?

**JUSTINE:**

Me!

TRACY STANDS BOLT UPRIGHT AS SHE SEES A POWER DRESSED JUSTINE STANDING IN THE DOORWAY. JACKIE LEAVES, GETTING STUCK IN THE DOORWAY MOMENTARILY WITH JUSTINE.

**TRACY:**

And what in the name of McFly are you?

**JUSTINE:**

I am the Children’s Home Inspector, your boss.

**TRACY:**

[HORRIFIED] No! Not you, anyone but you.

**JUSTINE:**

And this is my fellow inspector.

JUSTINE STEPS OUT OF THE WAY AND IN WALKS CRASH, EQUALLY POWER DRESSED.

**TRACY:**

[SHOCKED] Crash!

**CRASH:**

That’s Mister Crash to you.

**JUSTINE:**

[TO CRASH] Could I borrow a pen darling?

**TRACY:**

Darling?

**JUSTINE:**

A customary greeting for a fiancé.

**TRACY:**

You’re getting married? To her!

**CRASH:**

Tomorrow, not that it’s any of your business Ms Beaker.

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**TRACY:**

You’ve got to be joking. You can’t marry her!

**CUT TO:**

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### SCENE 20. ANIMATION

*JUSTINE AND CRASH ARE STANDING AT THE ALTAR IN A PACKED CHURCH. A VICAR IS CONDUCTING THE SERVICE AS TRACY CRASHES IN THROUGH A WINDOW WEARING A JETPACK, GRABS CRASH AND SMASHES THROUGH ANOTHER WINDOW. SHE THEN CARRIES HIM OFF INTO THE SUNSET.*

**CUT TO:**

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**SCENE 21. INT. DG OFFICE. DAY 12. 2:02PM**

*[TRACY, JUSTINE, CRASH, CAM, ELAINE, MIKE, MILLY, MARCO]*

TRACY IS LOOKING HORRIFIED AT JUSTINE AND CRASH, WHO ARE SMILING LOVINGLY AT EACH OTHER.

**JUSTINE:**

Right, I think it's time for my inspection now. Where are the children?

**TRACY:**

In the lounge tidying up. I run a tight ship here.

**CRASH:**

And it looks like they've just gone overboard!

CRASH IS LOOKING OUT ONTO THE DRIVEWAY WHERE A CAR IS PARKED. JUSTINE AND TRACY RUSH OVER TO THE WINDOW AND WE SEE MIKE, ELAINE, CAM, MILLY AND MARCO WRAPPING TOILET ROLL AROUND IT, SQUIRTING WITH CREAM (SPELLING 'T B STINKS') AND SQUIRTING SILLY STRING ALL OVER IT. JUSTINE TURNS AND RUSHES OUT OF THE OFFICE. TRACY AND CRASH FOLLOW.

**CUT TO:**

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**SCENE 22. EXT. DG DRIVEWAY. DAY 12. 2:04PM**

*[TRACY, CRASH, JUSTINE, MIKE, ELAINE, CAM, MILLY, MARCO]*

TRACY, CRASH AND JUSTINE RUSH OUT AND SEE THE MAYHEM. MARCO AND MILLY ARE MESSING ABOUT WITH SUPER SOAKERS.

**TRACY:**  
Stop that!

TRACY GETS SOAKED.

**CRASH:**  
[SARCASTIC] This looks more like a sinking ship to me Ms Beaker!

**TRACY:**  
It’s not my fault, they’re out of control.

**JUSTINE:**  
It’s a poor social worker that blames it’s children. [SUDDENLY TAKING CONTROL] Right! Will somebody tell me what’s going on?

**MIKE:**  
We’re rebelling.

**ELAINE:**  
That minger made me clean the toilets with my toothbrush.

TRACY LOOKS OUTRAGED.

**TRACY:**  
That’s a lie!

**CAM:**  
[PATHETICALLY] We wouldn’t act up at all if she didn’t lock us in. I suppose it’s just a cry for help.

TRACY LOOKS OUTRAGED.

**CRASH:**  
Is this true?

**TRACY:**  
No! Cam, tell Crash the truth.

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**CAM:**

Do you mean about starving us as well?

**TRACY:**

You don't believe this rubbish, do you?

CAM PRODUCES A LITTLE DICTAPHONE AND  
PRESSES PLAY. WE HEAR TRACY'S VOICE.

**TRACY:**

[OOV] 'You'll have no dinner [THE TAPE JUMPS]  
for life'.

JUSTINE LOOKS AT TRACY.

**TRACY:**

I didn't say that, she's doctored the tape, badly.  
Isn't that right Cam?

**CAM:**

[SIGHS] If I say yes, can we have some food later?  
We're all so hungry.

**JUSTINE:**

That's all I need to know. You're sacked!

**TRACY:**

What?

**CRASH:**

Think yourself lucky we don't get the police  
involved.

CRASH TAKES JUSTINE'S ARM AND THEY WALK  
BACK INTO THE DG.

**TRACY:**

Look, even in a dream, I can't have Justine  
Littlewood sacking me and walking off with Crash.  
Go and tell them you made it all up.

**CAM:**

No.

**TRACY:**

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But you’re being unreasonable!

NO REPLY FROM CAM.

**TRACY:**

You can’t treat people like this. Just go after her and say you were wrong.

**CAM:**

[FOLDING HER ARMS] Don’t want to.

**TRACY:**

You’re being childish. It’s about time you started thinking of others.

AS TRACY SAYS THIS, A REALISATION COMES  
ACROSS HER FACE.

**TRACY:**

Oh!

FADE TO BLACK.

**CUT TO:**



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**SCENE 23. INT. DG QUIET ROOM. DAY 12. 2:25PM**

*[TRACY, CRASH, MIKE, CAM]*

TRACY SLOWLY COMES ROUND AND FROM HER POV, WE SEE HER FOCUSING. STANDING OVER HER ARE MIKE AND CRASH. SHE SITS UP QUICKLY AND SEES CRASH.

**TRACY:**

[PLEADING] Please don't marry Justine.

**CRASH:**

[EMBARRASSED] What?

**MIKE:**

Take it easy, that's quite a bump.

TRACY FEELS HER HEAD AND WINCES AT THE BUMP AND BREATHES A HUGE SIGH OF RELIEF.

**TRACY:**

It's so good to be back.

CAM COMES RUSHING IN LOOKING CONCERNED.

**CAM:**

Are you alright Tracy?

CAM SITS ON THE SOFA AND TRACY HUGS HER, MUCH TO MIKE, CRASH AND CAM'S SURPRISE. MIKE NODS HIS HEAD FOR CRASH AND HIM TO LEAVE.

**TRACY:**

I'm really sorry Cam.

**CAM:**

For what?

**TRACY:**

Being me I suppose and for being unreasonable.

CAM IS TAKEN ABACK BY THIS NEW ATTITUDE.

**CAM:**

You ought to run into doors more often.

# SHOOTING SCRIPT

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CUT TO:

## SHOOTING SCRIPT

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**SCENE 24. INT. DG FIRST FLOOR HALLWAY. DAY 12. 2:27PM**

*[CRASH, MIKE, JUSTINE]*

CRASH AND MIKE ARE SHUTTING THE QUIET ROOM DOOR, WHEN JUSTINE COMES OUT OF THE KITCHEN WITH A DRINK. CRASH STOPS DEAD IN HIS TRACKS AND STARES AT HER.

**CUT TO:**

## SHOOTING SCRIPT

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### SCENE 25. ANIMATION

*CRASH IS STANDING IN A GROOMS SUIT WITH A WHITE BACKGROUND. SUDDENLY WE SEE JUSTINE IN A WEDDING DRESS FLOATING TOWARDS CRASH, HEARTS AND KISSES FLYING EVERYWHERE. CRASH TURNS TOWARDS HER, HIS EYES TURNING TO HEARTS. THEY STAND TOGETHER LOOKING LIKE THE PERFECT COUPLE.*

**CUT TO:**

## SHOOTING SCRIPT

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**SCENE 26. INT. DG FIRST FLOOR HALLWAY. DAY 12. 2:29PM**  
*[CRASH, MIKE, JUSTINE]*

**JUSTINE:**

What’s up with you?

CRASH SNAPS OUT OF IT, EMBARRASSED.

**CRASH:**

Nothing.

JUSTINE LOOKS AT CRASH ASKANCE AS SHE  
PASSES HIM BY.

**CUT TO:**

## SHOOTING SCRIPT

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**SCENE 27. INT. DG LOUNGE. DAY 12. 4:30PM**

*[TRACY, MIKE, ELAINE, MARCO, MILLY]*

A FEW HOURS LATER. TRACY HAS MADE HERSELF COMFORTABLE IN THE LOUNGE. HER HEAD IS IN A BANDAGE, BUT SHE LOOKS MORE THAN HAPPY SURROUNDED BY PILES OF MAGAZINES, EMPTY SNACK PACKETS AND REMOTE CONTROLS. ELAINE AND MIKE WALK IN.

**MIKE:**

How are you feeling?

**TRACY:**

A lot better thanks. Listen Mike, Elaine, I just want to say I'm sorry. I was totally out of order earlier.

ELAINE LOOKS AT MIKE SLACK JAWED.

**ELAINE:**

[DUMBSTRUCK] Tracy Beaker apologised!

**MIKE:**

[TO ELAINE] Yeah, and all it took was a crack on the head. This could rewrite every book on child care.

MARCO (DRESSED AS A DOCTOR, WITH STETHOSCOPE) AND MILLY (ALL IN WHITE) BUSTLE IN.

**MARCO:**

That's enough excitement for the patient, [TO MIKE AND ELAINE] you'll have to leave now and let her get some rest. [PUTTING STETHOSCOPE TO HER HEAD] Are you alright Tracy?

**TRACY:**

Yeah, thanks Marco and you Milly.

MILLY SMILES AND EVERYONE LEAVES.

**TRACY:**

[HAPPILY] Everything back to normal.

## SHOOTING SCRIPT

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BUT TRACY IS DUMBSTRUCK AS MILLY POPS HER HEAD BACK AROUND THE DOOR, AND GIVES TRACY A ‘YO’ ACTION BEFORE DISAPPEARING AGAIN.

**END OF EPISODE.**