

EASTENDERS

EPISODE FIVE THOUSAND AND
SEVENTEEN AND EIGHTEEN

'LOOK BACK IN ANGER'

By

ROB GITTINS

SCENE 5017&18/1. NO. 23. INT.
NIGHT. 20.31.

10:00:24

STUDIO A

[CLOSE SHOT OF THE INSIDE
LOCK, REAR DOOR, NUMBER
23.

CUT TO A CLOSE SHOT OF
MARTIN'S BOOT HITTING THE
DOOR FROM THE OTHER SIDE.

THE DOOR CRASHES IN,
STACEY - PLAY MAKE-UP -
ENTERS, LEADING MARTIN,
KUSH BEHIND]

STACEY: [NOSE WRINKLING] Cor,
it really stinks in 'ere, don't
it?

KUSH: Still not sure about
this guys.

(Scene 5017&18/1 Continued)

MARTIN: [NODS BACK AT SMASHED DOOR] It's a bit late for that now ain't it.

[STACEY LEADS THE WAY INTO THE DARKENED SITTING ROOM, THE BOYS FOLLOWING, HOLDING UP THEIR MOBILES TO ILLUMINATE THE BLACKED-OUT ROOM]

KUSH: Is this place actually safe?

[KUSH SHINES HIS MOBILE AROUND THE ROOM, MARTIN DOING THE SAME, MORE DARK CORNERS BECOMING ILLUMINATED]

STACEY: It was only a fire, it's not condemned or nothing.

[ON STACEY, NOSE WRINKLING EVEN MORE, DESPERATELY TRYING TO CONVINCe HERSELF]

It just needs a bit of fresh air, lick of paint it'll be fine -

[THEN STACEY WHEELS ROUND AS MARTIN CUTS ACROSS, URGENT]

MARTIN: Stace -

[STACEY STARES AT A

(Scene 5017&18/1 Continued)

FIGURE ON A BURNT-OUT
ARMCHAIR, NOT MOVING.

ON STACEY, MARTIN AND
KUSH, ALL STARING AT THE
MACABRE SIGHT FOR A
MOMENT, THEN, STACEY
REALISING;]

STACEY: [DISBELIEF] Is that
Nick?

[NODS BACK AT HIM]

KUSH: Who's Nick?

[MARTIN STARES,
RECOGNISING HIM NOW TOO]

MARTIN: Dot's son. Dot
Branning.

[AS KUSH, WARY, MOVES
CLOSER, CHECKING FOR A
PULSE]

What's he doing in here?
Squatting or something?

KUSH: He ain't doing too much
now mate.

[KUSH MOVES AWAY FROM THE
BODY GIVING A SLIGHT
SHUDDER AS HE DOES SO, NO
PULSE, AS SUSPECTED]

STACEY: [LOST] But - I thought

(Scene 5017&18/1 Continued)

he died ages ago -

KUSH: Don't look like it.

[TAKES OUT MOBILE]

We'd better call the police.

[ON STACEY, GROWING
UNEASE]

STACEY: Well Dot only lives
next door.

KUSH: Let them sort this mess
out.

[KUSH POWERS UP HIS PHONE
AS STACEY'S UNEASE GROWS
MORE]

STACEY: No... Why would he be
squatting if his mum's only - ?

[THEN KUSH STOPS, MARTIN
STARES AS STACEY REACHES
OUT, TAKES KUSH'S MOBILE
FROM HIM BEFORE HE CAN
MAKE THE CALL]

No...

KUSH: [WHAT?] Stace?

MARTIN: What are you doing?

STACEY: No this ain't right.

(Scene 5017&18/1 Continued)

[KUSH GESTURES AT THE
BODY]

KUSH: Well we can see that
Stace, come on -

STACEY: Just don't do
anything, I need to speak to
Dot.

[ON MARTIN AND KUSH AS
STACEY HEADS FOR THE
SMASHED REAR DOOR]

10:02:05

CUT TO:

SCENE 5017&18/2. BEALES'
[LIVE]. INT. NIGHT. 20.32.

10:02:05

STUDIO A

[ALL AROUND JANE, BEDLAM REIGNS AS PETER PACES, A SHAKING CINDY - PLAY MAKE UP - STARES, IAN REELS IN STUPIFIED SHOCK, JANE DESPERATELY TRYING TO KEEP CONTROL OF THINGS ALL THE WHILE]

JANE: Okay, I think we all need to calm down.

CINDY: [REELING] One of us - ?

PETER: It has to be -

IAN: What are you talking about?

PETER: It was here, everything happened here -

JANE: Peter, for Goodness sake.
-

[THEN JANE STOPS AS PETER ROUNDS ON HER]

PETER: She told you.

IAN: [STARES AT JANE] What?

PETER: Lauren said she'd told

(Scene 5017&18/2 Continued)

you.

JANE: She didn't tell me, not exactly - she gave me a card -

IAN: What card, what did it say?

PETER: It said that Lucy was killed in this house, so it must have been someone who was here -

JANE: Well think about it.

[JANE NODS AT A REELING IAN]

There was only you and Cindy living here then.

CINDY: [SLIGHT BEAT] And Denise.

[JANE STOPS AT THAT AS EVERYONE STARES AT CINDY]

She was living here then too.

[ON IAN, PETER AND JANE AS THEY ALL TAKE THAT IN - THEN CINDY TURNS TO THE TABLE]

Look, I want to see this card -

PETER: Never mind that -

(Scene 5017&18/2 Continued)

[PETER ROUNDS ON IAN]

Denise is in the Vic. Dad -

[PETER STARES AT IAN AS HE DOESN'T REACT]

I don't get it, what's the matter with you, why don't you want to do something?

[THEN PETER TURNS, HAS HAD ENOUGH]

Well if you won't, I will, I'm going over there -

JANE: [STOPS HIM NOW] Peter no.

[PETER STOPS AT THAT, STARES AT HER, WHY NOT?]

JANE: You can't just go round accusing someone of something like this - (APPEALS)- especially Denise -

CINDY: Lauren wouldn't have said all that because she felt like it, okay, she must have had a reason.

PETER: [NODS, SHE HAD] She said

(Scene 5017&18/2 Continued)

she'd found something.
Something Summerhayes had been
working on.

CINDY: What?

PETER: I don't know, not
exactly.

CINDY: Well go and get her
then -

PETER: (STRUGGLES) She's not
here.

CINDY: So where is she?

[BUT PETER TURNS TO THE
STILL-SILENT IAN, CAN'T GO
INTO THAT, APPEALS TO HIM
AGAIN, WHAT ARE THEY GOING
TO DO?]

PETER: What are we talking
about Lauren for? [STARES AT
HIM, PROMPTS AGAIN] Dad -
Denise - ?

[BUT IAN - WHO JUST
DOESN'T SEEM ABLE TO
HANDLE ANY OF THIS RIGHT
NOW - TURNS, HEADS AWAY
INTO THE SITTING ROOM.

ON A DISBELIEVING PETER
STARING AFTER HIM]

10:03:34

CUT TO:

SCENE 5017&18/3. VIC
DOWNSTAIRS. INT. NIGHT.
20.33.

10:03:34

10:03
:34

STAGE 1

Pat
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[DENISE - PLAY MAKE-UP - STANDS ALONE IN THE VIC, LOOKING AT THE CAKE, THE WEDDING BREAKFAST, HER EXPRESSION INSCRUTABLE.

KIM - PLAY MAKE-UP - JOINS HER]

KIM: What happened to Ian and Jane?

DENISE: Maybe there was a problem.

[AS KIM LOOKS AT HER]

You saw her face when the registrar said to say, 'I do'. She didn't exactly rush to say yes, did she?

[KIM EYES HER AS DENISE MOVES AWAY.

GO TO MICK IN THE HALLWAY, PICKING UP HIS COAT, SEES DENISE - A GLANCE BETWEEN THEM - THEN SEES SHIRLEY - PLAY MAKE-UP - DRINKING.

MICK EYES HER FOR A MOMENT, THEN TURNS AWAY ONLY TO STOP AS NANCY - PLAY MAKE-UP - COMES DOWNSTAIRS, NODS AT HIM]

(Scene 5017&18/3 Continued)

NANCY: [PUZZLED] Where are you going?

[MICK HESITATES A MOMENT,
DOES HE TELL HER?

NANCY LOOKS AT HIM, CAN
SEE SOMETHING'S WRONG]

MICK: [SLIGHT BEAT] I've just seen Dean.

NANCY: [STOPS, STARES AT THAT] What?

MICK: [QUICKLY] Don't say anything, your mum doesn't know, alright?

NANCY: What do you think he's doing here?

MICK: [GRIM] I don't know, I don't know.

[NODS AT HER]

Just keep your eye open here.
I'm gonna go and have a pipe in
the Square.

[ON A CONCERNED NANCY AS
MICK EXITS]

10:04:25

CUT TO:

10:04
:25

SCENE 5017&18/4. NO.23. INT.
NIGHT. 20.34.

10:04:25

STUDIO A

[MARTIN AND KUSH JOIN
STACEY JUST INSIDE THE
OPEN, SMASHED DOOR OF
NUMBER 23]

STACEY: She's not in.

MARTIN: [IMPATIENT] Stacey,
Kush is right, whatever's going
on here we should call the
police.

STACEY: You don't think it's
weird?

MARTIN: It's Nick Cotton,
'course it's weird. But it's
nothing to do with us.

[MARTIN GESTURES BACK
TOWARDS NICK'S BODY]

And the longer we don't do
anything about this, the more
the police are going to wonder
why.

[STACEY STRUGGLES FOR A
MOMENT, THEN CONCEDES,
NODS]

STACEY: Yeah. Yeah, OK.

(Scene 5017&18/4 Continued)

[KUSH, RELIEVED, TAKES OUT HIS MOBILE, ONLY TO STOP AS CHARLIE ENTERS - JUST RETURNED FROM THE HOSPITAL. HE STANDS LOOKING DOWN THE HALLWAY, PSYCHING HIMSELF UP TO SEE HIS DAD. IT'S ALMOST AS IF HE DOESN'T EVEN SEE THE OTHERS, BUT HE SUDDENLY SPEAKS.]

CHARLIE: What are you doing?

[FOR A MOMENT, STACEY, MARTIN AND KUSH JUST STARE AT THE FLOUNDERING CHARLIE, DON'T KNOW WHAT TO SAY]

How did you -?

[CHARLIE LOOKS BEHIND THEM TOWARDS NICK'S BODY, TAILS OFF]

STACEY: [BEAT] We were just seeing what it was like - [BEAT] - For Kat - and the boys - (BREAKS OFF, WHAT IS THIS?) - Charlie- ?

[STACEY, MARTIN AND KUSH JUST STARE AT CHARLIE]

No-one else has been here. It's just us.

KUSH: [NODS] It was all boarded up.

[THEN EVERYONE STOPS AS

(Scene 5017&18/4 Continued)

DOT NOW APPEARS BEHIND
CHARLIE]

DOT: Charlie, what are you
doing?

[THEN DOT STOPS AS SHE TOO
NOW SEES STACEY, KUSH AND
MARTIN.

ON DOT AS SHE SEES THEM
ALL JUST STARING AT HER.

DOT LOOKS BEHIND THEM,
TOWARDS NICK'S BODY THEN
BACK AT STACEY]

[BEAT] Oh Stacey -

STACEY: [ANOTHER BEAT] You
knew?

[AS DOT LOOKS BACK AT HER]

You knew he was here?

[DOT KEEPS LOOKING BACK AT
HER, CAN SEE THE
BEWILDERMENT, THE
QUESTIONS NOW IN STACEY'S
EYES - THE BEWILDERMENT
AND QUESTIONS THAT WILL BE
IN EVERYONE'S EYES FROM
NOW ON]

10:05:38

CUT TO:

SCENE 5017&18/6. BEALES'
[LIVE]. INT. NIGHT. 20.36.

10:05:38

STUDIO A

[IAN IS NOW IN THE SITTING ROOM, ALONE, TRYING TO PROCESS THIS, TRYING TO THINK.

PETER BREAKS IN, BEHIND]

PETER: Dad, you can't just sit here -

[IAN LOOKS AT PETER, JANE AND CINDY THERE TOO]

JANE: You saw what Denise was like when it happened, she was like the rest of us, she was in bits.

PETER: [HOTLY] Yeah but you see that all the time though, people do something, and then they pretend they haven't.

[ON CINDY, UNRAVELLING NOW BIG-TIME]

And people believe them too.

JANE: So you want your Dad to just to march into the Vic, walk up to Denise and - ?

[THEN JANE FALTERS, CAN'T ACTUALLY SAY IT; BUT THEN IAN BREAKS IN]

(Scene 5017&18/6 Continued)

IAN: Yes. That's exactly what I'm going to do.

[IAN NODS AT PETER]

But just me. Not you okay? You stay here.

[IAN HEADS INTO THE KITCHEN, A STARING JANE FOLLOWING]

JANE: Ian, think about this -

[THEN JANE STOPS AS IAN ROUNDS ON HER]

IAN: I don't need to think about it.

[AS JANE STARES BACK AT HIM]

I'll know the minute I ask her.
[NODS AT JANE] I'll see it in her eyes.

[ON A DETERMINED IAN AS HE EXITS]

10:06:14

CUT TO:

SCENE 5017&18/7. MAX'S HOUSE.**INT. NIGHT. 20.37.****10:06:14***STUDIO C*

[LAUREN - HOME MAKE-UP -
LOOKING PALE, WRACKED -
COMES BACK INTO THE EMPTY
KITCHEN FROM THE SQUARE.

LAUREN SITS, SLOWLY, AT
THE TABLE, TEARS IN HER
EYES.

THEN A WAVE OF NAUSEA
OVERWHELMS HER AND SHE
DASHES TO THE SINK,
RETCHES.

LAUREN STRAIGHTENS UP,
TURNS AND RUNS THE TAP,
CLOSES HER EYES.

SO WHAT IS THIS? A
REACTION TO THE DAY? TO
WHAT SHE'S DONE OR NOT
DONE? OR SOMETHING ELSE?

PULL BACK TO ABI - PLAY
MAKE-UP - AT THE DOOR,
WATCHING HER]

10:06:40**CUT TO:**

SCENE 5017&18/8. CAFE [LIVE].

INT. NIGHT. 20.38.

10:06
:40

10:06:40

STAGE 1

[MAX IS AT A TABLE WITH THE WRACKED TANYA - PLAY MAKE UP - BOTH RECOVERING NOW FROM THE ABI CONFRONTATION]

CHIC-AGO
Inspiration

TANYA: [BEAT] So what do we do now?

[MAX, ALSO STRUGGLING, DOESN'T REPLY FOR A MOMENT]

You heard Abs.

[AND NOW TANYA TAILS OFF, LIKE JANE BEFORE HER, CAN'T ACTUALLY SAY THE UNTHINKABLE]

My little girl, what's happened to her?

[A RAW MAX LOOKS AT HER, STUNG]

MAX: Well what are you trying to say? What, it's all my fault?

TANYA: I didn't say that and I didn't mean that either.

[TANYA REACHES OUT A HAND, SUPPLICATORY, COMFORTING]

(Scene 5017&18/8 Continued)

TANYA: Remember when she
wanted to be a vet?

10|07
:05
—

10:07:05

CUT TO:

SCENE 5017&18/9. SQUARE. EXT.
NIGHT. 20.39.

10:07
:05

10:07:05

LOT

King-
-Love-
_And
_Prid-
e

[IAN, SHAKING, LOOKING SICK, STANDS OUTSIDE THE VIC, THE SOUND OF THE RECEPTION TAKING PLACE INSIDE.

IAN HESITATES A MOMENT LONGER, BUT HE JUST CAN'T DO THIS, CAN'T GO IN, CAN'T FACE DENISE; BUT WHY NOT?

IAN HEADS AWAY DOWN BRIDGE STREET INSTEAD, STOPPING AS THE APPROACHING MARTIN BREAKS IN FROM BEHIND, BREATHLESS, URGENT]

MARTIN: Ian -

IAN: Not now Martin.

MARTIN: Wait.

IAN: [NODS BACK AT THE VIC]
Tell Mick I'll be in in a bit.

[BUT MARTIN SHAKES HIS HEAD, NOT WHAT HE WANTS]

MARTIN: We've got a problem.

[THEN MARTIN STOPS AS IAN SEEMINGLY GOES OFF ON A COMPLETE TANGENT]

(Scene 5017&18/9 Continued)

IAN: We grew up here.

MARTIN: What?

[MARTIN STARES AT HIM,
WRONGFOOTED BY THAT]

IAN: You and me. Normal place,
normal families, and then one
day -

MARTIN: [LOST] One day what?

[BUT IAN SHAKES HIS HEAD,
CAN'T GO THERE, NODS BACK
AT THE VIC INSTEAD]

IAN: Five minutes.

[IAN TURNS, MAKES TO HEAD
AWAY AGAIN]

MARTIN: This is nothing to do
with the wedding. It's Dot.

[IAN LOOKS AT HIM, THE ONE
NAME IN THE WORLD THAT
COULD POSSIBLY DIVERT HIM
RIGHT NOW]

IAN: Dot?

[IAN STARES BACK AT HIM,
CAN SEE SOMETHING'S BADLY
WRONG]

What's happened?

(Scene 5017&18/9 Continued)

10:08:07

CUT TO:

10|08
:07
|

SCENE 5017&18/10. PHIL'S HOUSE.
INT. NIGHT. 20.40.

10:08:07

STUDIO C

[PHIL COMES BACK INTO THE HOUSE WITH SHARON, PLAY MAKE-UP]

PHIL: So - what do you want me back here for?

SHARON: So you can start talking.

[ROUNDS ON HIM]

For starters, where have you been? What have you been doing?

[PHIL EYES HER FOR A MOMENT, THEN ANSWERS IN THE MOST ELOQUENT WAY HE CAN RIGHT NOW - BY TAKING OUT A LARGE WAD OF BANKNOTES FROM HIS COAT POCKET, PUTTING THEM ON THE TABLE BEFORE HER]

[BEAT] That's a lot of money.

PHIL: Should have been double that. I had expenses - but don't worry, there's plenty more where that came from.

(Scene 5017&18/10 Continued)

SHARON: Plenty more of what?
Living like this? My guts
twisting into a knot everytime
the Old Bill pull up on the
Square.

[PHIL HESITATES, THEN
SMILES, ATTEMPTS TO
CAJOLE]

PHIL: Well, you didn't marry a
choir boy Sharon - it's not
exactly a shock is it?

SHARON: I didn't want to marry
a choirboy.

PHIL: It's just as well, cos
you've not exactly been an
angel yourself.

SHARON: [IGNORES THAT] I
wanted to marry a man I could
count on, who'd be there for
us.

[PHIL EYES HER, REBUFFED]

You know I hate it, Phil. I
hate living like this. Seeing
you in prison. All beaten up.

[ON PHIL, A REMINDER OF
FRAILTY HE DOES NOT WANT]

PHIL: That was nothing.

SHARON: Yeah well this time.
What about the next?

(Scene 5017&18/10 Continued)

PHIL: Listen, you stick to your business OK. And I'll stick to sorting out Max and the mess you've made of mine.

[SHARON MAKES TO RESPOND, THEN STOPS, PHIL'S TURN TO GO ON THE ATTACK]

I mean what do you want me to do Sharon eh? Put my name down for an allotment? Take up gardening?

SHARON: I want you to run your businesses. Do your deals. Just keep well away from the sort of stuff that's going to put you back in the nick.

PHIL: [SHORT, HE WON'T] I'll think about it.

SHARON: No, Phil. You'll do it.

[PHIL LOOKS AT HER, THE ULTIMATUM CLEAR IN HER VOICE]

PHIL: Or?

SHARON: I told you, I can't live like this.

[CORRECTS HERSELF]

No, I won't live like this. And if you tell me I have to then I will walk. Away from you, from the Albert, everything, we're through.

(Scene 5017&18/10 Continued)

PHIL: Nice homecoming this turned out to be.

SHARON: It could be. That's up to you.

[ON A STARING PHIL AS SHARON PICKS UP HER BAG, EXITS AGAIN, LEAVING PHIL TO THINK.

AS SHE DOES SO, AND UNHEARD BY SHARON, PHIL'S MOBILE BEEPS, A TEXT ALERT.

PHIL LOOKS AT THE - UNSEEN - TEXT, THEN LOOKS AFTER THE DEPARTED SHARON, PHIL REALLY STRUGGLING NOW FOR SOME REASON]

10:09:58

CUT TO:

SCENE 5017&18/11. SQUARE. EXT.
NIGHT. 20.41.

10:09
:58

10:09:58

LOT

[IAN AND MARTIN HEAD
ACROSS THE SQUARE TOWARDS
DOT'S, MARTIN GLANCING AT
IAN, CURIOUS]

Killin-
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_Jok-
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-Lov-
e
_Like-
_Blood

MARTIN: You don't seem that surprised by all this.

[AS IAN JUST STAYS SILENT]

I mean, Stacey was. She thought Nick died months ago.

[IAN STAYS SILENT.

THEN MARTIN HESITATES AS,
FROM BEHIND, SHARON,
UNSEEN, EMERGES FROM
PHIL'S]

And the way Dot was talking -

[IAN LOOKS AT HIM AS A
NOW-STRUGGLING MARTIN
TAILS OFF]

IAN: What?

[ON SHARON, SLOWING AS SHE
SEES MARTIN AND IAN AHEAD,
IN THEIR INTENSE HUDDLE]

MARTIN: It was like she had something to do with it -

(Scene 5017&18/11 Continued)

[IAN LOOKS AT HIM, PUZZLED
AT THAT, AS SHARON NOW
JOINS THEM]

SHARON: Ian? Why aren't you in
the Vic?

[THEN SHARON PAUSES AS SHE
REGISTERS THEIR
EXPRESSIONS]

[SLIGHT BEAT] What?

IAN: [BEAT] It's Dot -

[IAN, UNSURE NOW, LOOKS
ACROSS AT NUMBER 23]

10:10:27

CUT TO:

10:10
:27

SCENE 5017&18/12. MAX'S HOUSE.
INT. NIGHT. 20.42.

10:10:27

STUDIO C

[LIVING ROOM. ABI IS
SITTING WITH A PALE
LAUREN]

ABI: So what happened?

[AS LAUREN LOOKS AT HER]

Look... Dad told me. [PROMPTS]
About the clinic.

[ON LAUREN, TENSING, BUT
NOT ANSWERING]

[BEAT] He's with Mum.

[A ROCKED LAUREN STARES AT
HER]

LAUREN: What's Mum doing here?

ABI: She said she's back for
the wedding.

[LAUREN LOOKS AT HER, CAN
HEAR THE SMALL NOTE OF
HOPE IN HER VOICE]

They're in the cafe now. Just
the two of them.

[SLIGHT BEAT]

(Scene 5017&18/12 Continued)

ABI: Do you think that her and
Dad will -

LAUREN: [IN] No. Not if she's
got any sense.

[ON ABI, HOPE DEFLATING]

10:11:06

CUT TO:

SCENE 5017&18/13. CAFE [LIVE].

INT. NIGHT. 20.43.

10:11
:06

10:11:06

STAGE 1

[MAX, WITH TANYA, LOOKS AT HER]

TANYA: This is a start isn't it, I suppose. Us actually talking about stuff?

MAX: [SLIGHT BEAT] It ain't been us for ages has it.

TANYA: No.

MAX: It's just been me and you.

TANYA: [BEAT] Yeah.

[MAX LOOKS AT A STRUGGLING TANYA, TRYING TO WORK THIS OUT, WHAT'S SHE TRYING TO SAY.]

MICK ENTERS AND GRABS TANYA, PLAYFUL, CHIDING]

MICK: L - what are you doing...

MAX: You alright Mick?

[THEN MICK STOPS, MORTIFIED, AS TANYA WHEELS ROUND, MICK REALISES HIS MISTAKE]

RICK
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Gon-
na
Give
You
Up

(Scene 5017&18/13 Continued)

MICK: I'm so sorry... I'm
Mick...

TANYA: Hi...

MICK: [STAMMERING] I thought
you were - [EVER MORE
MORTIFIED] - sorry -

[TANYA EYES HIM, CURIOUS,
NOT BOTHERED ABOUT THE
GRAB, CAN SEE SOMETHING'S
NOT RIGHT]

I'm sorry. Max...

[TANYA EYES HIM AS MICK
QUICKLY, EXITS]

MAX: So why are you really
here?

[ON TANYA, UNDER THE
SPOTLIGHT.]

10:11;51

CUT TO:

10|11
:51

SCENE 5017&18/14. DOT'S HOUSE.
INT. NIGHT. 20.44.

10:11:51

STUDIO A

[IAN, MARTIN AND SHARON
COME INTO THE HALL,
CHARLIE AND FATBOY MEETING
THEM]

IAN: [BEAT, CAUTIOUS]
What's happened?

[AS CHARLIE HESITATES,
WHAT CAN HE SAY?]

SHARON: [HESITANT] Martin said
that Nick was -

[CHARLIE TAKES A DEEP
BREATH]

CHARLIE: Yeah. He's dead -

[BUT THEN, BEFORE HE CAN
EXPLAIN FURTHER, DOT CUTS
IN FROM BEHIND]

DOT: Sharon and Ian. I want to
talk to Sharon and Ian, no-one
else, just them.

[AS EVERYONE LOOKS AT HER]

Come on...

(Scene 5017&18/14 Continued)

[ON IAN AND SHARON AS DOT
TURNS, HEADS BACK INSIDE
THE KITCHEN]

10:12:24

CUT TO:

SCENE 5017&18/15. BEALES'
[LIVE]. INT. NIGHT. 20.45.

10:12:24

STUDIO A

[JANE, CINDY AND PETER
REMAIN IN THE BEALES, ALL
IN THE SAME SHOCKED STATE]

CINDY: [BEAT] Why did she send
that card to you?

[JANE REACTION]

Why not to me? Or to Ian?

PETER: What are you saying?

CINDY: Well what's Lauren
saying? That it was one of us?
Is that what Emma thought?

JANE: Listen, no-one actually
knows what Lauren was saying,
or what Emma thought -

CINDY: Well why send it in the
first place then? I mean what's
the point, if she didn't
actually know anything?

[JANE AND PETER ALL LOOK
AT HER AS CINDY SPRINGS
UP, GRABS THE CARD, BEGINS
RIPPING IT INTO LITTLE
PIECES]

This, is just a few stupid
words on a piece of paper -

(Scene 5017&18/15 Continued)

JANE: [TRYING TO STOP HER]
Cindy -

CINDY: [STILL RIPPING THE
CARD] - and now we're all here,
looking at each other,
wondering if...

JANE: [STOPS HER] Cindy.
No-one is looking at anyone.
And no-one is wondering
anything either.

[JANE LEANS CLOSE,
SOOTHING, THE VOICE OF
REASON]

If it happened here - *if* -
someone could have got in - or
Lucy could have met someone -
and they could have followed
her home -

[JANE LOOKS ROUND]

Peter, get us a drink of water
will you?

[THEN JANE STOPS AS SHE
REALISES THAT PETER'S NOW
GONE. JANE TURNS BACK TO
THE SHAKING CINDY,
SOOTHING AGAIN]

Lauren's card didn't actually
say it was one of us now, did
it?

10:13:28

CUT TO:

SCENE 5017&18/16. VIC
DOWNSTAIRS. INT. NIGHT.
20.46.

10:13:28

10:13
:28

STAGE 1

[QUICK CUT ROUND ALL THE
SUSPECTS CURRENTLY IN THE
VIC, ALL SILENT, DRINKING,
WAITING FOR IAN AND JANE -
LEE - JAY - WHITNEY -
[PLAY MAKE-UP] - PAM -
[PLAY MAKE-UP] - LES - BEN
-

THEN GO TO KIM APPROACHING
DENISE, NODDING ROUND THE
VIC, NO BRIDE AND GROOM]

KIM: Still no sign.

[THEN KIM STOPS, MASSAGES
HER LOWER BACK, WINCING AS
SHE DOES SO]

This baby's not keeping still
tonight.

[BUT DENISE'S ARE EYES
STILL ON THE WEDDING
BUFFET, HER MIND STILL ON
IAN AND JANE]

DENISE: Maybe you were right
you know. You know what you
said at the wedding, maybe she
has come to her senses.

KIM: [UNEASY] I didn't mean it
though.

Strawberry
Switchblade
Since
Yesterday

(Scene 5017&18/16 Continued)

[LINDA - PLAY MAKE-UP -
PASSES, BEHIND, WITH
NANCY, FETCHING GLASSES.
SHE WATCHES DENISE, WARY]

KIM: Ain't that much of a
hard-faced cow.

[THEN KIM STOPS, ABRUPT,
BUT THE DAMAGE HAS BEEN
DONE, DENISE NOW EYEING
HER]

DENISE: What, meaning that I
am?

KIM: I didn't say that.

DENISE: Well it sounded a bit
like it.

KIM: [SLIGHT BEAT] Well you do
seem a bit bitter and twisted.

DENISE: Nice. So now I'm a
bitter and twisted, hard-faced
cow.

LINDA: [BREAKS IN] Oi, this is
a wedding, remember. You're
lucky you're still welcome
here.

NANCY: [NODS, PROMPTS TOO]
We're all happy smiley people.

(Scene 5017&18/16 Continued)

DENISE: [THIN, NODS AT KIM]
Anyway, it'll probably last
longer than yours and
Vincent's.

KIM: [HOTLY] You don't know
nothing about that, so keep
your big nose out.

LINDA: [CALM DOWN] Kim -

[BUT DENISE, STARING NOW
AT KIM, IS REALLY STARTING
TO BLOW]

DENISE: You know what, I've
had enough of this - whatever
mistake I made, at least I
realised before it was too
late.

KIM: What mistake? I ain't
made no mistake.

DENISE: Oh no no, oh course
not, you just let some loser
knock you up and then run out
on you.

[LINDA STEPS IN AGAIN,
EVER MORE HASTY]

LINDA: Who's for more bubbles?

NANCY: Yeah, that's a good
idea.

[BUT DENISE STILL ONLY HAS
EYES FOR KIM]

(Scene 5017&18/16 Continued)

DENISE: So just you remember that when you're coming over all holier-than-thou.

[DENISE NODS AT KIM'S BABY BUMP AGAIN]

Whatever mistakes I made I ain't going to spend a lifetime paying for them.

[AND KIM SUDDENLY TURNS, THAT ALL TOO RAW, TOO CLOSE TO THE BONE, HEADS AWAY TO THE BAR.

ON DENISE, TRYING TO REMAIN BELLIGERENT.

GO TO LINDA TENSING AS SHE SPOTS ANOTHER POTENTIAL TROUBLEMAKER - KAT - PLAY MAKE-UP - NOW COMING IN]

LINDA: And we don't need no aggro from you neither.

KAT: Me? I'm all sweetness and light, me.

[LINDA AND NANCY EYE KAT, DUBIOUS, AS SHE HEADS FOR THE BAR]

10:15:11

10:15
:11

CUT TO:

SCENE 5017&18/17. VIC. EXT.
NIGHT. 20.47.

10:15:11

10:15
:11

LOT

Kirsty-
_MacC-
_oll-
_A
_Ne-
_w
_Eng-
_land

[PETER STANDS ON BRIDGE STREET, THE RECEPTION PARTY HEARD FROM INSIDE THE VIC.]

ON PETER, IN TOTAL NO MAN'S LAND RIGHT NOW, IN COMPLETE TURMOIL.

THEN PETER TURNS AS BEN AND JAY COME OUT OF THE VIC]

BEN: About time.

[JAY LOOKS PAST PETER TOWARDS THE BEALES]

JAY: Ian and Jane on their way back?

[PETER JUST STARES AT THEM]

BEN: Come on Peter, everyone's waiting.

PETER: Dad's already in there isn't he?

[BEN AND JAY BOTH PAUSE, REALLY PUZZLED NOW]

(Scene 5017&18/17 Continued)

BEN: [SHAKES HEAD] No, I ain't seen him since he left.

JAY: [BEAT] Everything alright?

[PETER LOOKS BACK AT HIM, HIS EVER-PRESENT PARANOIA KICKING IN AGAIN NOW; HAS BEN AN ULTERIOR AGENDA HERE?]

PETER: Why'd you ask that?

JAY: Just seem a bit weird that's all.

PETER: You seem a bit weird yourself.

BEN: We were getting worried -

[BREAKS OFF, WHAT IS ALL THIS?]

Peter?

[PETER LOOKS AT THE VIC, EVER MORE PUZZLED, WHERE THE HELL'S IAN - WHAT'S HE DOING?]

10:15:46

CUT TO:

SCENE 5017&18/18. VIC
DOWNSTAIRS. INT. NIGHT.
20.48.

10:15:46

STAGE 1

[IN THE BAR, PATRICK KEEPS EYEING DENISE, WHO'S TRYING TO CLING ONTO THE LAST VESTIGE OF HER DEFIANCE]

DENISE: She deserved it, OK?
You heard what she said to me.

[DENISE SHOOTS A SOUR GLANCE ACROSS AT KIM, HER BACK FIRMLY TO HER SISTER, NOW HEADING FOR THE TOILETS]

She's got a mouth like the Blackwall Tunnel her -

[ON DENISE, REALLY STRUGGLING NOW UNDER PATRICK'S STARE - AND DENISE NOW, FINALLY, CONCEDES UNDER HIS SILENT CHALLENGE]

Yes, OK -

[AND DENISE TURNS, HEADS AWAY AFTER KIM - AND SO MISSES PETER COMING IN ON THE OPPOSITE SIDE OF THE BAR, BEN AND JAY BEHIND]

[GO TO PETER, EVERYONE

(Scene 5017&18/18 Continued)

ELSE TURNING AS THEY SEE HIM - AND FOR A MOMENT IT'S TOTAL NIGHTMARE TIME FOR PETER AS HE COMES FACE TO FACE WITH ALL THE POSSIBLE SUSPECTS CURRENTLY IN THE VIC, ASIDE FROM DENISE, NOW GONE.

NB - IF POSSIBLE, THESE EXCHANGES TO BE SHOT FROM PETER'S POV.

FIRST, LEE APPROACHES]

LEE: Here he is!

[PETER JUST STARES AT HIM, BUT BEFORE HE CAN RESPOND WHITNEY APPROACHES TOO]

WHITNEY: [UP] Where's Ian and Jane?

[HOT ON WHITNEY'S HEELS, LES - ANOTHER SUSPECT - ARRIVES]

LES: Nothing wrong is there?

PAM: Probably need a drink don't you?

[PAM NODS AT NANCY WHO POURS HIM A GLASS OF CHAMPAGNE]

LEE: So where is the bride and

(Scene 5017&18/18 Continued)

groom?

WHITNEY: [SLIGHT BEAT] Peter?

[PETER LOOKS AROUND. THEN
CHRISTIAN APPROACHES]

CHRISTIAN: I'll get the music
cranked up a bit. Get everyone
going.

PETER: Yeah. Yeah, I'll go and
get them.

[NANCY STARES AFTER PETER,
ALSO PUZZLED, AS HE MAKES
FOR THE DOOR WITHOUT
REPLYING]

NANCY: [INDICATES GLASS] Do
you not want your drink?

[BUT PETER JUST EXITS
WITHOUT REPLYING.

ON ALL THE SUSPECTS IN THE
VIC WATCHING HIM GO - BEN
- WHITNEY - BEN - LEE -
JAY - PAM - LES; ALL OF
WHICH COULD BE GENUINE
CONCERN OF COURSE - OR
SOMETHING ELSE]

10:16:41

CUT TO:

SCENE 5017&18/19. VIC - LADIES'
LOOS. INT. NIGHT. 20.49.

10:16:41

STAGE 1

[KIM, ALONE IN THE TOILET,
LOOKS AT HER BABY BUMP IN
THE MIRROR.

KIM, INSTINCTIVE,
PROTECTIVE, RUBS HER BUMP,
ALMOST AS IF REASSURING
HER BABY - HE/SHE IS NOT A
MISTAKE: THEN KIM TENSES
AS SHE SHE HEARS DENISE'S
TENTATIVE VOICE OUTSIDE]

DENISE: [OOV] Kim - ?

[KIM'S FACE FREEZES AND
SHE HEADS FOR A CUBICLE,
IN NO MOOD FOR DENISE
RIGHT NOW.

GO TO DENISE COMING IN]

Kim - ?

[DENISE TAKES IN THE ONE,
CLOSED, CUBICLE DOOR]

[BEAT] Ok, I'm sorry. I didn't
mean it.

[SILENCE FROM INSIDE THE
CUBICLE]

[PLEASE?] Kim - ?

[GO INTO THE CUBICLE AND

(Scene 5017&18/19 Continued)

TO KIM, DENISE'S CLEARLY
HEARTFELT APPEAL BEGINNING
TO GET THROUGH]

DENISE: Kim?

[GO BACK TO DENISE, STILL
SILENCE FROM INSIDE THE
CUBICLE - AND A CROSS
DENISE SNAPS]

Okay you know what, at least I
tried -

[DENISE TURNS, EXITS.

GO BACK TO KIM, IN THE
CUBICLE, EYES WIDE, KIM
VERY SCARED NOW, SOMETHING
DEFINITELY WRONG]

10:17:13

CUT TO:

10:17
:13

SCENE 5017&18/20. CAFE [LIVE].

INT. NIGHT. 20.50.

10:17
:13

10:17:13

STAGE 1

A-HA
Take
On
Me

[TANYA EYEING MAX]

TANYA: If Abi wants to come
and stay then...

MAX: Well she don't.

TANYA: Right, well I'm just
saying, if either of the girls
do, then they know they can.
Where is Lauren? Oh come on
Max, you saw Abi - she's a
mess.

[THEN TANYA STOPS AS MAX
CUTS ACROSS]

MAX: What are you talking
about? She ain't a mess.

[THEN MAX STOPS, WORDS
FAILING HIM FOR NOW]

Alright if she is a mess, who
made her into one? We did.

TANYA: [STARES] We?

MAX: Yeah. You and me.

TANYA: Right, so I'm the one
who had an affair with Stacey
am I?

(Scene 5017&18/20 Continued)

MAX: It wasn't just about that.

TANYA: No it wasn't jus about that, it was Lucy as well.

MAX: Yeah alright - Tan that's enough.

TANYA: [RISING ANGER]
Seriously Max, your daughter's best friend. Who's it gonna be next time?

MAX: There ain't going to be a next time is there?

TANYA: Abi was a sweet, innocent, little Daddy's girl. And she still would be now if it weren't for you and everything that you have done, so don't you dare lay any of that at my door.

MAX: Right, and you think of any of this has helped do you? Us knocking seven bells out of each other all the time?

[BEAT AS TANYA TAKES A MOMENT TO RECOVER FROM ALL THAT - AND ABSORB WHAT MAX SAID]

TANYA: I didn't come here to argue.

(Scene 5017&18/20 Continued)

MAX: So why did you come here?

[SHE LOOKS AT HIM AND
CAN'T BRING HERSELF TO SAY
IT - SHE KNOWS THE ANSWER
WOULD BE NO. SHE SAVES
FACE BUT THEY BOTH KNOW
WHY SHE'S HERE]

TANYA: For my best mate's
wedding.

MAX: Oh yeah?

TANYA: Yeah.

[ON TANYA, UNMOVING]

10:18:12

CUT TO:

10:18
:12

SCENE 5017&18/21. SQUARE. EXT.
NIGHT. 20.51.

10:18
:12

10:18:12

LOT

Mado-
nna-
-Like
_A
_Virg-
in

[PHIL HEADS ACROSS TO THE VIC.

THEN PHIL PAUSES AS HIS MOBILE BEEPS, ANOTHER TEXT ALERT.

PHIL TAKES OUT HIS MOBILE, READS IT, FACE TENSING AGAIN, THEN PHIL LOOKS UP AS SHIRLEY - ON A FAG BREAK OUTSIDE THE VIC - BREAKS IN]

SHIRLEY: It's right what they say then.

[AS PHIL JUST EYES HER]

Bad pennies. Always turn up.

[AS PHIL KEEPS EYEING HER]

I don't know why, mind you. I mean Max has already got one of your businesses, it's only a matter of time before he gets the rest.

[ON PHIL, NOT RISING TO THE BAIT]

R&R. The Albert. Maybe even the landlady?

[SHIRLEY AFFECTS

(Scene 5017&18/21 Continued)

MOCK-FRIGHT AS PHIL LOOKS
AT HER, WARNING]

SHIRLEY: Ooh. Have I struck a
nerve?

[PHIL STAYS SILENT,
SHIRLEY CONTINUING,
PRESSING BUTTONS ALL THE
WHILE]

Not that he'd want to, mind.
Just because he could.

[SHIRLEY NODS AT PHIL]

Ring any bells?

PHIL: I'll sort Max out.

SHIRLEY: I don't see much
sorting. What's your problem?
You lost the will to fight?

PHIL: Yeah well, some things
ain't worth fighting for are
they?

SHIRLEY: What, do you mean me?

[PHIL JUST EYES HER, NO
OTHER RESPONSE NECESSARY]

Or Sharon?

[AS PHIL STILLS AT THAT,

(Scene 5017&18/21 Continued)

EYES HER]

SHIRLEY: Just weird, that's all. Seeing you out here.

[SHIRLEY NODS ACROSS THE SQUARE]

Shouldn't you be with your wife?

[PHIL LOOKS AFTER HER AS SHIRLEY THROWS AWAY HER CIG, HEADS BACK INSIDE.

THEN PHIL LOOKS DOWN AT HIS MOBILE, PHIL TORN NOW]

10:19:42

CUT TO:

10|19
:42

SCENE 5017&18/22. DOT'S HOUSE.
INT. NIGHT. 20.52.

10:19:42

STUDIO A

[DOT IS ALONE WITH IAN AND SHARON IN THE KITCHEN, SHARON PUTTING A MUG OF TEA IN FRONT OF HER]

SHARON: Here. Drink this -

DOT: I don't want nothing to drink.

SHARON: [GENTLE] Look, Dot. We've got to do something about this.

IAN: [NODS, ALSO GENTLE] Tell us what happened?

[DOT HESITATES, THEN;]

DOT: I let him do it.

SHARON: Do what?

[AS IAN AND SHARON LOOK AT HER]

DOT: I let him take his drug.

[BEAT]

And then I let him die.

(Scene 5017&18/22 Continued)

[STAY ON IAN AND SHARON AS
DOT LOOKS AT THEM]

DOT: I can see from your eyes
you're thinking, what sort of
mother does that make me?

[THEN DOT STOPS AS IAN
CUTS ACROSS, GETTING
EMOTIONAL]

IAN: Don't you say that, don't
you ever say that Dot, you were
the best Mum Nick could have
ever had, and it's not me
saying that, that's what my
Aunty Pauline used to say, time
after time - and my Gran.

SHARON: Mum and Pat never knew
how you did it either, you
know, how you kept stepping in,
and taking his side -

[HELPLESS]

- but -

[DOT LOOKS AT HER AS
SHARON TAILS OFF]

DOT: But what? You can only
take so much? And then you
snap?

[IAN AND SHARON LOOK AT
HER AGAIN]

(Scene 5017&18/22 Continued)

DOT: Yes, that's the truth. I snapped I didn't do it out of love, not like with Ethel.

[ON IAN AND SHARON,
PUZZLED NOW, WHAT DOES
THAT MEAN? - BUT DOT IS
ROLLING ON]

I did it out of anger, for all the suffering he'd caused.

[BEAT]

I wanted him to face judgement. I didn't want him to be released. I wanted to punish him. [BEAT]

DOT: And I did.

IAN: [BEAT] And you've kept all this to yourself?

DOT: Well I just kept pretending it hadn't happened you know. Carrying on as normal. You know they say that you should be wary of strangers, but it's the ones you love who hurt you the most.

[BEAT]

And you hurt the ones that love you the most too.

(Scene 5017&18/22 Continued)

DOT: Nick was my test. And I failed it. I failed him in his life and I failed him in his death and I needed to tell someone and now I can do it.

IAN: Now you can do what?

DOT: Make my peace.

[IAN AND SHARON KEEP
LOOKING AT HER, UNSURE,
WHAT DOES SHE MEAN BY
THAT?]

10:21:53

CUT TO:

SCENE 5017&18/23. BEALES'. INT.
NIGHT. 20.53.

10:21:53

STAGE 1

[CLOSE SHOT OF ANOTHER
TROUBLED SOUL RIGHT NOW,
JANE, ALONE IN THE
KITCHEN.

THEN JANE LOOKS AT HER
MOBILE AS IT ILLUMINATES,
THE PHONE ON SILENT.

JANE LOOKS AT THE - UNSEEN
- NAME ON THE DISPLAY,
MOVES TO AND CLOSES THE
DOOR TO THE SITTING ROOM,
GENTLY, THEN ANSWERS]

JANE: Everything OK?

10:22:08

CUT TO:

SCENE 5017&18/24. MASOODS'.

INT. NIGHT. 20.54.

10:22
:08

10:22:08

STUDIO B

[MASOOD, ALONE FOR NOW, IS ON THE OTHER END OF THE LINE]

Tennessee's Partner Part 1

MASOOD: I was about to ask you that.

[THEN MASOOD TURNS AS AN AGITATED-LOOKING BOBBY COMES IN BEHIND HIM]

BOBBY: What's happening?

MASOOD: [HAND OVER THE PHONE] Just give me a few minutes, Bobby, yeah?

[BOBBY, UNHAPPY, TURNS, HEADS AWAY - AND MASOOD TURNS BACK TO THE PHONE]

[LOW VOICE] He wants to come home, what am I supposed to say to him?

10:22:19

CUT TO:

10:22
:19

SCENE 5017&18/25. BEALES'. INT.
NIGHT. 20.55.

10:22:19

STAGE 1

[JANE SHAKES HER HEAD,
FIRM]

JANE: No... No not yet, just
tell him to hang on.

[SLIGHT BEAT]

Everything'll be fine. I
promise.

10:22:29

CUT TO:

SCENE 5017&18/26. MASOODS'.

INT. NIGHT. 20.56.

10:22:29

STUDIO B

[MASOOD LOOKS BEHIND HIM,
CHECKS - BOBBY NOW GONE -
TURNS BACK TO THE PHONE]

MASOOD: OK, don't tell Bobby,
but at least tell me.

[URGES]

Jane, what's wrong?

[ON MASOOD - CAN'T QUITE
HIDE HIS GLEE AT THE
THOUGHT]

Ian... Ian has done something,
hasn't he?

10:22:42

CUT TO:

SCENE 5017&18/27. BEALES'. INT.
NIGHT. 20.57.

10:22:42

STAGE 1

[JANE ENDS THE CALL AND
STANDS ALONE IN THE
KITCHEN, HER PHONE BACK ON
THE TABLE IN FRONT OF HER,
JANE JUST STARING INTO
SPACE]

10:22:50

CUT TO:

SCENE 5017&18/28. VIC
DOWNSTAIRS. INT. NIGHT.
20.58.

10:22
:50

10:22:50

STAGE 1

Princ-
e-
-1999.

[DENISE SAT AT A TABLE.
LOLA HELPS PATRICK OVER]

LOLA: There you go...

PATRICK: [TO LOLA] Thank you.
[TO DENISE] Is everything OK?

DENISE: Wouldn't even talk to
me - stubborn old mare.

[BUT PATRICK SHAKES HIS
HEAD, NOT WHAT HE MEANS AS
DENISE TAKES ANOTHER SLUG
OF WINE]

PATRICK: [NODS AT TOILET]
Only she's been in there ages.

[DENISE LOOKS BACK TOWARDS
THE TOILETS, AN UNEASY
THOUGHT NOW STRIKING HER -
WAS THERE ANOTHER REASON
FOR KIM'S SILENCE JUST
NOW?]

10:23:13

CUT TO:

10:23
:13

SCENE 5017&18/29. VIC. EXT.
NIGHT. 20.59.

10:23:13

LOT

[PHIL SEES MAX, ALONE,
HEADING FOR HOME.

MAX STOPS DEAD AS PHIL
EYES HIM, JUST ABOUT THE
LAST PERSON MAX WANTS TO
SEE RIGHT NOW]

PHIL: I'm going to enjoy this.

MAX: [BEAT] Enjoy what?

PHIL: Wait and see.

[PHIL NODS AT HIM, A GRIM,
DEADLY, PROMISE.

ON MAX, TRYING NOT TO
SHAKE AS PHIL MOVES AWAY]

10:23:44

CUT TO:

SCENE 5017&18/30. VIC - LADIES'
LOOS. INT. NIGHT. 21.00.

10:23
:44

10:23:44

STAGE 1

Princ-
e-
-1999.

[DENISE COMES BACK INTO
THE TOILETS, THE SAME
CUBICLE DOOR STILL CLOSED]

DENISE: Kim?

[STILL SILENCE]

Are you still in there?

[NO REPLY FOR A MOMENT,
THEN DENISE HEARS A FAINT,
ALMOST STRANGLERED CRY]

KIM: [OOV] Dee -

DENISE: What's the matter?
Kim - ?

[DENISE HEADS INTO THE
ADJACENT CUBICLE, STANDS
ON THE TOILET.

DENISE LOOKS OVER THE TOP
OF THE CUBICLE TO SEE KIM
DOUBLED OVER INSIDE]

[KIM JUST LOOKS UP AT HER,
DOESN'T SPEAK, DOESN'T
NEED TO, JUST HOLDS HER
BUMP]

ON DENISE, REALISATION
DAWNING]

(Scene 5017&18/30 Continued)

KIM: Dee...

DENISE: [BEAT] Don't be daft,
you've still got two months to
go.

[ON DENISE, MOUNTING
CONCERN AS KIM JUST KEEPS
LOOKING UP AT HER]

10:24:14

CUT TO:

10:24
:14

SCENE 5017&18/31. DOT'S HOUSE.
INT. NIGHT. 21.01.

10:24:14

STUDIO A

[IAN AND SHARON RETURN TO
CHARLIE, MARTIN, FATBOY,
STACEY AND KUSH, ALL
WAITING IN THE SITTING
ROOM]

STACEY: What's happening?

CHARLIE: How is she?

[IAN AND SHARON DON'T
REPLY, DON'T NEED TO]

MARTIN: What she was saying -
?

[BEAT]

- about Nick - is that right?

SHARON: Well she didn't pull a
gun on him or nothing.

[BEAT, STRUGGLES]

But yeah - it seems he took
some drugs - and he had an
attack or something - and she
let him die.

MARTIN: So what do we do?

(Scene 5017&18/31 Continued)

KUSH: What we should have done half an hour ago. We call the police.

SHARON: Yeah and then what?

[AS KUSH STARES AT HER]

I mean the state Dot's in right now she's going to say the same thing to them - that it was all down to her -

KUSH: [UNEASY] So what are you saying?

SHARON: Well I'm saying that, we know. She knows. There's no reason for anyone else to find out though is there?

IAN: [UNEASY TOO] We can't just pretend it ain't happened.

SHARON: Oh come on Ian, it's not her fault, not really.

KUSH: It still ain't got anything to do with us has it?

[CHARLIE NODS, STEPPING IN NOW TOO]

CHARLIE: Exactly. Alright, so we can all just forget it.

(Scene 5017&18/31 Continued)

MARTIN: [STRUGGLES] Look, I'm sorry for Dot, course I am, but if you're saying what I think you're saying we're going to be in this right up to our necks.

SHARON: Yeah and what if it was your mum?

MARTIN: What?

SHARON: Or your Dad? Or Lou?

IAN: [AS THAT SINKS IN FOR MARTIN] It'll still come out, no matter how much we try and hide it.

SHARON: Why should it? If we all agree it hasn't happened?

KUSH: Well that ain't going to stop Dot saying it has is it?

CHARLIE: She can say what she wants. Right, if the police can't find a body it don't make much difference does it?

[IAN, MARTIN AND KUSH STARE AT HIM AS THE IMPLICATIONS OF THAT SINK IN]

MARTIN: [BEAT] She is an old lady I suppose.

(Scene 5017&18/31 Continued)

[KUSH LOOKS AT HIM,
ANOTHER ALLY CHANGING
SIDES]

STACEY: [NODS] Yeah, they'll
just say that she's wandering
in the head or something.

KUSH: [DISBELIEF] Right, so
you're saying - ?

[CHARLIE NODS AT THEM,
COMPLETING IT FOR HIM]

CHARLIE: We're saying no body.
There's no evidence.

[A STEAMROLLED IAN AND
KUSH LOOK AT EACH OTHER]

10:25:46

CUT TO:

SCENE 5017&18/32. VIC
DOWNSTAIRS. INT. NIGHT.
21.02.

10:25:46

10:25
:46

STAGE 1

TEA-
RS
FOR
FEA-
RS
Shou-
t

[KAT, ALONE BUT BEHAVING
HERSELF, WATCHES ALFIE AND
DONNA - PLAY MAKE-UP - ON
THE FAR SIDE OF THE BAR,
LAUGHING, JOKING, ENJOYING
THEMSELVES.

ON KAT, THE SIGHT OF ALFIE
- ALL SHE'S LOST -
PIERCING HER MOMENTARILY,
THEN SHE SEES SONIA - PLAY
MAKE-UP - GLANCING AT HER
AS SHE PASSES - AND KAT, A
REACTION TO HOW SHE'S
FEELING RIGHT NOW, GOES ON
THE ATTACK]

KAT: Who are you looking at?
Something you want to say?

SONIA: What's the matter with
you today?

KAT: Nothing's the matter with
me. Why, someone been saying
there is?

SONIA: [HANDS UP] I don't want
any trouble.

[SONIA MUTTERS AS SHE
MAKES TO MOVE AWAY, CAN'T
HELP IT]

Unlike some people.

(Scene 5017&18/32 Continued)

[ON KAT, CATCHES THAT,
MOOD WORSENING ALL THE
TIME NOW.]

ACROSS THE ROOM, ALFIE
REGISTERS THE DEVELOPING
COMMOTION]

KAT: Oh right - well if that's
the way you want it, I'd hate
to disappoint you.

[KAT LOOKS ROUND]

That ex of yours in here
tonight?

[AS SONIA TENSES]

We got on like a house on fire,
earlier on.

SONIA: [SHORT] No. He ain't.

KAT: Don't believe you.

[LOOKS ROUND AGAIN]

Maybe I should ask that
daughter of yours.

SONIA: [EVER MORE SHORT]
She ain't here either.

KAT: Did she abandon you and
all?

(Scene 5017&18/32 Continued)

SONIA: [HOTLY] No -

ALFIE: [UP, CONCERN] What's going on?

SONIA: This drunken cow, that's what.

KAT: What did you call me?

ALFIE: Just let it go, alright?

KAT: Don't worry - I ain't going to say anything. In my book, actions speak louder than words.

[AS TINA - PLAY MAKE-UP - ARRIVES NOW TOO, ALSO ALERTED]

ALFIE: [INSTANTLY WARY] What?

KAT: Do you want some cake?

[KAT GIVES SONIA AN ALMIGHTY SHOVE STRAIGHT INTO THE BUFFET, SONIA CRASHING INTO THE WEDDING CAKE, SMASHING IT TO THE FLOOR]

ALFIE: No no no, Kat! Kat!

TINA: Kat - !

(Scene 5017&18/32 Continued)

[LINDA AND LEE DASH ACROSS
FROM THE BAR, DISBELIEF ON
LINDA'S FACE]

LINDA: [STARES AT HER]
Sweetness and light? That
lasted all of five minutes.

LEE: [DEEP BREATH] Kat -

[BUT KAT CUTS ACROSS,
FINISHES IT FOR HIM]

KAT: Yeah yeah - get out of my
pub.

[KAT SHOOTS A VICIOUS
GLANCE AT SONIA, NOW BEING
HELPED TO HER FEET BY TINA
AND ALFIE]

With pleasure.

[KAT TOTTERS TOWARDS THE
DOOR, CALLING ACROSS AT
STAN EYEING HER AS SHE
DOES]

Anyone else got anything to
say?

CAROL: [UP, PLAY MAKE-UP]
Yeah. I have.

[KAT LOOKS AT HER,

(Scene 5017&18/32 Continued)

MOMENTARILY FAZED DESPITE
HERSELF BY THE SUDDEN
APPEARANCE OF THE FEISTY
CAROL, BUT THEN AN
AGITATED CHARLIE
APPROACHES, JUST COMES IN,
STEERS CAROL AWAY]

CHARLIE: I need your help.

CAROL: [STILL EYEING KAT]
Not now Charlie -

CHARLIE: It's Grandma.

[CAROL LOOKS AT HIM, LIKE
IAN BEFORE HER, DISTRACTED
BY THAT AS CHARLIE STOPS
THE PASSING LES]

Les. I need your help too.

CAROL: [TO KAT] I'm coming
back for you.

[CAROL KEEPS STARING AT
CHARLIE, KAT NOW
COMPLETELY FORGOTTEN AS
CAROL WONDERS WHY CHARLIE
NEEDS AN UNDERTAKER?!

GO TO DENISE, MOBILE IN
HER HAND, NOW IN A BLIND
PANIC AS SHE COMES OUT OF
THE TOILET, PATRICK
REGISTERING HER AGITATION]

PATRICK: Did you make up?

[DENISE LOOKS ROUND, SPOTS

(Scene 5017&18/32 Continued)

SONIA, NOW DUSTING HERSELF
DOWN, TINA HANDING HER A
COUPLE OF BAR TOWELS - AND
DENISE HEADS FOR HER]

PATRICK: [MUTTERS] I'll take
that as a no, shall I?

[GO TO DENISE WITH SONIA
AND TINA, DENISE NOW
PUNCHING BUTTONS ON HER
PHONE]

DENISE: [URGENT] Son, you're
needed.

SONIA: Not now I ain't Denise.

[GESTURES AT CLOTHES]

I'm trying to get cleaned up.

DENISE: It's Kim.

[HISSES]

She's in the loo.

SONIA: [STILL CLEANING
HERSELF] If she needs a doctor,
tell her to call one. I'm
off-duty.

[THEN SONIA AND TINA STARE
AT HER AS DENISE MAKES THE
CONNECTION ON HER MOBILE]

DENISE: [INTO PHONE]

(Scene 5017&18/32 Continued)

Yeah, ambulance. It's the Queen Vic in Walford.

[ON A STARING SONIA AND TINA AS DENISE NODS AT THEM]

She's not ill.

[ON SONIA AND TINA, PENNY BEGINNING TO DROP.

GO TO MICK AND NANCY COMPARING NOTES]

NANCY: [LOW VOICE] Go on then?

MICK: I've looked everywhere. I've tried his blower.

[SHAKES HEAD]

Nothing.

NANCY: Are you sure it was him?

MICK: Yes.

NANCY: [SHRUGS] Alright, maybe he just went off again.

MICK: Why would he turn up in the first place, if he was just going to go off again?

[MICK LOOKS ROUND, BUT

(Scene 5017&18/32 Continued)

THEN HESITATES, WHAT OTHER
EXPLANATION IS THERE?]

MICK: [BEAT] Do you know what
- maybe you're right -

10:28:29

CUT TO:

10|28
:29

SCENE 5017&18/33. BRIDGE
STREET/BARREL STORE. EXT.
NIGHT. 21.03.

10:28:29

LOT

[DEAN, OUTSIDE, KEEPS
WATCH ON THE BARREL STORE.

DEAN MAKES TO HEAD OVER
THERE, BUT THEN HOLDS BACK
AS SOME N/S COME OUT OF
THE VIC.

CLOSE ON A MEDIUM SIZE
CARRIER BAG IN DEAN'S HAND
AS HE MELTS BACK INTO THE
SHADOWS]

10:28:48

CUT TO:

SCENE 5017&18/34. VIC - LADIES'

LOOS [LIVE]. INT. NIGHT.

21.04.

10:28
:48

10:28:48

STAGE 1

[DENISE IS WITH KIM, NOW
OUT OF THE CUBICLE,
SITTING ON THE FLOOR,
SONIA AND TINA NEXT TO
HER.

THE
HUM-
AN
LEA-
GUE
Don't
You
Want
Me

DENISE, PANICKY, IS ON HER
MOBILE]

TINA: Come on, come on.

DENISE: Okay, the ambulance
say they're on their way.

KIM: [VERY PANICKY] Never mind
on their way, they need to be
here now.

DENISE: They've told me I've
got to stay on the phone here.

KIM: Dee, this is not the time
for a cosy little chat with an
ambulance man.

DENISE: I ain't having a cosy
little chat, what do you think
I am? Traffic's bad.

TINA: What?

DENISE: They're saying there's
a problem or something.

(Scene 5017&18/34 Continued)

KIM: [STARES] They might - I
might - [SPLUTTERS]
- No no no no no, this baby
ain't ready yet - it can't be,
I've got weeks -

TINA: [SOOTHES HER] They'll be
here alright -

[NODS AT HER]

- anyway, Son's a nurse.

SONIA: [STARES BACK] I do old
people, not babies -

[THEN SONIA LOOKS AT
DENISE, BACK ON HER
MOBILE]

What are they saying now?

DENISE: [LISTENS] Well they're
saying we've got to lay her on
her side.

KIM: What?

SONIA: Which side?

DENISE: [LISTENS AGAIN]
The left, the left side.

TINA: [NODS AT A STARING KIM]
Come on, Kim, you heard -

(Scene 5017&18/34 Continued)

DENISE: [STILL LISTENING]
And they're saying we've got to
get something warm and dry,
some towels or something.

[DENISE STOPS FOR A MOMENT
AS SHE LISTENS AGAIN,
THEN, GROWING EVER MORE
PANICKY AND SCARED HERSELF
NOW]

[BEAT] Just in case.

[ON KIM, THIS A NIGHTMARE.

ON DENISE, TINA AND SONIA,
LOOKING AT EACH OTHER, ALL
IN COMPLETE AGREEMENT WITH
THAT]

10:29:41

CUT TO:

10:29
:41

SCENE 5017&18/35. DOT'S HOUSE.
INT. NIGHT. 21.05.

10:29:41

STUDIO A

[LES IS WITH CHARLIE,
CAROL, IAN, SHARON,
FATBOY, MARTIN, STACEY AND
KUSH IN THE LIVING ROOM]

LES: I'm really not sure about
this.

CAROL: [STAUNCH DEFENDER OF
DOT] Yeah - well it never
bothered you last time.

LES: Last time we were
pretending he was dead.

KUSH: [TOTALLY LOST NOW]
You were what?

LES: [ROLLS ON] This isn't
pretending. This is covering
up.

CHARLIE: What's the
difference?

LES: About five years.

KUSH: What did he say?

LES: If anyone had found out
about the first, we'd have
probably got a slap on the
wrist. This -

(Scene 5017&18/35 Continued)

CAROL: No-one is going to find out about this though are they?

LES: [GESTURES ROUND THE ROOM]
Looks like plenty of people already have.

[CAROL STEPS IN AGAIN,
REALLY TAKING CHARGE OF
ALL THIS]

CAROL: Yeah well, they're all going to keep their mouths shut.

[CAROL LOOKS ROUND THE
ROOM, CHALLENGING - THEN
CAROL NODS BACK AT LES AS
NO-ONE CONTRADICTS HER]

So there's no problem is there?

[SHARON NODS ROUND THE
ROOM IN TURN, PICKS UP THE
BATON. TWO MATRIARCHS IN
CHARGE]

SHARON: Right, now that's sorted, let's leave this to Les and the family and let the rest of us get back to the party shall we?

[THEN SHARON ISOLATES IAN
AS THE REST OF THE ROOM
LOOK AT EACH OTHER.
CHARLIE STEERS LES INTO A
QUIET CORNER TO SORT OUT
THE ARRANGEMENTS]

[TO IAN] Right - come on you. You've got a wedding to get back to.

[SHARON NODS OUTSIDE

(Scene 5017&18/35 Continued)

TOWARDS THE VIC, SMILES]

SHARON: Jane'll think she's
been dumped or something.

IAN: [SLIGHT BEAT] I'm just
gonna hang around here for a
bit.

SHARON: What for? [OFF IAN
GESTURING TO THE LIVING ROOM]
Oh, yeah...

[SHARON HEADS OUT]

10:30:44

CUT TO:

SCENE 5017&18/36. VIC
DOWNSTAIRS. INT. NIGHT.
21.06.

10:30:44

10:30
:44

STAGE 1

[LINDA LOOKS ROUND THE
PACKED PUB, CHRISTIAN HAS
NOW STARTED THE MUSIC -
AND LINDA STARTS TO SMILE.

The
Smi-
ths-
-How-
_Soon-
_Is
_Now.

LEE, PASSING, PAUSES AS HE
SEES HER]

LEE: What's that for?

LINDA: What?

LEE: What do you mean what?
That big smile you've got on
your face.

LINDA: [SLIGHT BEAT] Maybe
this'll be me and your Dad one
day.

[A GLOWING LINDA SMILES
WIDER, CAN'T HELP IT, NODS
AT MICK HIMSELF AS HE NOW
APPROACHES WITH NANCY]

Tying the knot.

[LEE AND NANCY SMILE BACK,
HAPPY TO SEE THEIR MUM
HAPPY]

LEE: Where is Jane and Ian
anyway?

(Scene 5017&18/36 Continued)

NANCY: [LOOKS ROUND] What, are they still not back?

MICK: Well maybe they've started the honeymoon a bit early.

[THEN MICK STOPS, SMILE FADING AS EVERYONE NOW WINCES, THE SAME MENTAL PICTURE IN BOTH THEIR MINDS NOW, IAN BEALE IN HONEYMOON ACTION]

LEE: Best we stop there, yeah?

NANCY: [NODS, HEARTFELT] Yeah.

[THEN ALL TURN AS TINA DASHES UP TO THEM, FROM THE TOILETS]

TINA: [URGENT] We need some towels.

LINDA: [DISTASTE] Someone had an accident?

TINA: And water. Hot water.

[TINA NODS BACK AT THE TOILETS AS LINDA AND LEE STARE AT HER]

And can you stick a sign on the khazi door, stop anyone coming in.

(Scene 5017&18/36 Continued)

NANCY: [TOTALLY BEWILDERED
NOW] What? Saying what?

TINA: Closed due to
childbirth?

MICK: What?

[MICK, LINDA, NANCY AND
LEE STARE AT HER]

10:31:22

CUT TO:

10|31
:22

SCENE 5017&18/37. LONDON
LOCATION [LIVE]. EXT. NIGHT.
21.07.

10:31:22

LOCATION

[PHIL IS NOW IN A LONDON
LOCATION.]

PHIL LOOKS ROUND, A FEW
PEOPLE DOTTED ROUND, BUT
NO-ONE HE RECOGNISES.

PHIL CHECKS HIS WATCH,
CHECKS HIS MOBILE, THEN
SETTLES BACK TO WAIT]

10:31:46

CUT TO:

SCENE 5017&18/37A. MAX'S HOUSE.**INT. NIGHT. 21.13.****10:31:46***STUDIO C*

[MAX COMES IN FROM
OUTSIDE, CLOSES THE DOOR
BEHIND HIM.]

MAX CLOSSES HIS EYES,
RECOVERING FROM THE
NIGHT'S DOUBLE WHAMMY -
FIRST TANYA, THEN PHIL.

THEN MAX LOOKS UP AS
LAUREN BREAKS IN ON HIM]

LAUREN: You on your own?

[AS MAX JUST LOOKS AT HER]

Abs said that Mum was back.

MAX: [SLIGHT BEAT] Uh, yeah.
She was. Yeah.

[THEN MAX HURRIES ON
BEFORE LAUREN CAN PRESS
FURTHER]

I've been thinking, Lauren.
I'll talk to Stacey for you.
You know, I'll just tell her
what you said to me. That stuff
about Lucy, how you didn't mean
it, how your head was all over
the place. Alright. She'll
understand.

[BUT LAUREN KEEPS LOOKING

(Scene 5017&18/37 Continued)

AT HIM, STILL MAX AND
TANYA ON HER MIND]

LAUREN: [CAUTIOUS] So you and
Mum then - ?

[BUT MAX CUTS ACROSS
AGAIN]

MAX: Lauren, just leave Stacey
to me, will ya? [SLIGHT BEAT]
Just leave everything to me.

[MAX NODS AT HER, THAT
VERY CODED REFERENCE TO
TANYA ALL SHE'S GETTING
OUT OF HIM, THEN MAX MOVES
ON TOWARDS THE KITCHEN]

10:32:39

CUT TO:

SCENE 5017&18/38. SQUARE. EXT.
NIGHT. 21.08.

10:32
:39

10:32:39

LOT

[MARTIN, STACEY, KUSH AND
LES HEAD AWAY FROM DOT'S,
CHARLIE, CAROL, SHARON,
IAN AND FATBOY STAYING
BEHIND WITH DOT]

Wha-
m_-
-Ever-
ythi-
g
_She-
_Wan-
ts_
_Re-
mix

LES: [NODS AT THE VIC]
I need a drink.

[KUSH GLANCES BACK AT
NUMBER 23 AS LES STRIDES
OVER THERE]

KUSH: I need a shower.

[KUSH, GIVING A SLIGHT
SHUDDER, HEADS AWAY TOO,
LEAVING MARTIN AND STACEY
ALONE.

MARTIN LOOKS AT HER]

MARTIN: Could do with a drink
myself after all that.

[STACEY HESITATES AS
MARTIN LOOKS AT HER,
ENQUIRINGLY, DOES SHE WANT
TO JOIN HIM?]

STACEY: [SLIGHT BEAT] Yeah -

(Scene 5017&18/38 Continued)

[BUT THEN MARTIN STOPS AS HE SEES KAT, SITTING ON ARTHUR'S BENCH, BOTTLE OF WINE SPILLING OVER IT BY HER SIDE.]

AND MARTIN, INSTANTLY PEEVED, ROLLS HIS EYES HEADS OVER TO HER]

MARTIN: What are you doing?

KAT: What? What, is there a law against sitting on a bench?

MARTIN: That's my dad's bench.

KAT: So?

MARTIN: So look at the state of it.

STACEY: [CUTS IN] Kat look at the state of you, it's freezing.

KAT: I feel alright.

[STACEY PICKS UP AN EMPTY BOTTLE BY THE BENCH]

STACEY: Wonder you can feel anything, have you drank all that?

[MARTIN EYES THE BENCH AGAIN, STAINED WITH WINE]

(Scene 5017&18/38 Continued)

MARTIN: Yeah, what she ain't spilt on the bench anyway.

[KAT DOESN'T REPLY, JUST EYES HIM]

STACEY: Come on, lets get you home.

[AND KAT LOOKS BACK AT STACEY, HER SOFT TONE PIERCING HER FOR A MOMENT]

KAT: [BEAT] I tried, Stace, I really did.

[AS STACEY LOOKS AT HER]

I thought, don't do it, don't kick off, just have a couple of drinks, toast the happy couple, and go home.

[THEN KAT RALLIES, BRIEFLY, AS NODS AT MARTIN]

Still, I gave your missus what-for, so the night weren't completely wasted.

[MARTIN STARES AT THAT - BUT THEN THE CRASH HITS IN AFTER THE BRIEF RALLY - AND SUDDENLY KAT STARTS WEEPING, JUST CAN'T KEEP IT GOING, THE FRONT, THE BRAVADO]

STACEY: [BEAT] Come on.

(Scene 5017&18/38 Continued)

[THEN STACEY NODS ACROSS
AT MARTIN]

Will you help me take her home?

[STACEY PUTS HER HAND ON
MARTIN'S ARM, A SILENT
APPEAL, DON'T KICK OFF
AGAIN.]

MARTIN HESITATES AT THE
SUDDEN CONTACT, VERY MUCH
LIKING IT]

MARTIN: [NODS] Yeah. Yeah,
course -

STACEY: Thank you. [TO KAT]
Come on, come on, get up.

MARTIN: Come on Kat.

[MARTIN MOVES FORWARD,
TAKES ONE OF KAT'S ARMS AS
STACEY TAKES THE OTHER;
AND MARTIN AND STACEY,
WORKING TOGETHER, STEER
KAT AWAY]

STACEY: It's alright...

10:33:52

CUT TO:

10:33
:52

SCENE 5017&18/39. DOT'S HOUSE.
INT. NIGHT. 21.09.

10:33:52

STUDIO A

[CHARLIE, IAN, FATBOY,
SHARON AND CAROL ARE WITH
DOT IN THE SITTING ROOM.
SHARON AND IAN GETTING
COATS NOW, GETTING READY
TO LEAVE THEMSELVES]

DOT: [BEAT] You're going to
take him away?

[FOR A MOMENT, THEY ALL
LOOK AT EACH OTHER, DON'T
KNOW WHAT TO SAY]

CAROL: [BEAT] It's OK. We've
worked out what we're going to
do, yeah?

CHARLIE: You're not going to
get in any trouble.

CAROL: Just do what we say.
Everything's being taken care
of Dot.

[BUT DOT IS LOOKING AT
CHARLIE, FOND]

[SLIGHT BEAT] Yes. Yes, I know
it has.

(Scene 5017&18/39 Continued)

[AND, ON THAT SLIGHTLY
PUZZLING NOTE, DOT FALLS
SILENT]

10:34:08

CUT TO:

SCENE 5017&18/40. VIC - LADIES'
LOOS [LIVE]. INT. NIGHT.
21.10.

10:34:08

STAGE 1

[KIM IS ON HER SIDE ON THE FLOOR, NOW IN THE FULL THROES OF LABOUR, HER LUSTY YELLS BOUNCING OFF THE WALLS, SONIA, TINA ATTENDING, DENISE STILL GLUED TO HER MOBILE]

SONIA: [GASPING TOO] Where are they?

DENISE: [LISTENING] Still ten minutes away.

SONIA: I don't think we've got ten minutes, I can see the head.

[ON DENISE, EVER MORE SCARED]

DENISE: What?

SONIA: [MUTTERS, HER OWN BIRTH IN MIND] Takes me back this does -

[DENISE GOES BACK TO HER PHONE]

DENISE: [PANICKY AGAIN] They're asking if we got the towels?

(Scene 5017&18/40 Continued)

TINA: [NODS AT THEM] Yeah,
here -

DENISE: [STILL LISTENING]
And they're saying if anything
does happen -

SONIA: [CHECKING KIM AGAIN]
It's going to, never mind if -

[KIM YELLS AGAIN]

DENISE: We've got to make sure
we don't lay the baby on the
floor, because it has to be
kept warm.

SONIA: [FRETTING, LOW VOICE TO
TINA] Never mind warm, this
baby's two months early, it's
going to need an incubator -

[TINA TAKES HER HAND,
SUPPORTIVE AS DENISE TRIES
TO LISTEN TO THE
AMBULANCEMAN, BUT KIM'S
YELLS DROWN HIM OUT FOR A
MOMENT]

DENISE: [LISTENING] They're
saying we've got to lay the
baby on Kim.

[LISTENS]

Yeah... Make sure it's dry, and
then we've got to lay the baby
on Mum, because that's the best
way apparantly...

(Scene 5017&18/40 Continued)

SONIA: I can see more of the
head, it's coming, it's coming
-

[KIM YELLS EVEN LOUDER AS
DENISE CROSSES TO HER
SIDE]

DENISE: Okay! Come on Kim,
come on, it's going to be fine,
it really is -

[ON DENISE, DESPERATELY
TRYING TO CONVINC HERSELF
OF THAT AS WELL]

Everything's going to be fine -

[ON DENISE, VERY FEARFUL
IT ISN'T]

10:34:53

CUT TO:

SCENE 5017&18/41. VIC
DOWNSTAIRS. INT. NIGHT.
21.11.

10:34:53

STAGE 1

[A WRACKED PATRICK AND CORA ARE CLOSE TO THE TOILET DOOR, STAN WITH THEM, THE REST OF THE PUB NOW CONCENTRATED ON THE DRAMA INSIDE TOO, THE RECEPTION FORGOTTEN]

CORA: Blimey, the little mite's nowhere near full term is it?

PATRICK: She's got at least another couple of months to go -

[BREAKS OFF, ANGUISH]

- where is the ambulance - ?

[LEE COMES BACK TO THEM, MOBILE IN HAND]

LEE: I've just spoke to a mate who's a cabbie, and -

STAN: We don't need a cab you doughnut, we need a midwife.

LEE: [IGNORES THAT] Apparantly there's been a big smash up on Commercial Road, outside the church. Traffic's chocca.

(Scene 5017&18/41 Continued)

[ON PATRICK, CORA AND
STAN, GROWING MORE FEARFUL
BY THE MOMENT]

10:35:21

CUT TO:

SCENE 5017&18/42. VIC - BARREL
STORE. INT. NIGHT. 21.12.

10:35:21

LOT

[DEAN, THE COAST NOW
CLEAR, COMES INTO THE
BARREL STORE, OPENS THE
CARRIER BAG, TAKES OUT A
FIVE LITRE CAN OF PETROL]

10:35:42

CUT TO:

SCENE 5017&18/43. BEALES' [LIVE]. INT. NIGHT. 21.13.

10:35:42

STUDIO A

[A PUZZLED TANYA HAS CALLED IN ON JANE WHO'S ALONE IN THE KITCHEN, CINDY AND PETER ARE UPSTAIRS]

TANYA: What are you doing here?

JANE: [EVASIVE] Something came up, Ian had to go somewhere.

TANYA: [STARES] It's your wedding -

JANE: [EVASIVE AGAIN] Yeah I know, we'll be back in a bit.

[TANYA HESITATES, THEN DOESN'T PUSH IT]

TANYA: [BEAT] Yeah well I won't. That's why I wanted to see you.

[JANE LOOKS AT A CLEARLY WRACKED TANYA]

JANE: Why what's the problem?

TANYA: Who says there is one?

JANE: That look on your face.

(Scene 5017&18/43 Continued)

TANYA: [STRUGGLES, THEN] I've been talking to Max.

JANE: And?

TANYA: [SLIGHT BEAT] Well I should know by now shouldn't I? Trips down Memory lane never work out.

JANE: What - you thought you and him - ?

TANYA: [TIGHT] More fool me eh? [SHAKES HEAD] Sorry, Jane. I want to get back home.

[BEAT]

You are so lucky, you know. You and Ian. I know that sounds stupid, everything you've been through but it's like -

[TANYA STRUGGLES AS JANE LOOKS AT HER]

Things go wrong, and it just brings you closer together.

[ON JANE, STAYING SILENT, BUT REALLY STRUGGLING WITH THAT]

Come here...

(Scene 5017&18/43 Continued)

[TANYA AND JANE HUG]

10:36:35

CUT TO:

SCENE 5017&18/44. SCENE
CENSORED. EXT. NIGHT. 21.14.

10:36:35

LOT

[IAN IS NOW ALONE ON THE SQUARE, STARING AT THE BEALES'. IAN - LIKE PETER - IN NO MAN'S LAND RIGHT NOW, NO IDEA WHAT TO DO NEXT, EVEN WHERE TO GO.

IAN KEEPS STARING INTO NOTHING FOR A MOMENT, THEN IAN TENSES, SENSING SOMEONE BEHIND HIM AND IAN NOW TURNS -]

MICK: [OOV] Ain't you forgetting something?

[TO SEE MICK LOOKING BACK AT HIM FROM THE DOOR OF THE VIC.

MICK EYES HIM, PROMPTS]

Wedding - best man - cake...?

[MICK SHOOTS ANOTHER QUICK GLANCE BACK AT THE VIC, KIM NOW IN MIND]

I'd give it a few minutes though, there's a little bit more than a wedding going on in there at the moment.

[BUT IAN KEEPS LOOKING ACROSS AT THE BEALES', THOUGHTS FORMING ALL THE WHILE]

IAN: I can't even go in.

(Scene 5017&18/44 Continued)

MICK: What?

[MICK LOOKS AT HIM,
PUZZLED, BUT THEN IAN
SEEMS TO GO OFF ON A
COMPLETE TANGENT]

IAN: You ever killed someone?

[MICK STARES AT HIM, THAT
COMING FROM WAY OUT OF
LEFT-FIELD]

MICK: What?

IAN: You heard.

MICK: What kind of a
question's that?

IAN: Have you?

MICK: [SLIGHT BEAT] Wanted to,
yeah, but... no.

[MICK LOOKS AT IAN - WHAT
IS ALL THIS?]

IAN: How can you live with it?

[AS MICK JUST STARES AT
HIM]

And how long can you go before
you - ?

[MICK KEEPS LOOKING AT HIM]

(Scene 5017&18/44 Continued)

AS IAN PAUSES]

MICK: What?

IAN: I don't know - crack, I suppose?

[BEAT]

Some people don't though, do they?

MICK: Well I've made a few mistakes in my time - a few enemies - [SHAKES HEAD, FIRM] but... I've never killed no-one.

IAN: Sometimes it's not your enemies though, is it? Sometimes it's... someone said it to me earlier tonight, and they're right. Sometimes it's the people you love. And it's for all sorts of reasons.

[MICK STARES AT HIM AGAIN
AS IAN LOOKS ACROSS AT THE
BEALES']

So is that better, do you think? Or worse? You know, killing out of love, not hate? Doesn't make any difference though, does it...

[MICK KEEPS LOOKING AT
HIM. THE PENNY STARTING TO
DROP]

MICK: You know, don't you?

(Scene 5017&18/44 Continued)

[AS IAN LOOKS AT HIM]

You know who killed Lucy?

IAN: I didn't. Not until tonight, but... I'm putting the pieces together.

[ON MICK, STARTING TO WORK IT OUT HIMSELF FROM ALL IAN'S LETTING SLIP RIGHT NOW]

MICK: Was it someone Lucy knew?

IAN: Someone we all know.

MICK: Well what are you doing out here? Why aren't you going to find 'em?

IAN: I don't have to.

[AS MICK LOOKS AT HIM]

They're going to come to me.

[ON IAN, NEW SUSPICIONS HARDENING ALL THE TIME]

10:39:38

CUT TO:

SCENE 5017&18/45. VIC - LADIES'
LOOS [LIVE]. INT. NIGHT.
21.15.

10:39:38

STAGE 1

[DENISE IS WITH KIM WHO'S
YELLING MORE, TINA AND
SONIA ENCOURAGING HER ON]

TINA: Come on Kim, any minute
now -

SONIA: Push -

KIM: [ALMOST WEEPING NOW,
PANIC, FEAR, PAIN] I can't -

SONIA: You've got to -

KIM: I can't. I don't want my
baby to be born in here -

TINA: You haven't got much
choice.

KIM: I want a doctor - a
hospital -

[DENISE YELLS INTO HER
MOBILE, FRANTIC FOR HER
SISTER, REAL FLASH OF
ANGER]

DENISE: Just get here will
you, I don't care if you have
to leave the flaming ambulance
and walk, just get here!

(Scene 5017&18/45 Continued)

[KIM YELLS EVEN LOUDER]

10:40:12

CUT TO:

SCENE 5017&18/46. NO. 91A. INT.
NIGHT. 21.16.

10:40:12

STUDIO C

[MARTIN LOOKS AT STACEY AS SHE COMES INTO THE KITCHEN, KAT NOW SETTLED IN BED]

MARTIN: How is she?

[AS STACEY JUST GRIMACES, NO OTHER RESPONSE NECESSARY]

Look on the bright side.
Probably won't remember most of it anyway.

STACEY: She always remembers.
That's the trouble.

[MARTIN LOOKS AT HER, QUIZZICAL, BUT STACEY JUST SHAKES HER HEAD, DOESN'T WANT TO GO THERE]

Now you know why you moved away, right?

MARTIN: Things happen. If they hadn't, maybe I'd still be here, on the stall.

STACEY: Now I know you're joking.

(Scene 5017&18/46 Continued)

MARTIN: Serious. I mean, every now and then I've thought about it. Coming back. Starting again.

STACEY: Well, there's nothing stopping you now.

[MARTIN LOOKS AT HER,
PAUSING AT THAT; IS THAT
ANOTHER SIGNAL - LIKE THE
HAND ON HIS ARM EARLIER -
DOES THAT MEAN SHE'D LIKE
HIM TO?]

MARTIN: [CAUTIOUS] No, nothing stopping me doing anything I suppose - or you -

STACEY: [NODS] Yeah I suppose
-

[AND MARTIN - TAKING THAT
AS A GREEN LIGHT - MARTIN
LEANS FORWARD, KISSES
STACEY.]

MARTIN SMILES AT HER, HIS
SMILE FADING AS STACEY
EYES HIM BACK, ICE]

MARTIN: [BEAT] Sorry. I just thought -

[THEN MARTIN TAILS OFF]

STACEY: [NODS AT IT] Yeah, the door's behind you.

[STACEY NODS BACK AT HIM]

(Scene 5017&18/46 Continued)

STACEY: Just see yourself out.

[ON MARTIN,
COMPREHENSIVELY KICKED
BACK AS STACEY TURNS AWAY]

10:41:22

CUT TO:

SCENE 5017&18/47. VIC - LADIES'
LOOS [LIVE]. INT. NIGHT.
21.17.

10:41:22

STAGE 1

[SONIA URGES KIM ON, THE
ATMOSPHERE NOW VERY TENSE]

SONIA: Come on Kim, brilliant,
one more push, just one more -

DENISE: The ambulance say
they're turning onto the Square
now.

SONIA: Come on Kim just one
more push -

TINA: Any second, any second
now -

DENISE: [INTENSE EXCITEMENT,
FEAR] Come on, Kim -

[AND KIM GIVES ONE LAST
HUGE PUSH - AND ONE LAST
MASSIVE YELL - AND SONIA
SCOOPS UP THE NEWBORN
BABY]

DENISE: You did it! You did
it! Is everything OK?

KIM: What's happening?

TINA: Just stay calm Kim
alright. Stay calm.

(Scene 5017&18/47 Continued)

KIM: No, I want to see my baby
-

TINA: Sonia?

[ON TINA, DENISE AND KIM -
CAN'T HEAR ANYTHING - THEN
ALL STOP AS THE BABY -
FINALLY - STARTS CRYING]

10:42:20

CUT TO:

SCENE 5017&18/48. VIC
DOWNSTAIRS. INT. NIGHT.
21.18.

10:42:20

STAGE 1

[ALMOST THE WHOLE OF THE
PUB ARE NOW BY THE TOILET
DOOR, THE WEDDING
RECEPTION NOW FORGOTTEN.

FEATURE PATRICK IN
PARTICULAR BREAKING OUT IN
A HUGE SMILE, EVERYONE
ELSE NOW ALSO BREAKING OUT
IN HUGE SMILES BEHIND HIM
AS THEY ALL HEAR A NEW
BORN BABY CRYING FROM
INSIDE]

PATRICK: Yeah man!

10:42:27

CUT TO:

SCENE 5017&18/49. VIC HALLWAY.

INT. NIGHT. 21.19.

10:42:27

STAGE 1

[LEE, FETCHING IN CRATES FROM THE HALLWAY, STOPS AS HE NOW HEARS THE BABY CRYING TOO.

LEE SMILES, BUT THEN HIS SMILE FADES, LEE PUZZLED AS SHE SNIFFS THE AIR, SMELLS SOMETHING, CAN'T QUITE PLACE WHAT.

BUT THEN, AS THE CHEERING SOUNDS LOUDER, LEE TURNS BACK TO THE BAR WITH THE CRATE.

AS LEE EXITS, CUT TO THE DOOR TO THE BARREL STORE, PARTLY OPEN]

LINDA: [OOV] Right, come on. Another glass of champagne for everyone to wet the baby's head.

10:42:44

CUT TO:

10:42:44

Russ-
_Abbo-
t-
-Atm-
osph-
ere

SCENE 5017&18/50. VIC - BARREL
STORE. INT. NIGHT. 21.20.

10:42:44

LOT

[INSIDE, DEAN PLACES THE
PETROL CONTAINER ONTO THE
FLOOR, SURFACES PARTIALLY
DOUSED]

10:42:54

CUT TO:

SCENE 5017&18/51. VIC - LADIES'
LOOS [LIVE]. INT. NIGHT.
21.21.

10:42:54

STAGE 1

[KIM, SWEATING, HAIR
PLASTERED TO HER HEAD, IS
LOOKING AT SONIA AS SHE
PLACES THE BABY ON HER
CHEST, TINA COMING BACK
IN, DENISE BY HER SISTER'S
SIDE]

KIM: [MASSIVE WORRY] Is
everything okay?

SONIA: [CHECKING] I think so.

TINA: So tiny -

SONIA: I think everything's
good -

[KEEPS CHECKING]

I mean she's breathing, she's
moving -

KIM: She?

SONIA: Just stay calm, yeah -
?

TINA: She's gorgeous Kim -

[BUT SONIA IS LOOKING AT
THE BABY, MORE CONCERNED]

(Scene 5017&18/51 Continued)

TINA: Oh, look at her little hands, she's -

[TINA TAILS OFF, CAN'T FIND THE WORD, BUT DENISE CAN]

DENISE: She's so small.

KIM: Small?

DENISE: [BEAT, WONDER] No I mean, she's precious. You know, she's just precious.

SONIA: Precious? That's a lovely name.

[SONIA AND TINA LOOK AT HER AS SHE CONSIDERS THE NAME]

TINA: Yeah that's really nice.

DENISE: [PLEASED] Yeah. Yeah what do you think?

[KIM NODS, SHE DOES]

KIM: I'm not gonna name her that on your say-so.

[DENISE EYES HER AS KIM THINKS, THEN]

Pearl. She's a little pearl.

(Scene 5017&18/51 Continued)

[KIM STARES AT HER, BUT
THEN THE DOOR BANGS OPEN,
THE PARAMEDICS, FINALLY,
ARRIVING]

SONIA: Oh thank god!

PARAMEDIC: Well done, well
done. Are you okay?

[DENISE SHOOTS ANOTHER
MASSIVELY WORRIED GLANCE
AT THE TINY - TOO-TINY -
BABY AS THE PARAMEDICS
MOVE TO HER, QUICKLY]

10:43:47

CUT TO:

10:43
:47

SCENE 5017&18/52. DOT'S HOUSE.
INT. NIGHT. 21.22.

10:43:47

STUDIO A

[CAROL IS SAT ON THE SOFA,
CHARLIE JOINING HER,
FATBOY THERE TOO, IAN AND
SHARON HAVE NOW LEFT]

CAROL: [OF CHARLIE HANDING HER
A CUP OF TEA] Cheers. When's
Les coming back?

CHARLIE: I told him to give it
a few hours.

[NODS ACROSS AT THE VIC]

Let that party finish first.

FATBOY: [LOOKING OUT OF THE
WINDOW] There's an ambulance
outside the Vic.

CAROL: An ambulance?

FATBOY: There's a police car
too.

CAROL: What?

FATBOY: He's probably on
patrol.

(Scene 5017&18/52 Continued)

[ON CHARLIE AND CAROL AS
THEY NOW SEE DI KEEBLE
STEPPING FROM INSIDE.

THEN DOT BREAKS IN]

CAROL: Charlie?

DOT: Charlie, they know.

[AS CHARLIE AND CAROL
TURN, STARE BACK AT HER]

CAROL: What?

DOT: I phoned them when I was
in the kitchen.

[THEN EVERYONE STOPS AS
THE DOORBELL RINGS, DOT
MOVING TO ANSWER IT.

CHARLIE, FATBOY AND CAROL
LOOK AT EACH OTHER,
FLOUNDERING FOR A MOMENT,
THEN FOLLOW.

GO INTO THE HALL WHERE DOT
IS NOW LETTING IN AN
UNSURE-LOOKING KEEBLE AND
AN ATTENDING UNIFORMED
OFFICER]

KEEBLE: Mrs Branning?

DOT: Yes.

KEEBLE: You called Walford
Police Station?

(Scene 5017&18/52 Continued)

DOT: [NODS] I told the young lady who answered the phone. I killed my son.

[NODS OUTSIDE]

He's next door. Number 23.

CHARLIE: [DESPERATE] She's got this all wrong.

[EVER MORE DESPERATE]

She doesn't know what she's saying.

[THEN CHARLIE STOPS AS DOT CUTS ACROSS, FIRM]

DOT: I do Charlie.

[KEEBLE HESITATES, THEN NODS AT HER]

KEEBLE: Well you better show me then.

[ON A STARING, HELPLESS, CHARLIE, FATBOY AND CAROL AS DOT LEADS KEEBLE TO THE DOOR]

10:45:13

CUT TO:

SCENE 5017&18/53. LONDON
LOCATION [LIVE]. EXT. NIGHT.
21.23.

10:45:13

LOCATION

[PHIL CHECKS HIS MOBILE
ONCE MORE, CHECKS HIS
WATCH AGAIN, THEN PACKS
THEM AWAY, GETTING READY
TO LEAVE -

- THEN PHIL LOOKS UP AS
CAB ARRIVES. KATHY
EMERGES]

KATHY: Hello, Phil.

[ON PHIL, STARING AT
KATHY - PLAY MAKE-UP]

10:45:54

CUT TO:

SCENE 5017&18/54. VIC
DOWNSTAIRS. INT. NIGHT.
21.24.

10:45:54

STAGE 1

10:45
:54

The
_Limi-
t-
-Say
_Yea-
h.

[BEN, STILL WAITING FOR
IAN AND JANE IN THE BAR,
STILLS FOR A MOMENT, SOME
PRIMEVAL ASSOCIATION
SOUNDING SOMEWHERE. HE
LOWERS HIS GLASS.

JAY REGISTERS THE SUDDEN
DISTRACTION, LOOKS AT HIM]

JAY: What?

[BEN HESITATES, THEN
SHRUGS, NOTHING]

10:46:12

CUT TO:

10:46
:12

SCENE 5017&18/55. PLAYGROUND.

EXT. NIGHT. 21.25.

10:46:12

LOT

[IAN, NOW ALONE IN THE
PLAYGROUND, TENSES
SLIGHTLY AS SOME
ASSOCIATION REGISTERS
INSIDE FOR HIM.

BUT IAN CAN'T KNOW AS YET
WHAT'S CAUSED THAT AND IAN
JUST LOOKS INTO THE MIDDLE
DISTANCE AGAIN, MIND
WORKING OVERTIME ONCE
AGAIN]

10:46:29

CUT TO:

SCENE 5017&18/56. VIC. EXT.
NIGHT. 21.26.

10:46:29

10:46
:29

LOT

The
_Limi-
t-
-Say
_Yea-
h

[KIM IS NOW BEING LOADED INTO THE AMBULANCE, DENISE WITH HER AS IS SONIA AND TINA, PATRICK, MICK, LEE AND LINDA]

LINDA: [TO DENISE] Anything we can do, you just let us know alright?

[DENISE NODS, GRATEFUL. GO TO SONIA AND KIM]

SONIA: [REASSURING] It's just routine Kim-

KIM: [PANICKING] You promise?

TINA: [REASSURING TOO] Yeah, they just need to get the baby checked out that's all.

KIM: [PANICKING] And that's it yeah? She's going to be fine?

PATRICK: Of course she is.

[BEHIND HIM, SONIA, TINA AND DENISE LOOK AT EACH OTHER, CAN'T QUITE HIDE THEIR JOINT CONCERN]

DENISE: I'm gonna come with you.

(Scene 5017&18/56 Continued)

PATRICK: Good idea -

[BUT THEN PATRICK STOPS,
DENISE STARES AS KIM CUTS
ACROSS, VEHEMENT]

KIM: No, I don't want you
anywhere near us.

DENISE: What?

KIM: You've already told me
what you think of her. Far as
you're concerned she's just a
stupid mistake.

DENISE: Oh Kim!

KIM: I bet you're loving this
innit? Silly cow can't even
give birth when she's supposed
to.

DENISE: Kim, I didn't mean any
of the things that I said in
there -

[KIM SHAKES HER HEAD, EVER
MORE VEHEMENT]

KIM: Maybe I wouldn't have, if
you hadn't upset me.

[DENISE STARES AT HER,
LOST AS KIM REALLY FLIES
AT HER]

(Scene 5017&18/56 Continued)

KIM: I don't want you anywhere
near me or my baby. Do you
understand? [SA PARAMEDIC SAYS,
'WE NEED TO GO'] You stay away.

[A REELING DENISE WATCHES
AS THE AMBULANCE DOORS
CLOSE BEHIND KIM]

10:47:23

CUT TO:

10:47
:23

SCENE 5017&18/57. DOT'S HOUSE.

INT. NIGHT. 21.27.

10:47:23

STUDIO A

[CHARLIE, FATBOY AND
CAROL, ALL WAITING INSIDE,
LOOK UP AS DOT AND KEEBLE
COME BACK INSIDE.]

KEEBLE NODS AT THE OFFICER
WITH HER, THERE IS A BODY
IN THERE, THEN KEEBLE
TURNS TO DOT]

KEEBLE: [BEAT] I'll need to
take you down to the station,
Mrs Branning.

[DOT NODS BACK, THE MOST
COMPOSED PERSON IN THAT
ROOM RIGHT NOW]

DOT: Yes, I understand.

[ON A ROCKED CHARLIE
STARING AT HIS BELOVED
GRANDMA]

10:47:57

CUT TO:

SCENE 5017&18/58. PHIL'S HOUSE.
INT. NIGHT. 21.28.

STUDIO C

10:47:57

[SHARON COMES HOME, CALLS]

SHARON: Phil? Phil?

[ON SHARON, HEART SINKING
AS THERE'S NO REPLY]

10:48:23

CUT TO:

SCENE 5017&18/59. LONDON
LOCATION [LIVE]. EXT. NIGHT.
21.29.

10:48:23

LOCATION

[A PRESSURED, TENSE PHIL
AND KATHY]

KATHY: I want to come home.

PHIL: No. No you can't. I ain't
having it. Ben, Ian, they don't
need it. And mum and Billy -
they're right.

KATHY: Please, Phil -

[THEN THE WOMAN STOPS AS
HER PHONE RINGS, THE NAME
ON THE DISPLAY MAKES HER
INSTANTLY LOOK SCARED]

I've got to go.

[THEN SHE LOOKS BACK AT
PHIL, REPEATS HER PLEA.]

Please, Phil. Please -

[ON A MASSIVELY TROUBLED
PHIL AS THE WOMAN HEADS,
QUICKLY, AWAY.]

10:48:55

CUT TO:

SCENE 5017&18/60. VIC HALLWAY.

INT. NIGHT. 21.30.

10:48
:55

10:48:55

STAGE 1

MIC-
HAE-
L
JAC-
KSO-
N
Beat
It

[BEN POURING HIMSELF
ANOTHER DRINK]

JAY: Alright, ain't gonna run
away is it?

[NANCY COMES INTO THE HALL
TO FETCH SOME
BOTTLES/CRATES, PAUSING AS
SHE NOW SEES THE BARREL
STORE DOOR STILL PARTLY
OPEN.

NANCY LOOKS AT IT, PUZZLED
- AND THEN, LIKE LEE
BEFORE HER, NANCY SMELLS
SOMETHING NOW TOO.

NANCY LOOKS TOWARDS THE
BARREL STORE]

10:49:13

CUT TO:

SCENE 5017&18/61. SQUARE
[LIVE]. EXT. NIGHT. 21.31.

10:49:13

LOT

[A SHELL-SHOCKED DENISE,
REELING FROM THE KIM
ENCOUNTER, STUMBLES ACROSS
THE SQUARE, HEADING FOR
HOME.

BUT THEN DENISE STOPS AS A
FIGURE APPEARS IN FRONT OF
HER OUT OF THE SHADOWS.

ON DENISE STARING AT PETER
WHO STARES BACK AT HER]

PETER: It was you, wasn't it?

DENISE: What?

[THEN DENISE WINCES AS
PETER YELLS AT HER]

PETER: Say it.

DENISE: Peter - ?

PETER: Just say it you bitch.
Just tell me what you did -

[BUT THEN DENISE STOPS,
PETER TURNS AS IAN,
SUDDENLY APPEARING BEHIND
HIM, CUTS ACROSS]

(Scene 5017&18/61 Continued)

IAN: Peter! You've got it wrong.

PETER: What?

IAN: It's not Denise.

[PETER STARES BACK AT HIM,
IAN HOLDING HIS STARE]

DENISE: What's happening?

[BUT THEN DENISE STOPS AS
PETER, CAN'T HANDLE THIS -
FOR WHATEVER REASON -
TURNS, HEADS AWAY.

DENISE LOOKS BACK AT IAN,
BUT IAN DOESN'T ANSWER
EITHER, JUST LOOKS AFTER
PETER FOR A MOMENT, THEN
TURNS, HEADS FOR THE VIC]

10:49:58

CUT TO:

SCENE 5017&18/62. VIC - BARREL
STORE. INT. NIGHT. 21.32.

10:49:58

LOT

[NANCY COMES INTO THE SEEMINGLY EMPTY BARREL STORE.

[NANCY PAUSES, SNIFFS THE AIR AGAIN, EVEN MORE PUZZLED.

THEN NANCY'S GRABBED FROM BEHIND, A STRONG MALE HAND CLAMPING DOWN OVER HER MOUTH.

PULL BACK TO DEAN, BEHIND, RELAXING, HAS GOT HER UNDER HIS CONTROL]

10:50:06

CUT TO:

SCENE 5017&18/63. VIC
DOWNSTAIRS. INT. NIGHT.
21.33.

10:50:06

STAGE 1

[IAN COMES INTO THE VIC,
MUSIC PLAYING AGAIN - AND
EVERYONE WHO APPROACHED
PETER EARLIER APPROACHES
IAN NOW TOO - JAY - BILLY
- BEN - WHITNEY -
CHRISTIAN - LINDA - LEE -
PAM ETC ETC]

ALFIE: Bealey! You been
sitting in the rain have you?

LINDA: At last.

LEE: Didn't think you were
coming back.

CHRISTIAN: Where's Jane?

BILLY: [KIM IN MIND] You just
missed one hell of a floorshow.

[BUT BEN IS EYEING HIM,
REGISTERS HIS DISTRACTION]

BEN: [WHAT IS IT?] Ian?

[BUT IAN JUST TURNS TO THE
REST OF THE GUESTS, PUTS
HIS HANDS UP, APPEALING
FOR QUIET, THE WHOLE PUB
TURNING TO HIM]

(Scene 5017&18/63 Continued)

IAN: [BEAT] There's been a problem with Dot.

[AS EVERYONE LOOKS AT HIM, CONCERNED]

It's alright, it's nothing serious - but considering her age you know -

[IAN NODS AT THE GUESTS BEFORE HIM]

Linda please, keep the champagne flowing. Everyone enjoy the rest of your evening.

[THEN IAN NODS AT CHRISTIAN]

I'll call you later.

BILLY: Keep us posted yeah? Blimey.

LINDA: Bless her.

[CHRISTIAN NODS, EVERYONE ELSE LOOKING AT EACH OTHER, ALL A LITTLE PUZZLED BY THAT AS IAN TURNS, HEADS FOR THE DOOR]

10:50:46

CUT TO:

SCENE 5017&18/63A. VIC - BARREL
STORE. INT. STUDIO. NIGHT.
21.34.

10:50:46

STAGE 1

[NANCY, STILL MOTIONLESS,
TALKS URGENTLY THROUGH
DEAN'S HAND]

DEAN: It's okay, just relax,
relax alright...

NANCY: No no no - Dean, don't
do this.

10:50:53

CUT TO:

SCENE 5017&18/64. VIC HALLWAY.
INT. NIGHT. 21.34.

10:50:53

STAGE 1

NANCY: [OOV] Dad, dad!!

[MICK, COMING DOWNSTAIRS,
PAUSES AS HE HEARS NANCY'S
MUFFLED SHOUT FROM INSIDE
THE BARREL STORE.

MICK DASHES TOWARDS THE
DOOR]

10:51:02

CUT TO:

SCENE 5017&18/65. VIC - BARREL STORE. INT. NIGHT. 21.35.

10:51:02

LOT

[INSIDE, DEAN STILL HAS HIS HAND OVER NANCY'S MOUTH]

MICK: What are you doing?

10:51:08

DEAN: Stay back.

10:51:08

[MICK STOPS, NANCY EYES HIM DESPERATELY AS A GASPING DEAN TAKES OUT HIS LIGHTER. AS HE DOES SO HE TAKES HIS HAND FROM NANCY'S MOUTH, BUT STILL HOLDS HER FIRMLY BACK]

The
_Col-
ourfie-
ld-
-Thin-
king
Of
_You

NANCY: Dean, you know there's a pub full of people through there...

DEAN: Yeah well you've got an alarm haven't you? They'll get plenty of warning.

[AS MICK JUST EYES HIM]

It's your pub I want, not your punters, I'm not a madman.

[HOTLY]

(Scene 5017&18/65 Continued)

DEAN: And I'm not what your slapper of a wife called me either.

[MICK, INSTINCTIVE, MAKES TO REACT]

NANCY: Dean, don't be stupid.

DEAN: You can go if you want Nance, let me and your dad sort this out, I've got no argument with you.

MICK: Nance is right, you ain't got a clue what you're doing.

DEAN: Nance was right from the off. You see Nance knew there was something going on between me and Linda.

[ON MICK, BATTLING AGAIN NOT TO REACT, NANCY CONTINUES TO EYE HER DAD, WILLING HIM NOT TO DO ANYTHING HASTY]

[CRACKING] You know, I had a life before her. I had a family, a home and she took it all away from me. She took it all.

[DEAN HOLDS OUT HIS UNLIT LIGHTER, NEXT TO THE PETROL, EYES THE WATCHING MICK.

CLOSE ON MICK, REACHING BEHIND FOR THE FIRE EXTINGUISHER]

(Scene 5017&18/65 Continued)

DEAN: I'm not a rapist.

MICK: No, just an arsonist,

DEAN: Anything I'm doing
you've made me do.

MICK: Just like Linda. When
she led you on. Wasn't your
fault neither was it?

[MICK NOW HAS THE FIRE
EXTINGUISHER BEHIND HIS
BACK, AND NANCY SEES IT]

DEAN: No. It wasn't.

MICK: Nothing ever is.

[DEAN HOLDS UP THE UNLIT
LIGHTER]

DEAN: You look scared Mick.

MICK: No, you're the one who's
scared.

DEAN: [FLARES] No, I'm not
scared of anyone. Now you just
remember - I did you a favour
by sleeping with her. I opened
your eyes.

NANCY: Dean. You know your
mum's through there don't you?

(Scene 5017&18/65 Continued)

MICK: You shut your mouth.

[MICK USES THE FIRE
EXTIGNUISHER TO KNOCK THE
LIGHTER OUT OF DEAN'S
HAND, BEFORE SHOVING HIM
TO THE GROUND. THEN DEAN
STOPS, CHOKING, AS MICK,
CAN'T HOLD BACK ANYMORE,
RAMS HIS FOOT DOWN, HARD,
ON DEAN'S THROAT.

ACROSS THE BARREL STORE
NANCY SEES WHAT'S
HAPPENING.

BUT MICK, ALL THE ANGER,
ALL THE FRUSTRATION OF THE
LAST FEW MONTHS COMING OUT
NOW, KEEPS PRESSING DOWN
WITH HIS FOOT ON DEAN'S
WINDPIPE, HARDER ALL THE
TIME]

NANCY: Dad what are you doing
- ?

[NANCY TUGS AT MICK,
TRYING TO GET HIM OFF, BUT
HE DOESN'T EVEN SEEM TO
REALISE SHE'S THERE, MICK
JUST KEEPS PRESSING DOWN -
HARDER AND HARDER]

Dad he's not breathing - ! Dad!

[STILL NO RESPONSE - AND
DEAN'S MOVEMENTS ARE
STILLING NOW.

NANCY TURNS, GRABS A CRATE
FROM BEHIND, SMASHES MICK
ACROSS THE SHOULDER WITH
IT, MICK CRASHING TO THE
FLOOR]

(Scene 5017&18/65 Continued)

[ON DEAN, APPARENTLY DEAD
ON THE FLOOR]

10:52:58

CUT TO:

10:51
:58

SCENE 5017&18/66. BEALES'
[LIVE]. INT. NIGHT. 21.36.

10:52:58

STUDIO A

[THE LANDLINE RINGS IN THE
BEALES.]

QUICK CUT TO JANE IN THE
KITCHEN, PETER COMES
DOWNSTAIRS, CINDY IN THE
SITTING ROOM, AS THEY ALL
HEAR IT - BUT WHO'S GOING
TO ANSWER?]

10:53:26

CUT TO:

SCENE 5017&18/67. CAFE. INT.
NIGHT. 21.37.

10:53:26

STAGE 1

[IAN IS ON HIS MOBILE. HE
WAITS A MOMENT, THEN AS
HIS CALL IS ANSWERED;]

IAN: [INTO PHONE] It's me.

[LISTENS. THEN -]

I know.

[IAN LEANS CLOSER INTO HIS
PHONE]

[INTO PHONE] I know you killed
Lucy.

[BEAT]

Get everyone out of the house.
I'm coming home.

[AND IAN CUTS THE CALL]

10:54:14

CUT TO:

SCENE 5017&18/68. SQUARE
[LIVE]. EXT. NIGHT. 21.38.

10:54
:14

10:54:14

LOT

The
_Col-
ourfie-
ld-
-Thin-
king
_Of
_You
DAM-
P
VER-
SION

[ACROSS THE OTHER SIDE OF THE SQUARE, CHARLIE, FATBOY AND CAROL STAND ON THE DOORSTEP, DOT NOW IN THE POLICE CAR, KEEBLE REMAINING BEHIND TO SECURE THE CRIME SCENE.

A CONCERNED MARTIN, HEADING BACK TO THE VIC FOR THE RECEPTION, JOINS THEM]

MARTIN: Charlie? What's happened?

[CHARLIE DOESN'T REPLY, CAN'T, JUST LOOKS AT THE POLICE CAR.

GO TO DOT, INSIDE, LOOKING OUT AT NUMBER 23]

DOT: [SOFT] Goodbye, Nick.

[THEN THE CAR PULLS AWAY, DOT LOOKING OUT AT THE PASSING LANDMARKS AS THEY MOVE ROUND THE SQUARE - PHIL'S HOUSE - PATRICK'S - IAN'S HOUSE - BRIDGE STREET AND THE LAUNDERETTE - THE VIC - THE SURGERY - ETHEL'S OLD FLAT]

[DOT LOOKS BACK AT THE

(Scene 5017&18/68 Continued)

SQUARE AS THEY PULL PAST
THE CAR LOT, CHARLIE,
FATBOY, CAROL, MARTIN AND
KEEBLE WATCHING HER FROM
NUMBER 25, DOT TAKING IN
THE SQUARE PERHAPS FOR THE
VERY LAST TIME; THEN THE
CAR TURNS THE CORNER AND
DOT IS LOST]

10:54:58

CUT TO:

10:54
:58

SCENE 5017&18/69. BEALES'
[LIVE]. INT. NIGHT. 21.40.

10:54:58

STUDIO A

[IAN COMES INTO THE EMPTY
SITTING ROOM FROM THE REAR
DOOR.

IAN LOOKS AT THE FAMILY
PHOTOS FOR A MOMENT,
FOCUSING ON LUCY.

THEN IAN TENSES AS HE
HEARS SOMEONE COMING
DOWNSTAIRS, AND IAN TURNS.

CLOSE ON THE BOTTOM OF THE
STAIRS FOR A MOMENT, THE
DESCENDING FOOTSTEPS
APPROACHING.

BACK TO IAN AS HE LOOKS AT
THE - UNSEEN - PRESENCE,
NOW IN THE SITTING ROOM,
FOR A MOMENT, THEN;]

IAN: [BEAT] Tell me exactly
what happened that night.

[ON JANE - ABOUT TO FACE
HER HORRIFYING DESTINY]

10:55:36

FADE OUT