

EASTENDERS

EPISODE FIVE THOUSAND AND
NINETEEN

BY

JESSE O'MAHONEY

SCENE 5019/1. BRIDGE STREET.

EXT. NIGHT. 20.00.

10:00:24

LOT

[FADE UP TIGHT ON LUCY'S
FACE. HER EYES ARE CLOSED
AND SHE IS PERFECTLY
STILL; PALE AS ALABASTER,
LIFELESS.

'DIAMONDS' BY RHIANNA,
MUFFLED AND DISTANT...

WE SEE A MONTAGE OF LUCY'S
LAST DAY FLASH THROUGH THE
FACES OF LEE, WHITNEY,
MAX, LAUREN, PETER AND
IAN.

LUCY'S EYES SPRING OPEN
AND BREATH FILLS HER
LUNGS. SPARKS FROM A
PASSING TRAIN FIZZ AND
BOUNCE OFF OVERHEAD
CABLES, ILLUMINATING HER
FACE. SHE IS ALIVE AGAIN.

LUCY TEXTS PETER: 'CAN YOU
GET ME TWO GRAMMES PLS X'
SHE LOOKS TO HER HOUSE.
BEAT. SHE DOESN'T PRESS
SEND, INSTEAD PRESSES ON
TO WALFORD FLATS.

A FIGURE APPEARS FROM THE
ALLEYWAY]

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(Scene 5019/1 Continued)

[THE CAMERA ASCENDS; LEE
WATCHING LUCY, A PRONE
GIRL HEADING OFF INTO THE
NIGHT]

10:01:48

CUT TO:

10:01
:48

SCENE 5019/2. BEALE'S PLAICE.
INT. NIGHT. 20.03.

10:01:48

STAGE 1

[TIGHT ON DEAD FISH
SLAPPED DOWN ON THE
COUNTER: ROUND, VOID EYES
STARE UP AT US.

RADIO ONE PLAYS OVER...]

RADIO DJ: [VO] Good Friday has
been quite pleasant so far but
it's going to be a cold night,
so wrap up warm...

[...AS BILLY WRAPS THE
FISH IN PAPER AND STUFFS
THEM IN A SPORTS BAG. GO
WITH HIM TO THE STOREROOM
FOR MORE.

ALOE BLACC'S 'THE MAN'
COMES ON AS BILLY GRABS
MORE FISH. HE RETURNS TO
FIND LUCY STARING AT HIS
BAG]

LUCY: [SUSPICION CONFIRMED] It
was you.

[ON BILLY, CAUGHT OUT]

10:02:08

CUT TO:

10:01
:48

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SCENE 5019/3. MASOODS'. INT.
NIGHT. 20.08.

10:02:08

STUDIO B

[JANE SITS IN AN ARMCHAIR.
THE TELEVISION FLICKERING
AGAINST HER FACE.]

MASOOD ENTERS WITH A POT
OF CURRY AS JANE'S PHONE,
LYING ON THE TABLE, RINGS;
IAN'S NAME FLASHING UP]

MASOOD: [CHECKS THE PHONE]
[RESIGNED] Yeah. There goes
dinner.

[JANE RISES, CANCELS THE
CALL, WEARILY]

10:02:35

CUT TO:

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10:02
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SCENE 5019/4. BEALES'. INT.
NIGHT. 20.09.

10:02:35

STAGE 1

[IAN EYES HIS PHONE AS IT
GOES TO VOICEMAIL. HE
HANGS UP. HAUNTED BY HIS
FIGHT WITH LUCY, HIS EYES
ARE PINK WITH TEARS OF
PANIC. HE GOES TO THE
STAIRS, CALLS UP...]

IAN: Cindy! I'm just nipping
out to the restaurant.

[FROM IAN WE GO TO...]

10:02:41

CUT TO:

SCENE 5019/5. BEALES'. INT.
NIGHT. 20.09 T/C.

10:02:41

ELSTREE STUDIOS

[...CINDY, PREGNANT, TEXTS
ON HER BED WITH BOBBY
[WRAPPED IN A BLANKET] WHO
PLAYS A HAND HELD GAME]

IAN: [OOV] Keep an eye on
Bobby for us will you?

CINDY: [CALLS OUT] [PUT UPON]
Okay! [TO BOBBY] So no trouble,
you.

[BOBBY MAKES A FACE, GOES
BACK TO HIS GAME]

10:02:49

CUT TO:

10:02
:41

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man
Game

10:02
:49

SCENE 5019/6. TURPIN ROAD. EXT.
NIGHT. 20.12.

10:02:49

LOT

[LOOKING FOR LUCY, LEE
WALKS TOWARDS GEORGE
STREET. HE PASSES THE
CHIPPY, EERILY DESERTED,
LIGHTS ON; A MARIE
CELESTE. HE CONTINUES ON]

10:03:00

CUT TO:

10:02
:49

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SCENE 5019/7. BEALE'S PLAICE.
INT. NIGHT. 20.13.

10:03:00

LOT

[LUCY STANDS IN THE STORE ROOM, GOING THROUGH STOCK LISTS; BILLY BESIDE HER, BEGGING FOR CLEMENCY]

LUCY: I knew stock was going missing.

BILLY: I ain't been doing it for long! It was just for over Easter, you know. Kids and that.

LUCY: [CALM] What, does my dad not pay you?

BILLY: Yeah, yeah but he don't give me the hours. Look, I'll put it all back... I swear Lucy.

[TORN, LUCY HEADS THROUGH TO THE FRONT. BILLY FOLLOWS]

10:03:19

CUT TO:

SCENE 5019/8. TURPIN ROAD. EXT.
NIGHT. 20.14 T/C.

10:03:19

LOT

10:03
:19

JAM
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[LEE STANDS AT THE END OF
TURPIN ROAD, LOOKS DOWN
GEORGE STREET. ABOUT TO
CALL LUCY, HE HEARS
VOICES. HE TURNS AS SHE
EXITS THE CHIPPY, BILLY IN
TOW]

LUCY: [SYMPATHETICALLY] I'm
sorry. I'm going to have to
tell my Dad.

BILLY: [DESPERATE] [GRABS HER
ARM] It was just fish!
[SOFTENS] Come on, Lucy... I
thought we...

LUCY: You thought what? [SEES
HIS PUPPY DOG EYES] [HORRIFIED]
No! Get off me. Get... [PULLS
FREE] off!

[BILLY TURNS BACK INSIDE,
KICKING THE DOOR AS HE
GOES. LUCY HURRIES TOWARDS
LEE...]

LEE: [AS SHE PASSES] What was
all that about!?

[LUCY CARRIES ON, UPSET.
LEE LOOKS BACK TO THE
CHIPPY...]

10:03:45

CUT TO:

SCENE 5019/9. GEORGE STREET/BUS
INT/. EXT. NIGHT. 20.15 T/C.

10:03:45

LOT

[JAY QUEUES WITH OTHERS AT THE BUS STOP IN THAT BEANIE, JIGS UP AND DOWN IN THE COLD. SEEING LEE AND LUCY COMING, HE TURNS AWAY, NOT WANTING TO BE SEEN. GO TO LEE STOPPING LUCY UNDER THE BRIDGE]

LEE: Do you want me to have a word?

LUCY: No! He's just... struggling a bit. Leave him okay. I mean it.

LEE: Okay. You coming to Roxy's party?

LUCY: I've got to go to the flats. I've got work to finish off. And I need to sort things out with my dad. [OF HIS PUPPY DOG EYES] So don't try and persuade me.

LEE: Why? Cos you know I can? [OFF HER INDECISION] Come on...This way's bad, that way's good.

[LUCY'S ALMOST PERSUADED BY THAT CHEEKY GRIN BUT THEN A BUS ARRIVES AT THE STOP...]

(Scene 5019/9 Continued)

LUCY: I'll come later.

LEE: Make sure you do. I don't want last night to be a one off.

[HE KISSES HER. SHE SMILES AT LAST, THEN HURRIES ON TO THE BUS, MAKING IT ABOARD AHEAD OF ANOTHER PASSENGER AS THE DOORS SIGH THEMSELVES SHUT]

10:04:44

CUT TO:

10:04
:44

SCENE 5019/10. SQUARE. EXT.
NIGHT. 20.24.

10:04:44

LOT

[IN ON IAN WALKING FROM
THE RESTAURANT TO THE
BEALES'.]

AS HE WALKS HE PASSES
RONNIE AND CHARLIE,
KISSING. RONNIE GETS A
TEXT...]

RONNIE: [READS THE TEXT] Oh
hold on... There's an errand
that I've got to run. Can I
meet you at the party later
please? [BEFORE HE CAN ARGUE]
I'll make it worth your while.
See you later.

CHARLIE: See ya.

[RONNIE KISSES HIM,
HURRIES OFF, CHARLIE
PASSES WHITNEY WITH LIAM]

WHITNEY: It's not fair, I
really liked Lee.

LIAM: Well look, we should go
home. Mum is making tea.

WHITNEY: Do you know what,
Lucy does this on purpose. She
has done this to me all the
time. She has lived such a
perfect life - alright fine,
her mum died but she's still
got her dad, and her brother
who is the nicest bloke in the
world, which you'd know... and
shes's rich!

10:04
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(Scene 5019/10 Continued)

WHITNEY: What more do you want? Do you know what - that's why she hates me! That is why she hates me... because she plays a victim and she knows she can't - because I've had it worse. Do you know that the joke is? She's welcome to it.

[OUT ON WHITNEY'S ANGER]

10:06:02

CUT TO:

10|06
:02

SCENE 5019/12. WALFORD COMMON.
EXT. NIGHT. 20.50.

10:06:02

LOCATION

[LUCY'S BUS PASSES PETER WHO STANDS BY A 'WALFORD COMMON' SIGN. HIS PHONE RINGS...]

PETER: [INTO PHONE] [LOOKING AROUND] Yeah I'm here. Where you at?

[GO TO A BUS STOP AS THE BUS PULLS UP. PEOPLE DISEMBARK. JAY CLIMBS OFF AFTER LUCY...]

[GO TO PETER AS A TINTED BMW PULLS UP. HE LOOKS UP AND DOWN THE STREET, CLIMBS IN]

10:07:02

CUT TO:

SCENE 5019/13. WALFORD FLAT.
INT. NIGHT. 20.52 T/C.

10:07:02

LOCATION

[LUCY HEADS DOWN A
CORRIDOR OF FLATS. A KEY
IN THE LOCK. LUCY ENTERS,
FLICKS ON THE LIGHTS, GOES
TO THE WINDOW. A KNOCK AT
THE DOOR]

LUCY: It's open! [STRUGGLING
WITH THE WINDOW LOCK] [THE DOOR
OPENING OVER HER SHOULDER]
Sorry, I'm just trying to get
some air in...

[SILENCE. SHE TURNS...]

You're lucky, I don't usually
work this late... [TURNS] Oh.

[ANGLE ON BEN STANDING IN
THE DOORWAY, ANGER IN HIS
EYES]

BEN: Yeah. Oh. Where were you
today Luce?

LUCY: Look, I've got a client
coming, You should go. [OFF HIS
LOOK] I couldn't make it.
Family stuff.

BEN: Family stuff's why we're
doing it!

LUCY: How did you know I was
here?

(Scene 5019/13 Continued)

JAY: [STEPS IN, APOLOGETIC]
Sorry.

LUCY: I knew I saw you on the
bus!

BEN: We should be on a plane
to Miami.

LUCY: I just need time to
think.

BEN: [ANGRY] Don't you dare
give me the brush off! You made
a promise!

[BEN ADVANCES. LUCY
SHRINKS BACK. THE BUZZER
SOUNDS]

JAY: Ben...

LUCY: [RELIEF] That's my
client.

BEN: Yeah well, you're busy.
Come here Luce...

[NO ONE MOVES. THE BUZZER
AGAIN. LUCY RACES TO IT,
EYEING BEN, NOT THE
DISPLAY]

LUCY: [BUZZING THEM UP] Come
up!

BEN: You idiot! Get rid.

(Scene 5019/13 Continued)

[HEARING FOOTSTEPS
APPROACH, JAY PULLS HIM
INTO THE NEXT ROOM TO
HIDE. A KNOCK...]

JAY: Get down there - move.

LUCY: [RELIEVED] Come in! [AS
THE DOOR OPENS, CONFUSED]
Mister Jones?

JAKE: You're not Lauren.

[ANGLE ON A DRUNK JAKE
WITH A BEER SWAYING IN THE
DOORWAY]

10:08:54

CUT TO:

SCENE 5019/14. BEALES'. INT.
NIGHT. 20.58.

10:08:54

STAGE 1

[DENISE ENTERS THROUGH THE FRONT DOOR. CINDY AND BOBBY ARE CURLED UP ON THE SOFA, WATCHING DOCTOR WHO: 'THE ALMOST PEOPLE'. DENISE ENTERS]

DENISE: Oh hiya.

[GO TO IAN IN THE KITCHEN, GRABBING HIS CAR KEYS]

[OOV] Oh Libby sends her love by the way. She's got her own office in Oxford now, got her name on the door and everything. Is your dad in?

BOBBY: [OOV] [MOODY] No. He had a fight with Lucy. Again.

CINDY: [OOV] I think he's at the restaurant.

[IAN SNEAKS OUT OF THE BACK DOOR, NARROWLY MISSING DENISE WHO MAKES HER WAY INTO THE KITCHEN, CLOCKING THE BOTTLE OF WINE ON THE SIDE]

10:09:50

CUT TO:

10:08
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SCENE 5019/15. LONDON STREET.
EXT. NIGHT. 21.00.

10:09:50

LOCATION

[IAN'S CAR CRAWLS ALONG A STREET, DESERTED SAVE FOR TWO WOMEN, SHIVERING IN SHORT SKIRTS. AS HE PASSES...]

RAINIE: He's mine. [TO IAN]
Looking for business, darling?

[IAN STOPS. GOES TO WIND DOWN HIS WINDOW. BUT THE WOMAN CLIMBS IN, SMILES WASPISHLY IN RECOGNITION...]

Ian Beale!

IAN: [HORRIFIED] Rainie.

[OUT ON IAN'S HORROR]

10:10:22

CUT TO:

SCENE 5019/16. WALFORD FLAT.
INT. NIGHT. 21.05.

10:10:22

LOCATION

[LUCY TALKING TO A DRUNK
JAKE...]

LUCY: What and you thought
getting hammered and tricking
her into meeting you would win
her round?

[BEN AND JAY WATCH FROM AN
ADJOINING ROOM]

JAKE: I just love her so much.
Too much.

BEN: [MOUTHS] Get. Rid.

LUCY: [SPIES A WAY OUT]
Well... least you can do is get
me a cab home...

[BEN ITCHES TO STOP THEM
BUT JAY HOLDS HIM STILL]

Come on. Before you throw up on
the furniture.

[LUCY HELPS JAKE UP. OUT
ON BEN, ANGRY AT HER
ESCAPE]

10:11:00

CUT TO:

SCENE 5019/17. MAX'S HOUSE.

INT. NIGHT. 21.06.

10:11:00

10:11
:00

STUDIO C

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[MAX STANDS AT THE DOOR,
PULLING HIS COAT ON, TRAMP
AT HIS FEET, A COLLAR IN
HIS MOUTH. ABI DOWNS THE
STAIRS]

MAX: Alright Abs. Just taking
the dog for a walk.

ABI: Going for a cigarette you
mean.

MAX: Yeah well it takes two to
give him a proper run out don't
it.

ABI: [AS MAX EXITS] [OF TRAMP]
Yeah well he better not stink
of smoke...

MAX: [AMUSED] You're a bit
over protective ain't you?

ABI: Well no, I love that dog.

MAX: See you later.

ABI: See ya.

[MAX EXITS. ABI'S SMILE
DROPS. SHE GOES TO GET HER
COAT DOWN AS WE...]

(Scene 5019/17 Continued)

10:11:18

CUT TO:



SCENE 5019/18. MASOODS'. INT.
NIGHT. 21.12.

10:11:18

STUDIO B

[MASOOD AND JANE SIT AT
THE TABLE. JANE'S CURRY
UNTOUCHED]

MASOOD: Do you think he's
sitting at home worrying about
you?

JANE: Not particularly, his
daughter's got a drug problem.

MASOOD: [BEAT] Jane... you're
one of the kindest people I've
ever met. I know that and Ian
knows that. The only difference
between me and him is that he
uses your kindness to control
you.

[AS MASOOD RISES...]

JANE: You're wrong. Ian's a
good man.

[OUT ON JANE, FIRM]

10:11:59

CUT TO:

10:11
:59

SCENE 5019/19. IAN'S CAR INT/.
EXT. NIGHT. 21.15.

10:11:59

O/S LOCATION

[IAN DOES UP HIS SHIRT,
TURNED FROM RAINIE IN
SHAME AS SHE ANGLES THE
REARVIEW MIRROR TO FACE
HER...]

IAN: Careful. You'll snap it
off.

RAINIE: [SAUCY] If I had a
tenner for every time I heard
that.

[IAN GRIMACES AT HER
LEWDNESS AS SHE CHECKS HER
MAKE UP]

You men. So empty. You never
learn.

IAN: [LEANS ACROSS, OPENS HER
DOOR] You've got your money.

RAINIE: [CLIMBING OUT] Yeah.
And you've got a family to get
back to.

[SICKENED BY HIS ACT, IAN
SPEEDS AWAY]

10:13:02

CUT TO:

SCENE 5019/20. CAB/GEORGE
STREET INT/. EXT. NIGHT.
21.23.

10:13:02

10:13
:02

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[LUCY WATCHES THE CABBIE
HAUL JAKE OUT OF THE TAXI]

LUCY: Help me get him in the
flat?

[ON CUE, JAKE VOMITS]

CABBIE: I done with this.

LUCY: I just gae you twenty
quid! Oh well you're a great
advert for unlicenced cabs!

[THE CABBIE CLIMBS BACK
INTO HIS CAR, GUNS HIS
ENGINE...]

JAKE CLIMBS TO HIS FEET AS
THE CABBIE DRIVES PAST
MAX, NOTING HIM AS HE
GOES]

MAX: Beautiful, that's a Kodak
moment that is.

[LUCY LOOKS UP TO SEE MAX,
TRAMP AT HIS FEET]

LUCY: Help me get him in Max.

(Scene 5019/20 Continued)

MAX: Right, what else do you
want me to do? Come upstairs,
light some candles for you?
[BEAT] It's alright, come
here...

[ANGLE ON ABI UNDER THE
BRIDGE, WATCHING MAX WATCH
LUCY STRUGGLE WITH JAKE]

10:13:41

CUT TO:

10:13
:41

SCENE 5019/21. BILLY'S FLAT.
INT. NIGHT. 21.25.

10:13:41

ELSTREE STUDIOS

[BILLY GOES TO THE KITCHEN, REMOVES MORE STOLEN FISH FROM THE FREEZER, SHOVES THEM INTO A BIN BAG ON THE TABLE.

AN IDEA. HE GOES TO HIS ROOM. BILLY RE-EMERGES WITH THAT FOLDER. HE'S ABOUT TO SHOVE IT IN THE BIN BAG WHEN HE PAUSES, OPENS IT UP: THOSE PHOTOS OF LUCY. HE SIFTS THROUGH THEM TENDERLY. THE FRONT DOOR GOES. IN A PANIC, BILLY SHOVES THE FOLDER UNDER THE FRIDGE AS PETER ENTERS]

BILLY: [EYEING THE BIN BAG]
Hello Peter. I thought you was out with Lola tonight.

PETER: [MOROSE] Yeah I thought I'd just have a little party of my own, right here.

BILLY: Okay. I've just... I'm just sorting out some bits.

[BILLY TIES TOGETHER THE BIN BAG ON THE TABLE. PETER SITS ON THE SOFA, EYES HIS OWN ILLICIT BAG - OF COCAINE]

10:14:38

CUT TO:

SCENE 5019/22. NO. 91A. INT.
NIGHT. 21.28.

10:14
:38

10:14:38

STUDIO C

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[AS LUCY AND MAX HAUL JAKE INTO THE KITCHEN...]

MAX: I'll never know what my daughter saw in you, you know that?

LUCY: Give him a break.

[...JAKE LASHES OUT, CATCHING LUCY. SHE STUMBLES, CLUTCHING HER NOSE, HER EARRING TINKLING TO THE FLOOR.]

MAX: Oi oi oi! What's the matter with you?

[MAX THROWS JAKE ASIDE]

You alright? Get yourself a glass of water will you... Sober yourself up.

[MAX FOLLOWS LUCY TO THE TOILET]

You alright? Here...

[MAX HANDS LUCY SOME TOILET ROLL]

LUCY: Thanks.

(Scene 5019/22 Continued)

MAX: Lets have a look.

[A DROP OF BLOOD LANDS ON
MAX'S SHOE. LUCY PUTS HER
HAND ON HIS CHEST, GETS
BLOOD ON HIS SHIRT. THEIR
EYES LOCK: A CHARGED
MOMENT]

This don't have to end you
know.

LUCY: But you like them young
don't you? And I won't stay
this way forever.

[MAX HOLDS HIS HANDS UP,
EXITS THE BATHROOM AND THE
FLAT. LUCY CATCHES HER
REFLECTION: BLOODIED,
ALONE]

10:16:01

CUT TO:

SCENE 5019/23. GEORGE STREET.
EXT. NIGHT. 21.30.

10:16:01

LOT

[TRAMP SITS, TIED TO THE
RAILINGS. MAX EXITS
JAKE'S, UNTIES HIM,
DISAPPEARS DOWN TURPIN
ROAD. THEN...

BILLY EXITS HIS FLAT WITH
THE BIN BAG. HE SEES A CAR
COMING AND HURRIES OFF TO
DUMP IT AWAY FROM HIS
FLAT.

IAN PULLS HIS CAR UP. AS
HE CLIMBS OUT HE CATCHES A
WHIFF OF CHEAP PERFUME ON
HIS SHIRT. HE SNIFFS IT,
WINCES. MIND RACING, HE
DIGS OUT THE KEYS TO THE
RESTAURANT AND HEADS DOWN
TURPIN ROAD.

HE MISSES HIS DAUGHTER BY
A HEARTBEAT.

LUCY EXITS JAKE'S. GO TO
BEN AND JAY AS THEY EMERGE
FROM THE ALLEY BY THE
TOILETS]

JAY: Did they have CCTV, the
shop? [OF HIS SILENCE] Well you
did check didn't you before you
robbed the place?

BEN: It don't change does it?
Walford.

(Scene 5019/23 Continued)

JAY: [ANNOYED] So don't you want to see your old man then? You ain't even got enough for a bus fare, let alone a ticket to Miami.

BEN: [SEES LUCY] Lucy! [TO JAY] Wait here.

JAY: [CALLS AFTER] Leave her alone!

[JAY WATCHES, BEMUSED, AS BEN REACHES LUCY, ROUGHLY PUSHES HER, GRABBING HER BAG AND RACING BACK TOWARDS HIM]

LUCY: [STUNNED] What you doing?!

JAY: Ben!

BEN: It's the least you owe me!

JAY: [AS BEN FLIES PAST HIM] You're on probation man!

LUCY: So much for family!

[JAY RUNS AFTER BEN WHO THROWS HER BAG ASIDE BEFORE ROUNDING THE CORNER AND DISAPPEARING INTO THE NIGHT]

10:17
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10|17
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Not enough room for all instructions, insert a page break.

(Scene 5019/23 Continued)

[ANGLE ON THE HANDBAG. THE
CLICK CLACK OF LUCY'S
HEELS AS SHE APPROACHES.
SHE PICKS IT UP, RUMMAGES,
FINDS HER PURSE AND PHONE
GONE]

10:17:17

CUT TO:

SCENE 5019/24. TURPIN ROAD.

EXT. NIGHT. 21.38.

10:17:17

LOT

10:17
:17

[RONNIE WAITS OUTSIDE THE GYM, ON EDGE. A SHADOWY FIGURE APPROACHES FROM THE PLAYGROUND. RONNIE TENSES UNTIL A MAN STEPS UNDER A STREETLIGHT. HE IS HOLDING A BUNCH OF WHITE ROSES]

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remix)

MAN: You know I am newly returned to the singles market...

RONNIE: [UNIMPRESSED] Did you bring it?

[THE MAN TIPS THE FLOWERS TO REVEAL THAT GUN. RONNIE GOES TO TAKE IT, THE MAN HOLDS HER OFF]

MAN: This means you owe me, still.

[AS RONNIE TAKES THE GUN (NOT THE FLOWERS), HEADS INTO THE GYM]

Hey, I used to be the delinquent, not you. What happened?

RONNIE: I just... I don't feel very safe at the moment okay?

(Scene 5019/24 Continued)

[THE MAN SUDDENLY GRABS
RONNIE, KISSES HER. SHE
KISSES BACK BRIEFLY THEN
PUSHES HIM AWAY]

RONNIE: Get off me! What do
you think you're doing?

MAN: Stay out of danger, yeah?

[THE MAN MOVES OFF WITH
THE FLOWERS]

10:18:14

CUT TO:

SCENE 5019/25. PLAYGROUND. EXT.
NIGHT. 21.40 T/C.

10:18:14

LOT

[THE DARKNESS CROWDS IN. A SOLITARY SHOCK OF BLONDE APPROACHES. GO TO LUCY.

A NOISE. SHE LOOKS BEHIND HER. AS SHE TURNS BACK SHE FREEZES. ABI BARS HER PATH]

LUCY: I'm so glad to see you.

ABI: [IN] Do you have any idea what it's like... my dad being with you? [OF LUCY'S SHOCK] Can you imagine me and Ian? His hands all over me... Kissing me.

LUCY: [YUCK] Abi. I promise it's over...

ABI: [IN] No way are you going to be my new stepmum.

[ABI RAISES A FLAT PALM, CRASHES IT TOWARDS LUCY'S FACE. WE CUT JUST BEFORE IMPACT...]

10:18:49

CUT TO:

SCENE 5019/26. IAN'S
RESTAURANT. INT. NIGHT.
21.44.

10:18:49

STUDIO C

[...METAL PANS CRASH TO
THE FLOOR IN THE KITCHEN,
KNOCKED OVER BY IAN AS HE
WASHES RAINIE OFF OF HIM.

BEAT. KNOCKING AT THE
OUTSIDE DOOR...]

CINDY: [OOS] Ian! Lucy still
isn't back. Bobby's worried!
Ian! Ian?

[BEAT. FOOTSTEPS WALK AWAY
OUTSIDE AS WE...]

10:19:16

CUT TO:

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SCENE 5019/27. SQUARE. EXT.
NIGHT. 21.45.

10:19:16

LOT

[JANE EXITS MASOOD'S WITH A BIN BAG, SHOVES IT IN A BIN. SHE RETURNS TO THE DOOR, PAUSES, HEARING THOSE HEELS. LUCY APPROACHES HER HOUSE FROM THE DIRECTION OF THE PARK]

JANE: Hey.

LUCY: Hi.

JANE: You spoken to your dad?
[OFF HER NOD] Please tell me he was understanding.

LUCY: He tried to be nice...

JANE: What's happened to your nose?

LUCY: Nothing. Tonight's just... out to get me. But I should go.

JANE: [AS SHE GOES] How big a problem is it? The cocaine?

LUCY: Well I'd really like some right now.

JANE: Would it help if you came in?

(Scene 5019/27 Continued)

LUCY: And then what? I'd just want to stay. I hate this house. Dad is always mad... and Denise is walking around like she bought a ticket to the wrong film...

JANE: Lucy...

LUCY: [TEARS] Am I a bad person?

JANE: No! No, I don't know what is good or bad really, but... [BEAT] You make my life better.

LUCY: [TEARS] You're so nice. [AN IDEA] You should come in with me.

JANE: To Ian's!? But Denise...

LUCY: Denise wants out, okay. Believe me. [SMILES] And you could be with Bobby!

JANE: I am just a couple of doors away.

LUCY: Our family doesn't work without you.

JANE: Lucy, it's too late. Denise loves Ian. They're getting married!

(Scene 5019/27 Continued)

LUCY: But I don't want them to. No one does. [FRAGILE] You're our mum.

10:21
:34

JANE: Oh darling. [HARD TO SAY] Those days are gone.

LUCY: No, you can't just stop being a mum.

JANE: No, I didn't mean that... [STAMMERS] I'm only two doors away... Anything that -

LUCY: [IN] I should have gone to America. I was meant to go tonight.

JANE: You can't do that.

LUCY: Why? Why don't I get to leave!? Peter did. [TEARS] Dad preferred sleeping in bus shelters. You went to Cardiff! [OFF JANE'S GUILT] I'm sorry it's just... A mother's love's supposed to be like... gravity. It's supposed to be forever. Why doesn't that apply to me?

10:22
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JANE: Come here...

LUCY: No, I should go. [BEFORE JANE CAN SPEAK] It's okay, Jane. It was never really your job, was it?

(Scene 5019/27 Continued)

[JANE WATCHES HELPLESSLY
AS LUCY HEADS HOME.]

LUCY APPROACHES THE HOUSE.
IT LOOMS OVER HER]

10:23:05

CUT TO:

SCENE 5019/28. BEALES'. INT.
NIGHT. 21.50.

10:23:05

ELSTREE STUDIOS

[DENISE SITS ON HER BED,
TALKING TO CHELSEA. HER
ENGAGEMENT RING LIES BY
THAT BOTTLE OF WINE, NOW
ONLY A QUARTER FULL.
DENISE'S VOICE IS SLURRED]

DENISE: [INTO PHONE] It was
your sister that made me see.
Don't know what I'd do without
her. No, or you Chelse.

[GO TO THE LANDING, LUCY
ENTERING HER ROOM WHEN SHE
HEARS DENISE'S VOICE. SHE
PRESSES AN EAR TO THE
DOOR]

[OOS] Anyway so, I do know
now... and I've made up my
mind. I'm going to leave him,
tomorrow.

[ANGER CLOUDS LUCY'S
FACE...]

[INTO PHONE] Yeah... yeah it
does mean we'll see loads more
of each other...

[THE DOOR FLIES OPEN, LUCY
FINALLY HAVING SNAPPED]

LUCY: Get out of this house.

(Scene 5019/28 Continued)

DENISE: [SHOCKED] Lucy! I didn't even hear you come in. [INTO PHONE] Chelsea... I'm going to call you back later alright? [HANGS UP. TO LUCY] I was having a private conversation here!

LUCY: Privacy's not an option round here, have you not noticed? You want out? Let's pack your stuff.

[LUCY GOES TO THE DRAWERS, PULLS ONE OPEN, STARTS FLINGING THINGS AT THE BED]

DENISE: Lucy. Lucy stop it!

[GO TO THE LANDING AS BOBBY APPEARS. HE EDGES TOWARDS THE LOUD VOICES BEHIND THE DOOR]

DENISE: I will handle this my own way.

[GO TO THE FIGHT]]

LUCY: You're just a money grabbing tart like all his other women.

DENISE: You including your mother in that?

[LUCY SHOVES DENISE]

Don't you push me.

(Scene 5019/28 Continued)

[LUCY SLAPS DENISE. THE
WOMEN FIGHT AND FALL TO
THE FLOOR]

DENISE: It's about time
someone put you in your place
madam.

LUCY: [OOV] Get off of me!

[DENISE ROLLS ON TOP OF
LUCY, PINS HER DOWN. OUT
ON THE LANDING, BOBBY
BACKS AWAY]

10:24:19

CUT TO:

SCENE 5019/29. MAX'S HOUSE.
INT. NIGHT. 21.54.

10:24:19

STUDIO C

[MAX, IN A VEST, BLOODIED SHIRT IN HAND, APPROACHES THE DOOR AS IT OPENS AND ABI ENTERS, HER BLOUSE TORN]

MAX: You alright? Where did you get to? [OF HER TORN BLOUSE] What's all that?

ABI: [SMILES AS SHE HEADS UP STAIRS] I just bumped into Lucy and battered her.

MAX: [ALMOST LAUGHS] What!? Why?

ABI: Because she's a little slapper, Dad.

[MAX IS DUMFOUNDED AS ABI CALMLY ASCENDS THE STAIRS. HE GOES TO THE OPEN DOOR, LOOKS OVER AT LUCY'S]

10:24:51

CUT TO:

10:24
:51

SCENE 5019/31. BILLY'S FLAT.
INT. NIGHT. 21.57.

10:24:51

ELSTREE STUDIO

[PETER POURS COCAINE ONTO THE TABLE, STARES AT IT. BEAT. THE DOOR GOES. PETER PUTS A MAGAZINE ON TOP OF THE POWDER AS BILLY ENTERS]

BILLY: Alright Pete. [COVERS] I just had to pop out. [WORRIED BY HIS SILENCE] Have you seen Lucy tonight?

PETER: [TO HIMSELF] Everyone wants a bit of the golden girl.

BILLY: [UNEASY LAUGH] No no no - I was just...

PETER: You think I wanted to be a trader? On that market? It bores me. Apples and oranges. [SHOUTS] It. Bores. Me. [QUIET] The only reason I do it is to help out Dad. But, she's the one. I waste my life. And she's the one. I hide her secrets. And she's the one.

BILLY: Has something happened?

PETER: [OVER] Everyone thinks they know her. No one knows her but me.

BILLY: Well she's your twin, ain't she?

(Scene 5019/31 Continued)

PETER: Have you any idea how exhausting that is? [FIGHTS TEARS] I can't do this anymore. She's on her own.

BILLY: I've got a couple of beers in the fridge if you fancy one?

[WORRIED, BILLY HEADS TO THE KITCHEN. PETER MOVES THE MAGAZINE, LOOKS DOWN AT THE COKE AND BLOWS IT AWAY]

10:26:21

CUT TO:

SCENE 5019/32. BEALES'. INT.
NIGHT. 22.02.

10:26:21

ELSTREE STUDIOS

[DENISE LOOKS IN THE MIRROR, EYES FILLED WITH PANIC AND SHOCK. THE ROOM IS A MESS. ORNAMENTS SCATTERED, UNDERWEAR STREWN ACROSS THE FLOOR. HER HAIR IS PULLED; CLOTHES WRENCHED.

GO TO THE LANDING AS CINDY APPEARS. IN THE BEDROOM, DENISE FREEZES, TIPTOES TO HER DOOR TO LISTEN.

GO TO CINDY, LOOKING AT LUCY'S EMPTY BED, CALLING HER. THE CALL GOES TO THAT EERILY FAMILIAR VOICEMAIL...]

LUCY: [VO] Hi this is Lucy, please leave a message.

[GO TO DENISE, LISTENING TO CINDY LEAVE HER VOICEMAIL]

CINDY: [OOS] Lucy are you coming back tonight? I know I messed up... please don't be mad. Text me.

10:27
:10

[DENISE CREEPS BACK FROM THE DOOR AND CONTINUES TO TIDY. CINDY CLIMBS INTO BED WITH BOBBY]

10:27:32

CUT TO:

SCENE 5019/33. SQUARE. EXT.
NIGHT. 22.04.

10:27:32

LOT

[THE PARTY'S GETTING LAIRY: MUSIC AND LAUGHTER AND CANS OF FLAT LAGER. RONNIE AND CHARLIE KISS BY THE DOOR]

CHARLIE: I was just asking where you'd got to.

[RONNIE SILENCES HIM WITH A KISS, HER HAND CLOSING AROUND THE GUN IN HER BAG.

LEE EXITS THE HOUSE PAST THEM, ON THE PHONE. WE SEE FATBOY OUTSIDE]

LUCY: [VO] Hi this is Lucy, please leave a message.

LEE: [INTO PHONE] Lucy it's Lee. You not coming to this party? Only I fancy another cheesecake breakfast. No I'm only messing. Anyway, I hope you sorted stuff out with your dad yeah.

[LEE RINGS OFF AS WE...]

10:28:02

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SCENE 5019/34. BEALES'. INT.
NIGHT. 22.32.

10:28:02

ELSTREE STUDIOS

[LUCY'S ROOM, IN DARKNESS.
THE DOOR OPENS. IAN'S
SILHOUETTE, FRAMED BY A
HALO OF LIGHT IN THE
DOORWAY. HE SEES BOBBY
CURLED UP, ASLEEP WITH
CINDY, HAVING SOUGHT
REFUGE AFTER THE FIGHT.

HE LOOKS TO LUCY'S EMPTY
BED. HIS SHOULDERS SAG.

GO TO THE BEDROOM. DENISE
LIES IN BED, WORRIED. AS
THE DOOR OPENS SHE
PRETENDS TO SLEEP. IAN
SITS ON THE BED, DIALS
LUCY ON HIS PHONE]

10:28
:55

LUCY: [VO] Hi this is Lucy,
please leave a message.

10:28
:55

IAN: Lucy it's me... It's dad.
I'm... I'm sorry.

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[ON DENISE, DEAD-EYED AS
HE HANGS UP. AS HE UNDOES
HIS SHIRT, ONE LAST
SNIFF...]

10:29:11

CUT TO:

SCENE 5019/35. BEALES'. EXT.
NIGHT. 22.46.

10:29:11

LOT

[THE FRONT GARDEN. LUCY'S
AGAINST THE WALL, IN
TEARS. SHE'S DISHEVELLED
FROM HER FIGHT WITH
DENISE... BUT ALIVE. SHE
SEEMS TO MAKE A DECISION,
STARTS TO HEAD AWAY FROM
THE HOUSE... BUT THEN HAS
A THOUGHT AND HEADS INSIDE
INSTEAD.]

10:29:54

CUT TO:

SCENE 5019/36. BEALES'. INT.
NIGHT. 22.48.

10:29:54

STAGE 1

[LUCY ENTERS THROUGH THE
FRONT DOOR, CLOSES IT.

SHE WALKS INTO THE LIVING
AREA, FEELS A DRAFT. COLD,
SHE CLOSES THE WINDOW. AS
SHE CLOSES THE CURTAINS,
THE CAMERA LINGERS ON HER
FROM ACROSS THE ROOM]

10:30:06

CUT TO:

SCENE 5019/37. SQUARE. EXT.
NIGHT. 23.31.

10:30:06

LOT

[PETER STANDS BEFORE IAN'S HOUSE IN JOGGING GEAR, WATCHES LUCY CLOSE THE CURTAINS HE PUTS HIS HEADPHONES IN AND RUNS TO HIS LEFT, HEADING TO VICTORIA ROAD. WE SWING RIGHT, PARTING COMPANY WITH HIM.

THE PARTY MUSIC SWELLS AS WE GET TO THE BUTCHERS'. WHITNEY ON THE DOORSTEP STARING OVER AT LUCY'S, COCOA IN HAND, LIAM JOINS HER...]

LIAM: Grandad says to come in. [LOOKS TO LUCY'S] Well you obviously still care.

WHITNEY: What about Lucy? No, she can rot in hell.

[WHITNEY HEADS IN. LIAM TOO. AS WE PASS THE PARTY, RONNIE AND CHARLIE SPILL OUT. WE TRACK THEM ALONG TO DOT'S AS THEY KISS AND FUMBLE]

RONNIE: Are you sure Dot's still asleep?

CHARLIE: Well if she isn't her faith is going to be sorely tested.

(Scene 5019/37 Continued)

[GIGGLING THEY PUSH INTO
DOT'S, ONE DOOR CLOSING AS
ANOTHER OPENS. MAX STEPS
OUT OF HIS, DOWNS THE
STAIRS AND WE PICK HIM UP
AS HE ROUNDS THE SQUARE,
PASSING THE VIC.

MAX SLOWS AS HE APPROACHES
LUCY'S. HE REACHES THE
SAME SPOT AS PETER AT THE
START OF THE SCENE, STARES
UP AT THE HOUSE]

10:31:16

CUT TO:

SCENE 5019/38. BEALES'. INT.
NIGHT. 23.36.

10:31:16

STAGE 1

[LUCY SITS AT THE LIVING ROOM TABLE, HER BACK TO US, WRITING A LETTER. BESIDE HER, HER MUSIC BOX. WE INCH TOWARDS HER, SLOWLY, SLOWLY UNTIL WE PICK OUT THE WORDS 'LUCY LOU X...']

A FLOORBOARD CREEKS. SHE JUMPS, SPINS ROUND]

LUCY: [CLUTCHES CHEST. AS IN THANKS A MILLION] It's you.

[OUT ON LUCY'S RELIEF]

10:31:38

CUT TO:

10:31
:38

SCENE 5019/39. MASOODS'. INT.
NIGHT. 23.37.

10:31:38

10:31
:38

STUDIO B

[AS JANE SITS ON THE SOFA,
SOMEONE WALKS OVER HER
GRAVE. SHE SHIVERS,
UNNERVED BY IT. SHE TURNS
SHARPLY AS MASOOD APPEARS
AT THE DOOR]

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MASOOD: You okay?

JANE: [SPOOKED] Yeah... is
there a window open?

MASOOD: No, it's freezing out.
I'm gonna turn in... Say
something.

JANE: What's the point?

[JANE'S PHONE, ON THE
TABLE, RINGS. AN OLD
SCHOOL TONE; RING RING.
MASOOD TENSES]

It's not like I can tell you
what I'm thinking. You'll get
angry -

MASOOD: You know, I just wish
your ex would stop casting a
shadow over our lives.

JANE: Do you think I would be
like this if Zainab needed your
help?

(Scene 5019/39 Continued)

MASOOD: Well that would be an inconvenience. That's the difference, you know. I wouldn't be falling over myself trying to help her.

[RING RING.]

JANE GETS UP]

JANE: I cannot live like this. Like I'm in trouble every time my phone rings. Lucy's got a problem...

MASOOD: Yeah, you're not wrong there! Coked up, crying in the street...

JANE: When? When was Lucy crying in the street?

MASOOD: [GUILTY] I saw her earlier today.

[RING RING]

JANE: And you didn't say anything?!

MASOOD: Right, now I'm the bad guy! Just perfect!

[MASOOD EXITS TO THE KITCHEN. JANE GRABS HER PHONE...]

(Scene 5019/39 Continued)

JANE: [INTO PHONE] [SHORT]
What is it?

[LISTENS]

Whoa, whoa, whoa, whoa... just
slow down. Just slow down...

[GO TO MASOOD AS HE BANGS
ABOUT IN THE KITCHEN,
NOISILY TIDYING]

MASOOD: You forget what it's
like living there. It looks
nice from the outside, doesn't
it? But once you get in that
house -

[MASOOD CONTINUES,
OBLIVIOUS AS WE PAN TO THE
EMPTY LIVING ROOM]

- [OOV] there's nothing but
lies and secrets and people
hurting each other...

[JANE'S GONE]

10:32:56

CUT TO:

10:32
:57

SCENE 5019/40. SQUARE. EXT.
NIGHT. 23.39.

10:32:56

LOT

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[THE PARTY CONTINUES.
MUSIC AND LAUGHTER
EMANATES FROM THE HOUSE -
AN EPHEMERAL CHORUS AT
ODDS WITH THE STILLNESS OF
THE SQUARE.

JANE EXITS THE MASOODS',
PASSES HER BLUE MICRA. SHE
BREAKS INTO A RUN; THROUGH
THE GATE; UP TO THE FRONT
DOOR, WHICH STANDS AJAR.

TAKE JANE AS SHE PAUSES,
THEN HEADS INSIDE AND
CLOSES THE DOOR]

10:33:18

CUT TO:

SCENE 5019/41. BEALES' [LIVE].
INT. NIGHT. 23.40 T/C.

10:33:18

STUDIO A

[A DEEP SENSE OF
FOREBODING. THE HOUSE,
STILL AND QUIET.

JANE STEPS OVER LUCY'S
BAG, ENTERS THE LIVING
AREA, FREEZES.

FLASH OF A GIRL'S HAND ON
THE FLOOR]

JANE: (A HAND TO HER MOUTH)
Lucy?

[FLASH OF A MOTIONLESS
FOOT, THE SHOE HALF KICKED
OFF]

No! No, Lucy darling...

[JANE HURRIES TO LUCY'S
SIDE, HER EYES ARE VOID OF
LIFE.

HER HEAD LIES ON BOBBY'S
BLANKET, WHICH IS
BLOODSTAINED.

JANE CHECKS HER PULSE,
FINDS ONLY COLD SKIN. SHE
DROPS LUCY'S LIMP HAND IN
SHOCK]

(Scene 5019/41 Continued)

BOBBY: [OOS] Whatever she
says...

[JANE JUMPS, LOOKS UP INTO
THE EYES OF LUCY'S KILLER]

...she started it.

[THERE ARE NO TEARS IN HIS
EYES. HIS HAND RESTS ON
THE MUSIC BOX ON THE
TABLE]

She made everyone unhappy.

[THE HORROR OF THE SCENE
SWELLS IN JANE'S MIND AS
SHE RISES, STARING INTO
THOSE EYES, THE TINKLY
SOUND OF THE MUSIC BOX
GOING ON AND ON AND ON
...]

10:34:06

FADE OUT

10:34
:06
