

EASTENDERS

EPISODE FIVE THOUSAND AND
TWENTY

BY

JAMES PAYNE

SCENE 5020/1. SQUARE. EXT.
NIGHT. 21.43.

10:00:25

LOT

[ESTABLISHING SHOT OF THE
BEALES' HOUSE AND THE
DARKENED SQUARE]

10:00:29

CUT TO:

SCENE 5020/1. BEALES'. INT.
NIGHT. 21.43.

10:00:29

STUDIO A

[DIRECT PICK UP OF 5018.]

THE LIVING ROOM OF THE
BEALES', 20TH FEBRUARY
2015.

LIVE.

JANE MOVES TO THE TABLE.

IAN LOOKS AT HER, EYES
RIVETED ON HIS WIFE OF A
FEW HOURS]

IAN: So come on then, I'm
waiting. Tell me what happened.

[THE SILENCE IS
CRUCIFYING]

Tell me I'm wrong. Tell me I'm
mad. Tell me I'm putting things
together that just don't go.

[JANE CAN'T LOOK AT IAN.
HER MOUTH GAPES. SHE LOOKS
SICK]

I can't breathe.

[IAN HEADS INTO THE
KITCHEN. STAY ON JANE,
HEART POUNDING, AS SHE
LISTENS TO IAN FILL A
GLASS FROM THE TAP]

(Scene 5020/1 Continued)

[JANE MOVES INTO THE KITCHEN. IAN SIPS WATER, BACK TO HER. JANE CLOSES THE DOOR]

JANE: What made you think it was me?

IAN: When Peter wanted to confront Denise... you were calm. No-one else was. You read that card and you could still go ahead with the marriage. I couldn't have done that.

[PAUSE. IAN TURNS TO FACE JANE]

They're only little things, Jane. They don't mean anything, do they. Or do they?

[IAN EYES ARE BEGGING FOR JANE TO DENY IT]

My little girl. Out on the common. Was it you?

[JANE'S PHONE STARTS TO RING ON THE SIDE. WE SEE THE CALLER IS 'BOBBY']

IAN: Leave it.

JANE: It's Bobby -

[IAN MOVES HER PHONE AWAY FROM HER]

(Scene 5020/1 Continued)

IAN: I don't care!

[IAN HUNCHES OVER, A
BROKEN MAN. JANE'S HEART
BREAKS AT THE SIGHT.

HER PHONE CONTINUES TO CRY
OUT FOR A FEW MORE SECONDS
AND THEN FALLS SILENT.

THE ATMOSPHERE IS STOMACH
CHURNINGLY CLAUSTROPHOBIC]

The thing I'm clinging onto...
is why were you here? You were
with Masood. It doesn't make
sense. Are you protecting
someone? Denise?

JANE: No.

IAN: What about Cindy? She was
always jealous of Lucy -

JANE: It wasn't Cindy -

IAN: Did Peter try and phone
you or something?

JANE: [IN] No, Ian, it wasn't
any of them -

IAN: But it was someone in
this house! So who was it?

[PANIC FLARES IN JANE'S
EYES AS IAN'S MIND RUNS
THROUGH THE CANDIDATES]

(Scene 5020/1 Continued)

JANE: No-one. Just me. I
killed Lucy.

[A PAINFUL SILENCE. IAN IS
THE PERSONIFICATION OF
HEARTBREAK]

She called me. I came over. We
argued. It just happened.

[IAN TURNS AWAY, STEADIES
HIMSELF ON THE KITCHEN
counter]

I wanted to tell you, Ian.
There's so much to say.

[IAN JUST STARES INTO THE
DISTANCE]

IAN: Will you please just
leave me alone?

JANE: Why, what are you going
to do?

IAN: [SHOUTS] Go! Go!

[IAN FLARES AT JANE AND
THERE'S A THREAT TO HIS
TONE. JANE RUNS OUT OF THE
KITCHEN INTO THE LIVING
ROOM.

IAN SLAMS THE KITCHEN DOOR
SHUT AND STANDS THERE
SHAKING WITH GRIEF AND
RAGE]

(Scene 5020/1 Continued)

[GO TO: LIVING ROOM. PETER
AND CINDY ENTER]

CINDY: It felt wrong going
back to the Vic - knew it
would. [PAUSE] Is everything
alright?

PETER: What is it?

[JANE OPENS HER MOUTH TO
CONFESS BUT NO WORDS WILL
COME]

CINDY: Jane?

[THE MUTED SILENCE IS
BROKEN BY THE SOUND OF
CROCKERY AND GLASS BEING
SMASHED AS A WAILING,
FERAL IAN GOES MENTAL IN
THE KITCHEN.

HORROR IN THE EYES OF
PETER AND CINDY AS THEY
START TO PIECE THINGS
TOGETHER]

10:03:15

CUT TO:

SCENE 5020/2. BARREL STORE.

INT. NIGHT. 21.56.

10:03:15

LOT

[ASHEN-FACED MICK LOOKS ON AS NANCY KNEELS BESIDE DEAN AND CHECKS FOR A PULSE]

MICK: Anything?

NANCY: No - but I don't know where I'm supposed to -

[NANCY'S ALL FINGERS AND THUMBS AS SHE DESPERATELY CHECKS FOR SIGNS OF LIFE]

MICK: Is he breathing?

NANCY: I don't know, Dad - I don't know what I'm doing!

[FRANTIC, PANICKING MICK PUNCHES OUT OF THE BARREL STORE AND HEADS DOWN THE ALLEYWAY]

10:03:37

CUT TO:

10:03
.16

CLEA-
N
BANDI-
T
Strong-
er

SCENE 5020/3. BRIDGE STREET.

EXT. NIGHT. 21.58.

10:03:37

LOT

[MICK EMERGES FROM THE VIC ALLEY, HIS HEAD SPINNING. HE STEADIES HIMSELF, FIGHTING FOR OXYGEN.

MICK BECOMES AWARE OF SMASHING SOUNDS AT THE BEALES'. BEFORE HE CAN GO OVER, NANCY JOINS HIM, PRESSES A KEY IN HIS HAND]

NANCY: Here. I locked the barrel store. What are we going to do?

[MICK SHAKES HIS HEAD, DUMBSTRUCK AT THE MAGNITUDE OF HIS ACTIONS.

BLUE LIGHTS FROM POLICE CARS FLASH ROUND THE SQUARE. SUITED-UP FORENSIC EXAMINERS HEAD INTO NUMBER 23]

Dad, look - the police are there. I'll go and talk to them. I'll just be honest.

[MICK STEADIES HIMSELF AS NANCY HEADS TOWARD OFFICERS/KEEBLE [TALKING TO FATBOY AND CAROL] BY THE SQUARE.

MICK LOOKS UP, CONTEMPLATES THE BOOT OF HIS CAR... A THOUGHT CROSSES HIS MIND. HE LOOKS UP TO SEE NANCY ARRIVING AT KEEBLE]

(Scene 5020/3 Continued)

CAROL: She's old and she's vulnerable. You've got a duty of care.

DI KEEBLE: If Mrs Branning makes a request she'll be allocated a duty solicitor.

FATBOY: She won't, alright. She doesn't think like that!

NANCY: [TO KEEBLE] Excuse me? I need to talk to you -

DI KEEBLE: One moment, please -

NANCY: [BLURTS] There's a body.

[SILENCE. KEEBLE, CAROL AND FATBOY LOOK AT NANCY]

FATBOY: Some people have got big mouths, you know.

CAROL: Who told you?

NANCY: [CONFUSED] What?

[KEEBLE INDICATES THE ACTIVE CRIME SCENE]

DI KEEBLE: Once forensics go in, word spreads. [TO NANCY] Officers will be conducting general enquiries shortly.

(Scene 5020/3 Continued)

[BEFORE NANCY CAN SAY
ANOTHER WORD, MICK PULLS
HER AWAY]

MICK: Inside.

[WRUNG OUT CHARLIE
APPROACHES]

CAROL: Charlie. What news?

CHARLIE: I've got her a brief.

CAROL: Great.

FATBOY: That's good, that's
good. That means she'll be out
soon, right?

CAROL: Yeah. And she can come
and stay at mine tonight -

CHARLIE: [IN] Well, she's
confessed to murder. And the
investigating officer can't
talk to her until the morning.
So they're going to keep her in
the cells.

[BEAT]

She ain't coming home tonight.

[KEEBLE WATCHES CHARLIE,
CAROL AND FATBOY MOVE OFF]

(Scene 5020/3 Continued)

DI KEEBLE: [TO HERSELF] The
things that go on behind closed
doors.

[THE LIGHTS AT THE BEALES
RADIATE OUT.

IF ONLY KEEBLE KNEW...]

10:05:05

CUT TO:

10:05
:05

SCENE 5020/4. BEALES'. INT.
NIGHT. 22.06.

10:05:05

STUDIO A

[IAN IS ON HIS KNEES. ALL AROUND LIE THE REMNANTS OF THE SMASHED UP KITCHEN.

THE DOOR OPENS. PETER ENTERS, THE CRUNCH OF GLASS AND CROCKERY UNDER HIS FEET]

PETER: Dad? Dad, what's happened?

[PETER HELPS IAN TO HIS FEET]

Hey. Hey. I'm here. I'm here. Hey...

[IAN'S THOUSAND-YARD-STARE SETTLES ON JANE'S PHONE.

'1 MISSED CALL: BOBBY' IS DISPLAYED ON THE SCREEN.

GO TO: LIVING ROOM. CINDY SITS ON THE STAIRS. PETRIFIED JANE STANDS NEAR THE TV. BEHIND HER - LIKE SPECTRES - LOOM PHOTOS OF LOU, PAULINE, PETE, ARTHUR, KATHY, MICHELLE AND MARK.

PETER ENTERS, CLOSING THE KITCHEN DOOR]

CINDY: [TO PETER] She won't speak.

(Scene 5020/4 Continued)

PETER: Dad's the same.

CINDY: [TO JANE] What is it?

[JANE'S STOMACH CLENCHES
AS IAN APPEARS IN THE
FRAME OF THE KITCHEN
DOORWAY LIKE A WOUNDED
GRIZZLY BEAR HOLDING
JANE'S PHONE]

[TO IAN] What is it?

IAN: Jane says... she killed
Lucy.

[PETER AND CINDY ABSORB
THE NEWS. CINDY STARES IN
HORROR AND DISBELIEF.

FURY OVERWHELMS PETER. HE
MOVES TOWARD JANE]

PETER: You...

[IAN GETS HOLD OF PETER.
HE PULLS HIM AWAY]

...my sister... you...?

IAN: It's alright.

[HORRIFIED JANE WATCHES AS
IAN SOOTHES PETER AS IF HE
WERE A BABY]

(Scene 5020/4 Continued)

[AFTER A MOMENT IAN LOOKS UP AT JANE]

IAN: Where did it... happen?

[BEAT. JANE LOOKS DOWN AT THE SPOT SHE IS STANDING ON.]

PETER LOOKS LIKE HE'S GOING TO BE SICK. IAN GIVES PETER A NOD AND GUIDES HIM AWAY - HE'LL TAKE CHARGE OF THIS]

JANE: She called about half eleven. I came over. We had words.

CINDY: What about?

JANE: Drugs, men, the way she was living... She said things... I'd just come from a row with Masood - I was sick of being everyone's crutch. She said the wrong thing. I hit her.

[SILENCE. PETER IS IN SHOCK, DUMBSTRUCK. CINDY HAS HER FACE IN HER HANDS, HORRIFIED AT WHAT SHE'S HEARING]

It was a freak thing. The wrong angle, the wrong part of the head... I didn't mean for her to... I should've phoned the police. I didn't. I panicked.

(Scene 5020/4 Continued)

[AS IAN PROCESSES JANE'S STORY HE TAKES JANE'S PHONE FROM HIS POCKET AND PLACES IT ON THE TABLE.]

JANE'S EYES ARE RIVETED ON IT - IS IT A SIGNAL? DOES IAN SUSPECT?]

IAN: You killed her, you dumped her... and then you married me? What are you, a psychopath?

[JANE TAKES OFF HER ENGAGEMENT AND WEDDING RINGS AND PLACES THEM ON THE TABLE. SHE PICKS UP HER PHONE]

JANE: Things got confused. I couldn't bear to see you suffering - I wanted to be there for you.

IAN: That's sick.

(Scene 5020/4 Continued)

JANE: No. I wanted to tell you. I tried. But you were on the edge... and then we kissed and... I couldn't. I went away instead.

[IAN THINKS FOR A MOMENT]

IAN: With Bobby.

[JANE NODS 'CASUALLY' BUT IS INCREDIBLY WATCHFUL OF IAN.]

JANE: It was all my fault, Ian. I'm not making any excuses.

PETER: Jake went to prison. Summerhayes died!

[PETER HEADS TO THE KITCHEN]

CINDY: Where are you going?

PETER: Going to get Keeble.

IAN: No, you're not! You wait. We're not finished.

[JANE SWALLOWS NERVOUSLY AS PETER CLOSES THE DOOR AGAIN]

Did you tell anyone?

(Scene 5020/4 Continued)

[JANE IS JITTERY; PARANOID
IAN'S ALLUDING TO BOBBY]

JANE: I confessed to Emma on
New Year's day.

PETER: Why weren't you
arrested?

JANE: It was the day Emma
died.

PETER: You must've been well
pleased.

JANE: No. I was ready for a
knock at the door. It got to
the point I wanted it to
happen.

IAN: How did she know?

JANE: Max said he saw a light
on downstairs which didn't fit
with the police statements.
And Emma said Patrick's fall
after Christmas made her think
it happened at home, that it
was -

[JANE'S FACE FILLS WITH
PANIC AT WHAT SHE WAS
ABOUT TO SAY [IT WAS A
TRAGIC ACCIDENT THAT
HAPPENED AT HOME]. HAS SHE
SAID TOO MUCH ALREADY?]

(Scene 5020/4 Continued)

IAN: And that's it? She decided it was you?

[JANE FLINCHES WITH RELIEF AND BRACES HERSELF TO CONTINUE]

JANE: I gave Lauren an alibi, said I saw her but Emma had a video. It showed my car wasn't there.

PETER: Because you were dumping her at the time?

[JANE HANGS HER HEAD IN SHAME]

IAN: I remember you leaving the cafe early on New Year's Day. You said you were going to start doing the prep for Charlie and Ronnie's reception.

JANE: I went to meet Emma at the park.

IAN: Yeah... but you left before lunchtime. And that crash didn't happen 'till much later in the day. So what was Emma doing all that time? Why didn't she report it?

[JANE LOOKS AWAY]

JANE: I don't know.

(Scene 5020/4 Continued)

IAN: Emma was a good officer. She put her heart and soul into finding Lucy's killer... And she finally solves the case and she does nothing about it? Why?

[JANE SHRUGS]

Did you say something to her that stopped her reporting it?

[JANE TENSES, SQUEEZES THE PHONE IN HER HAND TIGHTER]

JANE: No.

IAN: Look at me. Look at me!

[HE MOVES TO HER. JANE MEETS IAN WITH A DEFIANT YET TERRIFIED LOOK]

You're lying.

JANE: I am not.

IAN: You put up with everything that Lucy threw at you and worse. So what was it Lucy said to you that was so bad you had to kill her?

JANE: I'm... I'm not going to go through every little detail, ian. Let Peter get Keeble and -

IAN: Jane! Jane, Jane, I don't believe you!

(Scene 5020/4 Continued)

JANE: It was me, Ian!

[UNEXPECTED TEARS START TO ROLL DOWN JANE'S FACE AS SHE SQUEEZES HER PHONE.

IAN REGISTERS THE GESTURE. AND A WAVE OF NAUSEA SWEEPS OVER HIM AS A TERRIBLE POSSIBILITY STARTS TO DAWN]

IAN: There was someone else here, wasn't there?

JANE: You're grasping at straws.

[IAN TAKES THE PHONE FROM JANE'S HAND AND SHOWS HER THE NAME OF THE MISSED CALLER: 'BOBBY']

IAN: He called his mum. Didn't he?

[THE AWFUL PENNY STARTS TO DROP FOR CINDY AND PETER]

He did something bad and he phoned you for help.

[STILL DEFIANT, JANE SHAKES HER HEAD AS SHE WIPES AWAY THE TEARS.

BUT THE DEVASTATING TRUTH IS OUT. IT'S LIKE THE AIR'S BEEN SUCKED OUT OF THE ROOM]

10:10:57

CUT TO:

SCENE 5020/5. MASOODS'. INT.
NIGHT. 22.11.

10:10:57

10:10
:56

STUDIO B

Don't
Tell
The
Bride

[OBLIVIOUS BOBBY WATCHES
'DON'T TELL THE BRIDE' ON
TV WITH MASOOD ENTERING
WITH DRINKS]

MASOOD: Here you go, young
man. That's for you. What're
you watching? Oh I've seen
this. This is great... This is
going to end badly.

[BOBBY SMILES AS HE
ABSENTLY SQUEEZES HIS
MOBILE PHONE JUST LIKE
JANE]

10:11:25

CUT TO:

10:11
:25

SCENE 5020/6. VIC. INT. NIGHT.

22.13.

10:11:25

10:11
:25

STAGE 1

TAYL-
OR
SWIFT
Style

[AUNT BABE GOES TO NANCY]

AUNT BABE: Is Mick about?

[FLUSTERED NANCY SEES A
PANIC-STRICKEN MICK
STANDING BY THE DOOR,
LOOKING OUT, STILL TRYING
TO GET A GRIP]

NANCY: Mum, sort Babe?

[LINDA LEAVES STAN AND
CORA TO ATTEND TO AUNT
BABE]

AUNT BABE: [FRONTING IT] Left
my trifle bowl here the other
week... Looks like you could do
with an hand.

STAN: [FROSTY] You're not
welcome here. Get it another
time.

[AUNT BABE LOOKS TO LINDA
BUT GETS NO SUPPORT FROM
HER. SHE GOES.

GO TO: NANCY INTERCEPTS
MICK AS HE MOVES AWAY FROM
THE DOOR. THEY TALK IN
WHISPERS, WARY OF PEOPLE
OVERHEARING]

(Scene 5020/6 Continued)

NANCY: Listen right, he was going to burn the pub down. It was self defence.

MICK: You reckon the old bill's gonna believe that? My boot on the throat of the man who raped my wife?

[NOW IN THE HALLWAY, NANCY LOOKS AWAY. HE HAS A POINT. MICK'S EYES DART AROUND, PETRIFIED.]

MICK GETS CLOSER TO NANCY]

NANCY: Okay. Look Dad. I'll help you. We'll just do it now, okay.

MICK: No no. I'll go away for this. You've got your mum, you've got your grandad - you've got Shirley.

NANCY: No no, Dad. How are you going to do it on your own?

MICK: I don't know. Don't worry. Alright. You go out there. Make sure everything looks normal. Okay? Good girl. I love you.

NANCY: Okay. Love you.

[MICK PUSHES NANCY BACK THROUGH TO THE BAR, THEN GRABS HIS COAT]

(Scene 5020/6 Continued)

[BACK IN THE BAR NANCY
FRETS. SHE HEADS BACK
BEHIND THE BAR WHERE AN
UPBEAT LINDA IS LAUGHING
WITH STAN AND CORA]

LINDA: I'm not doing that!

CORA: I thought you was a
traditionalist, Stan.

STAN: Sometimes you got to
take the bull by the horns. So
to speak.

[LINDA PONDEERS HER
DISCUSSION WITH STAN AND
CORA WITH A SMILE.

ON NANCY WONDERING WHETHER
SHE SHOULD TELL HER MUM]

10:12:31

CUT TO:

10:12
:31

SCENE 5020/7. BEALES'. INT.
STUDIO. NIGHT. 22.17.

10:12:31

STUDIO A

[DEVASTATED IAN STANDS AT
THE SITTING ROOM WINDOW.
CINDY IS QUIETLY SOBBING
AT THE TABLE.]

JANE SITS AND LOOKS AROUND
AT THE CARNAGE SHE'S
UNLEASHED. PETER ARRIVES
AT THE BOTTOM OF THE
STAIRS, HOODIE ON OVER HIS
WEDDING SUIT]

PETER: I'm going to get Bobby
-

IAN: No -

PETER: I'll kill him.

[IAN BLOCKS THE DOOR]

IAN: No! Peter - I need you
here, with me. Okay. We need to
hear this.

[PETER MOVES AWAY FROM THE
DOOR BUT HE IS STILL
BOILING.]

JANE IS IN A DAZE. SHE
LOOKS UP, SEES EVERYONE
STARING AT HER, WAITING.]

(Scene 5020/7 Continued)

JANE: The door was open. She was lying there. I hoped it was a joke or... I don't know. I checked her breathing, her pulse... There was nothing.

[PAUSE. THE PAIN IS PALPABLE ON IAN, PETER AND CINDY]

Then Bobby appeared. He said she started it but... he didn't seem to know she was...

[PAUSE]

IAN: Was it an accident?

[PAUSE. JANE LOOKS TO THE HEAVENS. SHE COULD EASILY LIE NOW AND SOFTEN THE BLOW.]

Jane, please. The truth.

JANE: He hit her with the box.

[THE BLOOD DRAINS FROM A HORRIFIED CINDY]

CINDY: The jewellery box?

[IAN LOOKS AT THE BOX ON THE COFFEE TABLE - A MURDER WEAPON IN PLAIN SIGHT]

He gave that to Beth for Christmas!

(Scene 5020/7 Continued)

PETER: That's messed up -

JANE: He didn't know.

[IAN APPROACHES THE BOX,
OPENS IT.]

THE TWINKLING SOUND MAKES
THEM ALL FEEL SICK.

HE SNAPS IT SHUT. SILENCE.
HE TAKES IT WITH HIM TO
DINING TABLE]

IAN: He was a ten-year-old
boy. Why? Why would he do such
a thing?

JANE: He said he heard the
arguing that night. He couldn't
sleep. He tried to talk to her.
She wouldn't listen. He said
she was writing something. He
just... wanted her to stop
causing trouble. He picked up
the box...

[PAUSE]

She fell. He couldn't wake her.
He said he tried. He tried for
a while all on his own. That's
when he called me.

[A TEAR RUNS DOWN JANE'S
FACE]

(Scene 5020/7 Continued)

JANE: He looked so small, Ian. He kept asking if she was okay. And I said yes. Not to worry and to go back to bed. I picked up the phone to call the police but... then I thought of them all arriving. And he'd be up there, listening. He'd know Lucy wasn't alright. I didn't want him to know that he'd killed her.

[CINDY MOVES TO HER.
SHAMED JANE KEEPS HER
AWAY.]

[PETER HAS BEEN LISTENING
TO THE ACCOUNT WITH FURY
IN HIS EYES]

PETER: So you decided to dump her on the common?

JANE: No -

PETER: You thought, 'I know, I'll dump her, let someone else take the blame.'

JANE: I put her in my car! I was - I was taking her to the hospital.

PETER: Really?

JANE: Yes.

PETER: What were you going to say?

(Scene 5020/7 Continued)

JANE: I don't know. I'd say it was me. I'd say I hit her.

IAN: Why didn't you?

PETER: Yeah. What changed? How come my sister ended up on that Common?

[JANE TAKES A MOMENT.
WE'RE GETTING INTO THE
TOUGH STUFF NOW]

JANE: Before the hospital there's that junction where the little boy was knocked over last year. On the lamppost there's flowers. Bunches of them sellotaped on.

IAN: Yeah, I know the one you mean.

JANE: I was there. Right took me to the hospital. And left took me to the common. I thought about that little boy's mum, going back week after week to mark the place she lost him. If I took responsibility I'd be taken away from my boy. If I said it was Bobby he'd be taken away from me... I had no choice. I went left.

[PETER LOOKS SICK]

PETER: They might've been able to save her.

(Scene 5020/7 Continued)

JANE: She was gone, Peter.

PETER: [OVER] You don't know that. You didn't even let them try -

JANE: [IN] She was dead! I had to think of what was left. That boy...

[JANE'S VOICE CRACKS.
CINDY PUTS A SUPPORTIVE
HAND ON HER]

That boy that lay up there,
worrying, taking in everyone
else's anger. I thought of him.

[A LONG AWFUL SILENCE.]

PETER - THOUGH HE HAS
TEARS IN HIS EYES - IS
UTTERLY STEELY]

PETER: Then what?

JANE: You know the rest. Don't
make me go through it.

[PETER HAS PURE MURDER IN
HIS EYES]

PETER: [GRITTED TEETH] Go
through it.

JANE: Please. Ian? Don't -
Don't make me.

(Scene 5020/7 Continued)

[IAN SURVEYS THE EMOTIONAL
WRECKS IN FRONT OF HIM.]

HIS GAZE LINGERS ON JANE.
SO MUCH LOVE FOR HER. SO
MUCH EMPATHY. AND YET...]

IAN: Jane... we have to hear
it all.

[JANE SQUEEZES HER EYES
SHUT, SHAKES HER HEAD]

JANE: I can't. I can't tell
you it.

[SILENCE. HARD NOT TO FEEL
SORRY FOR JANE RIGHT NOW.
IAN SITS NEXT TO HER]

IAN: There's a layby by that
junction - just up from the
sub-station. Is that where you
parked?

[JANE KNOWS THERE'S NO
GETTING AWAY FROM FULL
DISCLOSURE. SHE TAKES A
DEEP BREATH AND NODS.]

EVERY CONFIRMATION, EVERY
DETAIL IS LIKE A KNIFE IN
THE GUTS FOR
IAN/PETER/CINDY]

It's where my dad used to park
when we'd go for a Sunday
morning walk. Mum always used
to say you could hear the
electricity humming. Did you
hear it?

(Scene 5020/7 Continued)

[JANE NODS. PAUSE]

JANE: I've been in moments when you feel pain so much... You console yourself, you say they're just some minutes, some hours. Time that will wash by. But that night was different. No amount of time would change anything. She was there. She was there in my car.

IAN: Whereabouts?

JANE: In the - in the back.

IAN: The back seat?

[JANE SHAKES HER HEAD]

PETER: The boot?

[JANE NODS. IAN'S GUTS CLENCH. SUDDENLY AND UNEXPECTEDLY DIZZY HE MOVES INTO THE KITCHEN, CLOSING THE DOOR BEHIND HIM.]

STAY ON JANE AND PETER AS IAN'S RETCHING CAN BE HEARD OFF SCREEN.]

You cleaned that car not long after.

[JANE CASTS HER EYES DOWN IN SHAME. PETER SHAKES HIS HEAD IN FURY AND SORROW]

(Scene 5020/7 Continued)

PETER: She was quite a way
into the trees. [PAUSE] Did you
drag her there?

[JANE, MORTALLY WOUNDED BY
THE SUGGESTION]

JANE: You know enough now.

[THE KITCHEN DOOR REOPENS.
IAN ENTERS, WIPING HIS
MOUTH WITH KITCHEN TOWEL.]

IAN: Just get to the end of
it.

PETER: Did you drag her, Jane?

JANE: [SOBS] I carried her.

PETER: How?

JANE: Like a child. The way I
used to carry Bobby to bed.

[JANE MIMES THE POSITION
HER HANDS WERE IN]

I lit the way with my phone.

[IAN CLOSES HIS EYES AS
THE IMAGES SCAR HIS MIND]

(Scene 5020/7 Continued)

JANE: I stopped... I had to. I laid her down. I sat with her. I cried. I said I was sorry. I told her I loved her. And I kissed her goodbye.

[IAN SHAKES HIS HEAD. THE WHOLE THING JUST THE SADDEST THING HE'S EVER HEARD. HE TURNS TO PETER, HUGS HIM, IN TEARS]

IAN: She was home, Peter.

PETER: I know.

IAN: She was safe.

[IAN CLINGS ONTO PETER AS HE WEEPS. PETER WON'T TAKE HIS GAZE FROM JANE.

AFTER A MOMENT, IAN COMPOSES HIMSELF]

Cindy, Bobby's at Masood's. Will you go get him, please?

[FEELING THE RESPONSIBILITY, CINDY NODS, STARTS OUT]

JANE: Cindy, stay here.

IAN: [TO CINDY] Just go.

JANE: You can't tell him, Ian. I won't let you! I won't let you!

(Scene 5020/7 Continued)

[SOUND OF THE FRONT DOOR
SLAMMING SHUT. JANE
FRANTIC]

10:19:34

CUT TO:

SCENE 5020/8. VIC DOWNSTAIRS.

INT. NIGHT.

10:19:34

10:19
:34

STAGE 1

[THE PUB IS LIVELY.
PATRICK HAS HIS ARM AROUND
DENISE. ALFIE'S DANCING
WITH SONIA. THE DJ IS
PLAYING 'THE FIRST CUT IS
THE DEEPEST'.

MICK ENTERS [FROM
OUTSIDE]. HE TAKES A DEEP
BREATH, MOVES PAST A FEW
REGS TO THE BAR]

MICK: [TO NANCY] Get me a
scotch.

NANCY: Where have you been -

MICK: [TERSE] The drink.
Please.

[NANCY FETCHES THE DRINK.
MICK LOOKS AROUND AT THE
PEOPLE, ENJOYING
THEMSELVES. IF ONLY THEY
KNEW...

GIRLISH LINDA'S TOYING
WITH THE WEDDING BOUQUET.
CORA & STAN NUDGE LINDA
FORWARD.

BUTTERFLIES IN HER
STOMACH, LINDA JOINS MICK
AS NANCY ARRIVES BACK WITH
THE DRINK]

LINDA: Mick. You alright?
You're shaking,

CAT
STEV-
ENS
The
First
Cut Is
The
Deepe-
st

(Scene 5020/8 Continued)

[MICK NECKS HIS DRINK,
FEELING IT MAY BE HIS LAST
AS A FREE MAN]

NANCY: Mum, Dad needs to tell
you something now -

MICK: [DAGGERS AT NANCY] Don't
think now's the time, Nance, do
you?

LINDA: What is it?

[MICK GAZES AT LINDA]

MICK: What it is, um...

[MICK FIDDLES WITH HIS
RING.

LINDA GLANCES OVER AT CORA
AND STAN, GETTING THE
WRONG END OF THE STICK]

LINDA: No wait. Let me do it.

[CORA CALLS OUT]

CORA: [TO PUB] Bit of hush
please, ladies and gentlemen!

[ALL EYES ON LINDA/ MICK
[SONG CONTINUES LOW]]

(Scene 5020/8 Continued)

LINDA: I've loved you since I was a little girl. And I want you to be my husband. Marry me.

['AHHHS' FROM REGULARS.
NANCY AND MICK LOOK AT
EACH OTHER - THIS IS A
NIGHTMARE]

MICK: Not here, L. Not now.

ALFIE: What's he doing?

DENISE: He's blown her out,
look.

TINA: Come on, Mick!

PATRICK: Linda, I'll marry
you!

[CHUCKLES IN THE BAR. MICK
CLOCKS THEM, FOCUSES ON
HURT LINDA]

MICK: Sorry. Just proposals,
you know... flashbacks to
Christmas.

LINDA: Christmas has gone.
Dean's gone. It's over.

[NANCY GETS A FIRM HOLD OF
MICK AND YANKS HIM IN THE
DIRECTION OF THE HALL]

NANCY: No no no. Dad, we need
to go upstairs.

(Scene 5020/8 Continued)

[CRESTFALLEN LINDA STANDS ALONE IN THE MIDDLE OF THE PUB AS NANCY PULLS MICK AWAY.

THEN MICK STOPS. THE MUSIC SWELLS: 'THE FIRST CUT IS THE DEEPEST, BABY I KNOW/ THE FIRST CUT IS THE DEEPEST...'

HE TURNS, LOOKS AT LINDA. THAT SMILE. THAT KIND FACE]

MICK: What's the matter with me? Course I'll marry you.

[MICK STRIDES TOWARD LINDA AND THEY KISS.

CHEERS GO UP AROUND THE VIC. THE MUSIC PLAYS. HAPPY DAYS]

ALFIE: You old romantic!

[NANCY LOOKS AT MICK AND LINDA AND THEN TOWARD THE BARREL STORE, DEEPLY WORRIED]

10:21:29

CUT TO:

10:21
:29

SCENE 5020/9. BEALES'. INT.
NIGHT. 22.32.

10:21:29

STUDIO A

[ANXIOUS JANE LOOKS OUT OF
THE FRONT WINDOW FOR
BOBBY]

IAN: What does he think
happened?

JANE: He thinks Lucy went out
later and... Someone else
killed her.

PETER: How can he seriously
believe that?

JANE: Because I convinced him.

[PAUSE]

We talked about it. He blamed
himself but I... I made him
think it was someone else.

[PAUSE. THE WEIGHT OF
RESPONSIBILITY HANGS HEAVY
ON IAN]

PETER: You've got to tell him,
Dad.

JANE: He is eleven years old.
It will ruin his life.

(Scene 5020/9 Continued)

PETER: If it was an accident,
maybe we could forget about it,
but he hit her on purpose, Jane
-

JANE: He wanted her to listen.
We all did! She was a
nightmare.

[SILENCE. PETER BAULKES,
HIS HATRED OF JANE
GROWING]

Not one of us could get through
to her. He was frustrated. He
just wanted to make things
better.

[THEY ALL TENSE WHEN THEY
HEAR THE SOUND OF THE BACK
DOOR OPENING AND CLOSING.

THEY WAIT FOR CINDY AND
BOBBY TO ENTER. NO-ONE
COMES. IAN OPENS THE
KITCHEN DOOR.

PHIL IS STANDING THERE,
LOOKING AT THE MESS.]

PHIL: Something happened?

IAN: No. Phil, now's not a
good time.

PHIL: I need to talk to you.

[PHIL MOVES TOWARD THE
LIVING ROOM. IAN PUSHES
THE DOOR TO]

(Scene 5020/9 Continued)

IAN: No Phil, please I really need you to go! No -

PHIL: [OVER] I gotta tell you something. It's important -

IAN: [OVER] No! Please! Please! Just -

PETER: [OOV] They're here.

[SICK LOOKING IAN PSYCHES HIMSELF UP.

IAN GESTURES TO THE BACK DOOR]

IAN: Not now. Just go. Please.

[CONFUSED PHIL GOES. IAN CLOSES THE DOOR ON PHIL, TAKES A MOMENT AND THEN HEADS INTO THE LIVING ROOM.

BOBBY IS STANDING ON THE EXACT SPOT LUCY DIED AS HE TAKES HIS COAT OFF]

BOBBY: Don't tell the bride's brilliant.

[BOBBY SEES EVERYONE IS LOOKING AT HIM, EYES ON STALKS]

Is everything alright?

(Scene 5020/9 Continued)

[GRAVE IAN STEPS TOWARD
HIM]

IAN: You and me have to have a
little chat.

[THERE'S A TELL-TALE
GLANCE FROM BOBBY TO JANE]

BOBBY: What about?

JANE: Nothing serious.

PETER: Jane -

JANE: Just go and get changed
and your dad'll come up in a
bit.

BOBBY: Can I watch TV?

JANE: Hey. Don't try it,
Cheeky. Go on, off you go.

[BOBBY HEADS UPSTAIRS.
JANE IS PANICKING. IAN HAS
TO REST ON THE TABLE FOR A
MOMENT AS HE ANTICIPATES
THE CHAT]

PETER: If we cover this up and
the truth comes out, we're all
guilty. We could all go away.

JANE: I'm prepared to take the
risk.

(Scene 5020/9 Continued)

CINDY: So am I.

PETER: How can you say that?

CINDY: You don't have a kid,
Peter.

[PETER GULPS BACK A BALL
OF EMOTION AS LAUREN AND
THE ABORTION CROSSES HIS
MIND.]

IAN TAKES A DEEP BREATH
AND TURNS TOWARD THE
STAIRS.]

JANE: Ian. Imagine you were
me. That night. What would you
do now?

[IAN GLANCES REGRETFULLY
AT JANE AND PETER AND
STARTS TO TRUDGE UP THE
STAIRS]

10:23:50

CUT TO:

SCENE 5020/11. VIC DOWNSTAIRS
HALLWAY. INT. NIGHT. 22.37.

10:10:23:50

10:10
:23:50

STAGE 1

CHAR-
LI XCX
&
RITA
ORA
Doing It

[TINA AND SONIA TIP-TOE
INTO THE VIC HALLWAY.]

LEE COMES DOWN THE STAIRS
HOLDING A HEAVY LOOKING
CARRIER BAG]

LEE: What are you two up to?

TINA: There must be Champagne
in the barrel store.

SONIA: Tina wants to toast the
lovebirds.

TINA: Give us an hand?

LEE: Yeah. [HOLDING UP BAG]
I've got a little surprise for
later an' all.

SONIA: Lovely.

[TINA TRIES THE BARREL
STORE DOOR]

TINA: It's locked.

LEE: Let's have a look.

[LEE STARTS TO THUMP THE

(Scene 5020/11 Continued)

BARREL STORE DOOR. NANCY
AND MICK SEE HALL FROM
BAR]

NANCY: They're going in.

[NANCY AND MICK ARE
HORRIFIED]

LEE: There's a spare key
upstairs.

[NANCY COLLARS MICK]

NANCY: You should've told the
police - they're going to find
him.

MICK: Shhh...

[MICK LOOKS DOWN THE HALL
AND SEES TINA AND SONIA BY
THE BARREL STORE DOOR.]

[LINDA COMES DOWNSTAIRS
AND FLASHES HER RING]

LINDA: Look what I found.

[ON MICK'S HORROR]

10:24:17

CUT TO:

10:24
:17

SCENE 5020/12. BEALES' -
BOBBY'S ROOM. INT. NIGHT.
22.40.

10:24:17

STUDIO A

[BOBBY SITS ON HIS BED
PLAYING MINECRAFT ON HIS
LAPTOP. (NB WE CANNOT SEE
MINECRAFT AT ANY POINT IN
THIS SCENE)]

THE DOOR OPENS. BOBBY
LOOKS UP AND SEES IAN]

BOBBY: Just ten minutes. I'm
on Minecraft.

[IAN CROSSES THE ROOM,
SITS ON THE BED BESIDE
BOBBY. HE LOOKS AROUND AT
HIS POSTERS, HIS HOMEWORK
- KID'S STUFF.]

IAN: [RE: THE GAME] You're
obsessed with that game, aren't
you?

BOBBY: I know.

IAN: What's that you're
building?

[BOBBY SHOWS IAN THE
(UNSEEN) SCREEN]

BOBBY: It's supposed to be a
church.

(Scene 5020/12 Continued)

[IAN SEES A RUDIMENTARY
MINECRAFT-TYPE RENDERING
OF A CHURCH/ALTAR]

IAN: Is that me and Mum
getting married?

BOBBY: [NODS] It's a bit
rubbish, isn't it?

IAN: I like it.

[IAN WATCHES BOBBY TAPPING
AT THE SCREEN, NOT A CARE
IN THE WORLD.

HE GRITS HIS TEETH - CAN
HE REALLY TELL HIM?]

10:24:59

CUT TO:

SCENE 5020/13. VIC - BARREL
STORE. INT. NIGHT. 22.44.

10:24:59

10:24
:59

STAGE 1

ALEX
ADAIR
Make
Me
Feel
Better

[WE HEAR THE KEY IN THE
DOOR]

LEE: [OOV] Right, I'm sure
this was the one.

MICK: [OOV] On my life,
there's none in there. Let's
have a pipe upstairs. Come on.

LINDA: [OOV] No, I'm sure
we've got some in here.

[SUDDENLY THE DOOR OPENS.
THEY'RE FINALLY IN. LINDA
ENTERS FIRST. HER FACE
FILLS WITH HORROR]

LINDA: Mick!!

[MICK EDGES IN, HEART IN
HIS MOUTH.

THE PLACE IS STILL A MESS.
BUT DEAN IS NOWHERE TO BE
SEEN]

LINDA: What's been going on?

MICK: [GATHERS HIMSELF] I
didn't want to ruin the mood.
Someone's been having a jolly
up in here, ain't they?

TINA: I'll get the police.

(Scene 5020/13 Continued)

MICK: Don't worry about that.
Probably just a wino. Nothing's
been nicked. I'll tidy up.

LEE: [SNIFFS] What's that
smell?

MICK: They knocked over an old
can of petrol I had.

[LINDA EYES MICK. DOES SHE
BUY IT?]

LINDA: You're not having a
drink 'til you've cleaned it
up.

[TINA, LEE, LINDA AND
SONIA GRAB CHAMPAGNE AND
HEAD OUT]

LEE: I'll line 'em up.

LINDA: I'll get the glasses.

[STAY ON MICK AND NANCY.
SHE STARES AT HIM IN
DISBELIEF AS HE STARTS TO
TIDY UP]

TINA: [O/S] Ladies and
gentlemen, here comes the
champagne!

[CHEERS FROM THE BAR]

NANCY: Where is he?

(Scene 5020/13 Continued)

[PAUSE. MICK LOOKS AROUND
THE ROOM, THE SOUNDS OF
GOOD TIMES LEAKING THROUGH
FROM THE BAR. HE BOWS HIS
HEAD]

MICK: Go and help your mum,
Nance.

[NANCY'S EYES ARE LOCKED
ON THE IMPLACABLE MICK.

WHAT HAS HE DONE??]

10:25:54

CUT TO:

10:25
:54

SCENE 5020/14. BEALES'. INT.
STUDIO. NIGHT. 22.45.

10:25:54

STUDIO A

[ANXIOUS JANE, PETER AND
CINDY WAIT AS IAN ARRIVES
AT THE BOTTOM OF THE
STAIRS]

JANE: Where is he?

IAN: He's in our bed. Watching
TV.

JANE: What did you say?

[IAN CONSIDERS HIS FAMILY
FOR A LONG MOMENT]

IAN: We know what happened
that night. It breaks my heart
to say this, Peter, but it is
over. Okay. This is now done
with.

PETER: He killed Lucy!

IAN: He's just a boy -

PETER: Now, yeah. What about
when he's twenty one - Lucy's
age? How are you going to look
at him then?

IAN: It's Bobby. Okay. Just go
up there, sit with him.

(Scene 5020/14 Continued)

[PAUSE. IAN HAS TEARS IN HIS EYES. PETER TURNS AWAY, A FURY IS RISING IN HIM.]

CINDY: What about the police?

IAN: I'm guessing eventually they'll just close the case. Slowly Lucy will fade from people's memories. I'll mourn her every day of my life but at least this way I have some family left to share that pain with.

PETER: This isn't right. I won't be part of it.

JANE: Peter, I know this is hard.

[PETER SWIVELS HIS STARE AT JANE]

PETER: Yeah, I bet you do.

[IAN GIVES PETER A LOOK]

Nine hours - nine hours! My sister laid there. In the cold, in the mud. Insects crawling over her -

JANE: I know.

(Scene 5020/14 Continued)

PETER: You don't though, do you? Because the only people you care about is Bobby and yourself.

JANE: That is not true.

PETER: Poor Jane. What else could she do? You left her near where she worked like it was her fault or something - you made her a victim, Jane. That makes me sick.

[JANE BITES HER LIP. PETER HAS A POINT]

JANE: I didn't mean to.

PETER: But it's what happened!

[PETER IS ON THE VERGE OF TEARS]

She wasn't a victim. She was a fighter. Like our mum. Like my dad. You treated her like a sack of rubbish. You just dumped her in the woods. It's disgusting.

[TEARS RUN DOWN JANE'S FACE]

JANE: I was protecting my son.

PETER: He's a kid my dad didn't even want -

(Scene 5020/14 Continued)

CINDY: Shh! Peter, he'll hear you!

JANE: He is mine! I feel it in here. I'm his mum.

PETER: You ain't anyone's mum.

[PETER LURCHES TOWARD
JANE. IAN HAS TO PULL HIM
AWAY]

JANE: I brought you up, Peter!

PETER: You brought me up?!

10:27:57

CUT TO:

SCENE 5020/15. BEALES - IAN &
JANE'S ROOM. INT. STUDIO.
22.47.

10:27:57

STUDIO A

[BOBBY SITS IN IAN AND
JANE'S BED WATCHING TV. HE
TENSES AS HE HEARS RAISED
VOICES]

PETER: [O/S. DISTANT/ MUFFLED]
You think that makes up for
what you did?! Nothing makes up
for what you did! Nothing! Am I
the only one seeing sense right
now? Why am I the only one?!

[BOBBY GETS OUT OF BED,
STANDS IN THE DOORWAY AND
LISTENS TO THE MUFFLED
SHOUTS COMING FROM
DOWNSTAIRS]

10:28:10

CUT TO:

SCENE 5020/16. BEALES'. INT.
STUDIO. NIGHT. 22.48.

10:28:10

STUDIO A

[IAN HAS SHEPHERDED PETER
INTO THE KITCHEN. HE SHUTS
THE DOOR]

IAN: I know how you feel.
Okay? I know!

PETER: I won't cover this up!

IAN: Oh Peter we have to! We
can't let anyone know anything
about this. Please. Do you
understand me?

[PETER PULLS OPEN THE BACK
DOOR]

PETER: You are just as bad as
they are. I'll never forgive
you.

[THE DOOR SLAMS AS PETER
HEADS OUT INTO THE NIGHT]

10:28:37

CUT TO:

SCENE 5020/17. BEALES' -
LANDING. INT. STUDIO. NIGHT.
22.49.

10:28:37

STUDIO A

[CINDY LOOKS INTO IAN AND
JANE'S BEDROOM. IT'S
EMPTY]

CINDY: Bobby?

[CINDY MOVES ALONG THE
LANDING. AT THE BOTTOM OF
THE STAIRS (GOING UP TO
THE LOFT) CINDY FINDS A
NOTE.

AT THE TOP IT SAYS 'DEAR
DAD'.

CINDY READS IT. THE
CONTENTS MAKE HER HEART
STOP.

BOBBY SITS ON THE STAIRS
GOING UP TO THE LOFT]

BOBBY: Are they talking about
Lucy?

[CINDY NODS, SITS WITH
BOBBY]

CINDY: They miss her. I bet
you do too.

[BOBBY NODS, RUBS A FIST
INTO HIS EYE, TRYING NOT
TO CRY]

(Scene 5020/17 Continued)

CINDY: We're all going to look
after each other, aren't we?
Come here.

[BOBBY NODS. CINDY HUGS
HIM TIGHT]

How long have you had this
note?

BOBBY: A while.

[CINDY PONDERES]

CINDY: I think your dad should
have it now, don't you?

[BOBBY NODS]

10:29:29

CUT TO:

SCENE 5020/18. BEALES'. INT.
STUDIO. NIGHT. 22.51.

10:29:29

STUDIO A

[JANE SWEEPS UP BROKEN
CROCKERY IN THE KITCHEN.
THE BACK DOOR OPENS. IAN
ENTERS]

IAN: I can't find him.

JANE: I'll call him.

IAN: No. No.

JANE: What if he goes to the
police?

IAN: If he goes to the police
then we'll deal with it. Okay.

[PAUSE. IAN AND JANE HOLD
EACH OTHER'S GAZE, TEARS
IN THEIR EYES]

Jane, why didn't you tell me?

JANE: If I could have swapped
places with her...

IAN: I know.

JANE: Now I've dragged you all
into it.

(Scene 5020/18 Continued)

[SILENCE. IAN TAKES JANE'S RING HAND, LEADS HER INTO THE LIVING ROOM.

THERE, HE PICKS UP THE RINGS JANE TOOK OFF EARLIER]

IAN: He never finds out. Agreed?

[JANE NODS. IAN SLIDES THE RINGS BACK ON -

SEALING THE PACT.

JANE AND IAN HOLD EACH OTHER TIGHT. JANE LETS OUT A SOB.

CINDY ARRIVES AT THE BOTTOM OF THE STAIRS]

CINDY: You said Bobby told you Lucy was writing something that night.

JANE: Yeah. I never found anything.

[CINDY HOLDS OUT THE NOTE]

CINDY: Bobby had it.

[IAN LOOKS AT THE NOTE - HIS DAUGHTER'S FINAL WORDS]

IAN: I can't -

(Scene 5020/18 Continued)

[CINDY OFFERS IT TO JANE WHO SHAKES HER HEAD, TOO OVERWHELMED BY WHAT IT MIGHT SAY]

JANE: Cindy, you read it.

[IT FALLS TO CINDY. SHE OPENS THE NOTE]

CINDY: "Dear Dad, I'm sorry for what I said earlier. I didn't mean it. I'm a wreck. But I'm going to change. Starting tonight. Look at me. Home before midnight and the drugs have gone. When you get home, look in on me. I'll be sleeping but wake me up. I want to tell you how much you mean to me. And I want to tell you how much I love you. Don't forget, Dad. Wake me up. Lucy Lou.

[TEARS CASCADE DOWN IAN'S FACE. HE TAKES THE NOTE AND RE-READS IT TO HIMSELF. HE KISSES IT.

WITH A SMILE ON HIS FACE, IAN LOOKS AT JANE AND CINDY, BOTH WIPING TEARS FROM THEIR EYES.

THEN COMES A LITTLE VOICE...]

BOBBY: [O/S] I'm sorry.

(Scene 5020/18 Continued)

[IAN TURNS AND SEES BOBBY
AT THE BOTTOM OF THE
STAIRS.]

IAN HOLDS HIS BOY IN HIS
GAZE FOR A SILENT MOMENT]

IAN: You've got nothing to be
sorry for. You didn't do
anything wrong, did you?

[BOBBY STEALS A LOOK AT
JANE AND SHAKES HIS HEAD]

BOBBY: No.

IAN: I love you.

[CINDY AND JANE HOLD ONTO
EACH OTHER AS IAN EMBRACES
BOBBY]

BOBBY: I love you too.

[CINDY AND JANE JOIN THE
HUG AS JULIA'S THEME
BEGINS. WE MOVE ACROSS THE
PHOTOS OF KATHY, LOU WITH
YOUNG IAN, BOBBY, LUCY
AND FINALLY IAN WITH PETER
AND LUCY, LOOKING ON AT
THIS MOMENT OF PROFOUND
SADNESS IN AN EAST END
TERRACE]

10:32
:47

Julia's
Theme

10:33:08

CUT TO:

SCENE 5020/19. VARIOUS. EXT.
NIGHT. 23.00.

10:33:08

LOT

[JULIA'S THEME CONTINUES
OVER ARTFULLY SET STATIC
VIEWS OF SMALL DETAILS OF
OUR ICONIC SET.

THE WAR MEMORIAL.

BEALE'S PLAICE.

THE ARCHES AND PLAYGROUND.

WALFORD EAST TUBE STATION.

TURPIN ROAD, WITH R&R AT
THE FAR END.

BEALES' RESTAURANT, THEN
CINDY'S CAFE.

PAN TO THE GRILL ON THE
DOOR OF THE LAUNDERETTE.

THE BEALES' BACK GATE.

PLAN OF WALFORD - CU
"JULIA + TONY" LOVEHEART.

SHOT OF THE SQUARE. THE
VIC DOOR SWINGS OPEN AND
PEOPLE - THE LIFE BLOOD OF
THE EAST END AND OUR SHOW
- START TO SPILL OUT ONTO
THE SQUARE, HOLDING
DRINKS, LAUGHING. OTHERS
JOIN FROM THEIR HOUSES.

AMIDST THE CROWD IS LEE,
PULLING A CHUNKY MULTISHOT
FIREWORK FROM HIS CARRIER
BAG. TINA IS WITH HIM]

10:33
:41

DAVID
GUET-
TA
What I
Did
For
Love

(Scene 5020/19 Continued)

[LEE SETS THE FIREWORK INTO THE MUD OF THE CENTRAL FLOWER BED AS TINA WATCHES]

TINA: Stand back everyone!

[LEE LIGHTS THE FIREWORK AND MOVES BACK TO JOIN THE OTHERS. HE FINDS LINDA IN AMONGST THE CROWD AND HUGS HER. LINDA PROUDLY SHOWS OFF HER ENGAGEMENT RING. WHITNEY JOINS THEM, AND WHITNEY AND LINDA STAND EITHER SIDE OF LEE. NANCY'S WITH THEM, UNSMILING. LIAM STANDS NEARBY.

THE GATHERED CROWD CHEER AS THE FIREWORKS START GOING UP.

PAM AND DONNA ARE DRUNK AND NAUGHTY, LAUGHING WITH MARTIN. KUSH STANDS WITH SHABNAM, TAMWAR AND MASOOD. TAMWAR IS TAKING PICTURES ON HIS PHONE.

MAX STANDS WITH ABI, A CONCILIATORY HAND ON HER SHOULDER. CHRISTIAN'S WITH SONIA NEARBY.

CAROL IS GATHERED WITH FATBOY, CHARLIE AND ROXY. ROXY SEES THE WORRY ON CHARLIE'S FACE AND GIVES HIM A 'SUPPORTIVE' LOOK.

BILLY IS STANDING WITH BEN, LOLA, HOLDING AMY, AND JAY. STOIC SHARON STANDS WITH THE MITCHELL MOB]

(Scene 5020/19 Continued)

[DOWNBEAT DENISE STANDS WITH PATRICK. PATRICK SEES THE WORRY IN DENISE'S FACE AND PUTS AN ARM ROUND HER]

STACEY IS WITH KAT AND LILY. ALEKS STANDS NEARBY.

THE MUSIC AND FIREWORKS CONTINUE AS FINALLY MICK EMERGES OUT ONTO BRIDGE STREET FROM THE VIC ALLEY. HE TAKES A DEEP BREATH AS HE STANDS ALONE AND WATCHES THE FIREWORKS.

THEN THE GATE OF THE BEALES' OPENS. IAN EMERGES.

HE NODS TO MICK]

MICK: Alright?

[BEAT]

IAN: We will be.

[THE TWO MEN STAND THERE AT THE BACK OF THE CROWD WATCHING THE FIREWORKS LIGHT UP THE SKY.

THE LIGHT ILLUMINATES THE SQUARE. THE COLOURS BOUNCE OFF THE BRASS PLAQUE COMMEMORATING ARTHUR.

ON BRIDGE STREET IN THE SHADOWS, STANDS PHIL. HE HAS A BAG SLUNG OVER HIS SHOULDER AND HIS PASSPORT IN HIS HAND. PHIL WATCHES IAN FOR A MOMENT, THEN PUTS THE PASSPORT AWAY, TURNS AND WALKS AWAY INTO THE NIGHT]

[ON THE SQUARE, THE

(Scene 5020/19 Continued)

FIREWORKS CONTINUE. AND
THESE FIREWORKS ARE
SPECIAL EASTENDERS
FIREWORKS. BECAUSE THE
LAST SET OF EXPLOSIONS
HAVE A VERY PARTICULAR
RHYTHM TO THEM.

YES, THEY GO: DUFF. DUFF.
DUFF. DUFF-DUFF-DUFF]

10:35:40

FADE OUT

10:35
:40
