

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 CONVINCЕ 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  
Stacey, 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

---

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

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ong

[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

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SCENE 501M]P18/ 4hgNO.23. INT. SCNIGHT. 20.3

(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.

*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]

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.

*LOT*

[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  
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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?



**PHIL:** Listen, you stick to  
your business OK. And I'll  
stick to sorting out Max and

(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

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

**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  
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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.

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]

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

**TANYA:** Hi...

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



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

Strawberry  
Switchblade  
Since Yesterday

[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.

(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

LOT

10:15  
:11

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

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:**

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.]



(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?



**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-e

[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

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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.

STAGE 1

[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?]

CUT TO:

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

*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]

CUT TO:



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

STAGE 1

[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

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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.

**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:**

(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 STEAMROLLERED IAN AND  
KUSH LOOK AT EACH OTHER]

10:25:46

**CUT TO:**

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

STAGE 1

[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 - !

[LINDA AND LEE DASH ACROSS

(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.

*STAGE 1*

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

DENISE, PANICKY, IS ON HER  
MOBILE]

**TINA:**



**KIM:** [STARES] They might - I  
might - [SPLUTTERS]  
- No no no no no, this baby



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.

STAGE 1

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

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]

HAPP5.TjET219TD?

LEE: Where is Jane and Ian  
anyway?

**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

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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.

*LOT*

[MARTIN, STACEY, KUSH AND

[BUT THEN MARTIN STOPS AS  
HE SEES KAT, SITTING ON

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

(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

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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.

*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.

(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.

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] Apparently there's been a big smash up on Commercial Road, outside the church. Traffic's chocca.

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

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:

What88 TD ou doing h PUSH IT]

**TANYA:**

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

*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]



(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.

*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

**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  
HIMt5 Er885lF n2- TD (IAN:) TjET264.12 23

(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?

---

[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

**IAN:**

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]

**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

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

*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

[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?

**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.

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.

*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]

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.

*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

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.

*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]

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.

*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.

**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.

LOT

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

MICK: What are you doing?

DEAN: Stay back.

[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]

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.

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?]

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

[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

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

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]

CUT TO:



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