

EASTENDERSEPISODE FIVE THOUSAND AND  
NINETEENBY**JESSE O' MAHONEY**

**SCENE 5019/1. BRIDGE STREET.**  
**EXT. NIGHT. 20.00.**

**10:00:24**

**LOT**

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

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

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

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

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

A FIGURE APPEARS FROM THE ALLEYWAY]

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(Scene 5019/1 Continued)

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

10:01:48

CUT TO:

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.48

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

10:01:48

STAGE 1

10:01  
:48

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

RADIO ONE PLAYS OVER...]

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

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

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

**LUCY:** [SUSPICION CONFIRMED] It  
was you.

[ON BILLY, CAUGHT OUT]

10:02:08

CUT TO:

10:02  
:08

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

10:02:08

STUDIO B

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

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

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

[JANE RISES, CANCELS THE  
CALL, WEARILY]

10:02:35

CUT TO:

10:02  
:35

SCENE 5019/4. BEALES'. INT.  
NIGHT. 20.09.

10:02:35

STAGE 1

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

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

[FROM IAN WE GO TO...]

10:02:41

**CUT TO:**

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

10:02:41

ELSTREE STUDIOS

10:02  
:41  
Gameboy  
Rayman  
Game

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

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

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

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

10:02:49

CUT TO:

10:02  
:49

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

10:02:49

LOT

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

CUT TO:

10:03:00

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

10:03:00

LOT

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

**LUCY:** I knew stock was going missing.

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

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

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

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

10:03:19

**CUT TO:**

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

10:03:19

LOT

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

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

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

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

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

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

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

10:03:45

CUT TO:

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

10:03:45

LOT

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

LEE: Do you want me to have a word?

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

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

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

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

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

(Scene 5019/9 Continued)

LUCY: I'll come later.

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

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

10:04:44

CUT TO:

10 04  
:44

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

10:04:44

LOT

10:04  
:44

JIMM-Y  
CLIF-F  
Jimm-y  
Jimm-y.

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

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

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

**CHARLIE:** See ya.

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

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

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

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

(Scene 5019/10 Continued)

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

[OUT ON WHITNEY'S ANGER]

10:06:02

CUT TO:

10:06  
:02

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

10:06:02

*LOCATION*

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

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

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

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

10:07:02

**CUT TO:**

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

10:07:02

LOCATION

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

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

[SILENCE. SHE TURNS...]

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

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

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

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

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

**LUCY:** How did you know I was here?

(Scene 5019/13 Continued)

**JAY:** [STEPS IN, APOLOGETIC]  
Sorry.

**LUCY:** I knew I saw you on the bus!

**BEN:** We should be on a plane to Miami.

**LUCY:** I just need time to think.

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

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

**JAY:** Ben...

**LUCY:** [RELIEF] That's my client.

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

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

**LUCY:** [BUZZING THEM UP] Come up!

**BEN:** You idiot! Get rid.

(Scene 5019/13 Continued)

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

**JAY:** Get down there - move.

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

**JAKE:** You're not Lauren.

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

10:08:54

**CUT TO:**

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

10:08:54

STAGE 1

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

**DENISE:** Oh hiya.

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

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

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

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

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

10:09:50

**CUT TO:**

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

10:09:50

*LOCATION*

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

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

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

Ian Beale!

**IAN:** [HORRIFIED] Rainie.

[OUT ON IAN'S HORROR]

10:10:22

**CUT TO:**

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

10:10:22

*LOCATION*

[LUCY TALKING TO A DRUNK  
JAKE...]

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

[BEN AND JAY WATCH FROM AN  
ADJOINING ROOM]

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

**BEN:** [MOUTHS] Get. Rid.

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

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

Come on. Before you throw up on  
the furniture.

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

10:11:00

CUT TO:

SCENE 5019/17. MAX'S HOUSE.  
INT. NIGHT. 21.06.

10:11:00

STUDIO C

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Radio Edit

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

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

**ABI:** Going for a cigarette you  
mean.

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

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

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

**ABI:** Well no, I love that dog.

**MAX:** See you later.

**ABI:** See ya.

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

**Prog No** 50/DRA D251H

**Title**

EastEnders

**Tx Date** 19.02.2015

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(Scene 5019/17 Continued)

10:11:18

CUT TO:

**SCENE 5019/18. MASOOD'S'. INT.**  
**NIGHT. 21.12.**

10:11:18

STUDIO B

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

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

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

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

[AS MASOOD RISES...]

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

[OUT ON JANE, FIRM]

10:11:59

CUT TO:

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.59

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

10:11:59

O/S LOCATION

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

IAN: Careful. You'll snap it  
off.

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

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

You men. So empty. You never  
learn.

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

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

[SICKENED BY HIS ACT, IAN  
SPEEDS AWAY]

10:13:02

CUT TO:

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

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

**LUCY:** Help me get him in the  
flat?

[ON CUE, JAKE VOMITS]

**CABBIE:** I done with this.

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

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

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

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

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

**LUCY:** Help me get him in Max.

(Scene 5019/20 Continued)

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

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

10:13:41

CUT TO:

10:13  
:41

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

10:13:41

ELSTREE STUDIOS

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

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

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

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

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

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

10:14:38

CUT TO:

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

10:14:38

STUDIO C

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Kids  
Again  
(Radio-  
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[AS LUCY AND MAX HAUL JAKE  
INTO THE KITCHEN...]

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

**LUCY:** Give him a break.

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

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

[MAX THROWS JAKE ASIDE]

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

[MAX FOLLOWS LUCY TO THE  
TOILET]

You alright? Here...

[MAX HANDS LUCY SOME  
TOILET ROLL]

**LUCY:** Thanks.

(Scene 5019/22 Continued)

MAX: Lets have a look.

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

This don't have to end you know.

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

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

10:16:01

CUT TO:

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

10:16:01

LOT

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

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

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

HE MISSES HIS DAUGHTER BY A HEARTBEAT.

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

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

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

(Scene 5019/23 Continued)

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

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

JAY: [CALLS AFTER] Leave her alone!

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

LUCY: [STUNNED] What you doing?!

JAY: Ben!

BEN: It's the least you owe me!

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

LUCY: So much for family!

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Baby  
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10|17  
:10  
:21

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

**Not enough room for all instructions, insert a page break.**

(Scene 5019/23 Continued)

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

10:17:17

CUT TO:

SCENE 5019/24. TURPIN ROAD.  
EXT. NIGHT. 21.38.

10:17:17

LOT

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

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:17  
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Fires  
ft.  
Grey  
Reve-  
rend  
(May-  
a  
Jane  
Coles  
remix)

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

**RONNIE:** [UNIMPRESSED] Did you bring it?

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

**MAN:** This means you owe me, still.

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

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

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

(Scene 5019/24 Continued)

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

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

**MAN:** Stay out of danger, yeah?

[THE MAN MOVES OFF WITH THE FLOWERS]

10:18:14

**CUT TO:**

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

10:18:14

LOT

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

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

LUCY: I'm so glad to see you.

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

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

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

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

10:18:49

CUT TO:

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

10:18:49

STUDIO C

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

BEAT. KNOCKING AT THE  
OUTSIDE DOOR...]

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

10:19  
:07  
:24

DUKE  
DUMONT  
FEATURING  
JAX  
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Radio Edit  
10:19  
:16

10:19:16

CUT TO:

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

10:19:16

LOT

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

JANE: Hey.

LUCY: Hi.

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

LUCY: He tried to be nice...

JANE: What's happened to your nose?

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

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

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

JANE: Would it help if you came in?

---

(Scene 5019/27 Continued)

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

**JANE:** Lucy...

**LUCY:** [TEARS] Am I a bad person?

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

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

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

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

**JANE:** I am just a couple of doors away.

**LUCY:** Our family doesn't work without you.

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

(Scene 5019/27 Continued)

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

10:21  
:34

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

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

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

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

JANE: You can't do that.

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

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JANE: Come here...

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

(Scene 5019/27 Continued)

[ JANE WATCHES HELPLESSLY  
AS LUCY HEADS HOME .

LUCY APPROACHES THE HOUSE .  
IT LOOMS OVER HER ]

10:23:05

CUT TO:

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

10:23:05

*ELSTREE STUDIOS*

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

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

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

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

[ANGER CLOUDS LUCY'S  
FACE...]

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

[THE DOOR FLIES OPEN, LUCY  
FINALLY HAVING SNAPPED]

**LUCY:** Get out of this house.

(Scene 5019/28 Continued)

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

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

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

**DENISE:** Lucy. Lucy stop it!

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

**DENISE:** I will handle this my own way.

[GO TO THE FIGHT]

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

**DENISE:** You including your mother in that?

[LUCY SHOVES DENISE]

Don't you push me.

(Scene 5019/28 Continued)

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

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

**LUCY:** [OOV] Get off of me!

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

10:24:19

**CUT TO:**

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

10:24:19

STUDIO C

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

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

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

**MAX:** [ALMOST LAUGHS] What!?  
Why?

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

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

10:24:51

CUT TO:

1024  
.51

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

10:24:51

ELSTREE STUDIO

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

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

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

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

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

**BILLY:** Has something happened?

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

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

(Scene 5019/31 Continued)

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

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

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

10:26:21

CUT TO:

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

10:26:21

ELSTREE STUDIOS

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

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

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

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

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

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

10:27  
:10

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

10:27:32

CUT TO:

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

10:27:32

LOT

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

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

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

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

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

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

[LEE RINGS OFF AS WE...]

10:28:02

CUT TO:

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

10:28:02

ELSTREE STUDIOS

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

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

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

10:28  
:55

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

10:28  
:55

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

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

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10:29:11

CUT TO:

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

10:29:11

*LOT*

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

10:29:54

CUT TO:

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

10:29:54

STAGE 1

[LUCY ENTERS THROUGH THE FRONT DOOR, CLOSES IT.

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

10:30:06

**CUT TO:**

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

10:30:06

LOT

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

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

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

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

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

**RONNIE:** Are you sure Dot's still asleep?

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

(Scene 5019/37 Continued)

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

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

10:31:16

CUT TO:

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

10:31:16

STAGE 1

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

A FLOORBOARD CREEKS. SHE  
JUMPS, SPINS ROUND]

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

[OUT ON LUCY'S RELIEF]

10:31:38

CUT TO:

10:31  
:38

**SCENE 5019/39. MASOOD'S'. INT.**  
**NIGHT. 23.37.**

10:31:38

STUDIO B

10:31  
:38

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

**MASOOD:** You okay?

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

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

**JANE:** What's the point?

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

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

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

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

---

(Scene 5019/39 Continued)

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

[RING RING.]

JANE GETS UP]

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

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

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

**MASOOD:** [GUILTY] I saw her earlier today.

[RING RING]

**JANE:** And you didn't say anything?!

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

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

---

(Scene 5019/39 Continued)

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

[LISTENS]

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

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

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

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

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

[JANE'S GONE]

10:32:56

CUT TO:

10:32  
.57

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

10:32:56

LOT

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

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

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

10:33:18

CUT TO:

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

10:33:18

STUDIO A

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

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

FLASH OF A GIRL'S HAND ON THE FLOOR]

JANE: (A HAND TO HER MOUTH)  
Lucy?

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

No! No, Lucy darling...

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

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

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

(Scene 5019/41 Continued)

**BOBBY:** [OOS] Whatever she says...

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

...she started it.

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

She made everyone unhappy.

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

10:34:06

FADE OUT

10:34  
:06