EASTENDERS

EPISODE FIVE THOUSAND AND FIFTEEN

BY

MATT EVANS

SCENE 5015/1. BRIDGE STREET.
[LIVE]. EXT. NIGHT. 17.22.

LOT

[OPEN ON THE ALBERT SQUARE SIGN AS A CAR DRIVES SLOWLY ONTO THE SQUARE. AN OBLIVIOUS SHARON STRIDES PAST THE CAR BEFORE WALKING ONTO BRIDGE STREET WHERE IAN’S LOCKING UP THE CAFE FOR THE NIGHT]

IAN: Sharon!

SHARON: Not long now!

[A PASSING KAT GRINS AS IAN GOES OVER AND JOINS SHARON]

KAT: [SHOUTS AT IAN] You ready for the party of the year?

IAN: Yeah I think I am actually.
[THE STALLHOLDERS AD LIB
'GOOD LUCK IAN / HAVE A
GREAT NIGHT'. WE CUT
BRIEFLY TO TAMWAR]

TAMWAR:  [SOTTO VOCE] That's
going online.

KUSH:    Nice.

IAN:     [OFF THE STALL HOLDER
SINGING TO HIM] You can stop
that!

[WE PICK UP ON THE CAR AS
AN IRRITABLE PHIL GETS OUT
SHORTLY FOLLOWED BY BILLY]

BILLY:   Look, all I'm saying
is...

PHIL:    Just do one Billy will
you?

BILLY:   Well someone needs to
talk some sense into you.

PHIL:    I've got to tell him
what's happened haven't I?

BILLY:   That problem is dead
and buried.

PHIL:    Yeah well not for much
longer it ain’t.
(Scene 5015/1 Continued)

[AND THAT’S WHEN THE CAR
DOOR CRASHES OPENS TO
REVEAL PEGGY [MAKE-UP:
PLAY] IN ALL HER GLORY]

PEGGY: Come on, let's get out
of here. There's someone I've
got to see.

[PEGGY STRIDES AHEAD
TOWARDS PHIL’S HOUSE WITH
PHIL AND BILLY FOLLOWING
BEHIND. THEY’RE OBLIVIOUS
TO A MYSTERIOUS MAN
WATCHING FROM THE
SIDELINES]

10:01:10

CUT TO:
SCENE 5015/3. MAX’S HOUSE. INT.  
NIGHT. 17.24.

STUDIO C

[LAUREN’S SAT AT THE TABLE  
WHEN A HASSLED ABI  
[MAKE-UP FOR BOTH: HOME]  
RUSHES IN IN HER DRESSING  
GOWN]

ABI: Have you seen my  
straighteners?

[LAUREN SHAKES HER HEAD]

Er, shouldn’t you be getting  
ready? Peter’ll be here soon.

[STAY WITH LAUREN AS ABI  
HURRIES OUT. AND THAT’S  
WHEN WE REVEAL THE WEDDING  
CARD GRASPED TIGHTLY IN  
HER HANDS]

CUT TO:
SCENE 5015/4. BEALES'. INT.  NIGHT.  17.25.

STAGE 1

[CINDY [IN HER BRIDESMAID’S DRESS. MAKE-UP: HOME] IS STRAIGHTENING PETER’S TIE WHILST BOBBY [ALSO IN HIS TUX] IS ON HIS HAND-HELD COMPUTER]

CINDY: This is supposed to be a happy day, remember?

PETER: [UNCONVINCING] I am happy.

CINDY: Well, tell your face.

[JANE [MAKE-UP: HOME] WALKS DOWNSTAIRS. SHE’S STILL IN HER CASUAL CLOTHES]

Why aren’t you dressed yet?

JANE: There’s plenty of time.

BOBBY: One hour and thirty four minutes.

JANE: You see. What did I tell you?

[AND THAT’S WHEN IAN WALKS THROUGH THE BACK DOOR]
IAN: Alright? Tell you what, you wait 'till you see the restaurant. They've done a cracking job on it.

[HE KISSES JANE]

CINDY: Have you both forgotten that there's a wedding today?

[THEY’RE INTERRUPTED BY THE SOUND OF A BELL RINGING]


[ALFIE AND BEN WALK THROUGH THE BACK DOOR [BOTH IN THEIR TUXEDOS]]

Come on, where is he? Oh there he is! The condemned man.

PETER: What’s the bell for, Alfie?

ALFIE: It’s for effect, ain't it, you doughnut. [TO IAN] Listen Ian, I’ve got a mate, right. Works at a travel agency. Trust me, one phone call from me and it's the first flight to Aruba. No stopping.

JANE: Oi!

IAN: I don’t think so.
ALFIE: Alright. So you telling me it's definitely happening then?

JANE: Wild horses couldn’t stop us.

ALFIE: Oh that's beautiful, that is... Okay. So I need some snacks. Bobby, music... I want some curling tongs. Hot irons. [TO PETER] And that’s just for you. Okay, here we go. Music!

[BOBBY TURNS ON THE RADIO. “YOU SPIN ME ROUND” BY DEAD OR ALIVE COMES ON]

Oh nice! Proper tune! [SHOUTS] We’re getting married, everyone!

[ON THE EUPHORIC BEALES]

CUT TO:
SCENE 5015/5. NO.23. INT.
NIGHT. 17.27.

STUDIO A

[OPEN ON THE DARKNESS]

DOT: You shouldn’t be here. You should be in Jesus’ arms.

[REVEAL THE SHADOW OF NICK IN THE ARMCHAIR. IT’S AN EERIE; HAUNTING IMAGE]

“Those who have done what is good will rise to live but those who have done what is evil... will rise to be condemned.”

[DOT STARES AT NICK; FEAR ETCHED ACROSS HER FACE]

But it ain't you that they’re going to be sitting in judgement on. It’s me.

[BEAT]

Cos I gave you life. And I took it away.

[ON DOT, HEARTBROKEN]
SCENE 5015/7. PHIL'S. INT.
NIGHT. 17.29.

[BILLY FOLLOWS PHIL THROUGH TO THE LIVING ROOM]

PHIL: It's a good job Sharon ain't here. 'Cos I don't fancy prising her and Mum apart. [BEAT] You seen Ben? Is he alright?

[BILLY SHAKES HIS HEAD TIGHTLY AS PHIL HEADS OVER TO THE BUREAU AND STARTS PULLING OUT RANDOM DRAWERS]

I need to see Ian.

BILLY: So you're really going to do this yeah?

PHIL: Well he needs to know what's happened don't he?

BILLY: Well then you better prepare yourself for an almighty bang.

[ON PHIL, RUFFLED]
SCENE 5015/8. MAX'S HOUSE. INT. NIGHT. 17.31.

STUDIO C

[LAUREN’S SAT ON THE SOFA STARING AT THE WEDDING CARD ON THE COFFEE TABLE]

ABI: [O.S] I swear I left it downstairs.

[ABI WALKS IN SHORTLY FOLLOWED BY MAX]

Lauren, have you seen it?

LAUREN: [BARELY FUNCTIONING] Seen what?

ABI: The card I got for Ian and Jane.

[ABI FOLLOWS LAUREN’S EYELINE TO THE CARD ON THE TABLE]

Oh right, so you wrote in it without getting me or Dad to sign it?

LAUREN: [FALTERS] I just signed it from everyone.

ABI: That is so typical of you.
MAX: You alright? You’re cutting it a bit fine, ain’t you?

LAUREN: [LOW] I’m not going.

MAX: Well, why not?

LAUREN: Me and Peter broke up.

MAX: How come?

LAUREN: It don’t matter.

ABI: [GLEEFUL] Turns out you weren’t so perfect for each other after all.

[AIB HEADS OUT. LAUREN DOESN’T EVEN FIGHT BACK]

MAX: You’ll be alright, Lauren. Couple of days you’ll work things out, I’m sure.

LAUREN: [LOW] Not this time.

[LAUREN PICKS UP THE CARD BEFORE MAKING HER WAY OUT]

MAX: Do you want me to take that card?

LAUREN: No, it’s alright.
MAX: No go on, save you bumping into Peter.

[MAX GOES TO GRAB IT BUT LAUREN SNATCHES IT AWAY FROM HIM]

LAUREN: Uh, no Dad! I said I can take it!

MAX: Alright fine! Do it yourself Lauren, if it’s that important.

[GO WITH LAUREN AS SHE HEADS OUT INTO THE HALLWAY.
ON LAUREN, FEELING THE STRAIN]

10:04:33

CUT TO:
SCENE 5015/11. DOT'S HOUSE
INT/. EXT. NIGHT. 17.51.

STUDIO A

[A TROUBLED DOT’S SAT SMOKING [STILL NOT DRESSED FOR THE WEDDING] WHEN THE DOORBELL RINGS. DOT IMMEDIATELY PANICS. IS HER SECRET OUT? A TENTATIVE DOT HEADS INTO THE HALLWAY BEFORE LOOKING THROUGH THE PEEP HOLE. HER FACE SUDDENLY FALLS. DOT OPENS THE DOOR TO FIND PEGGY ON HER STEP]

PEGGY: A word.

[AN IRATE PEGGY COMES STRIDING INTO THE HOUSE AND HEADS FOR THE KITCHEN, DOT Follows]
SCENE 5015/15. DOT'S HOUSE.
INT. NIGHT. 18.02.

STUDIO A

[KITCHEN. DOT’S STOOD IN THE DOORWAY WHILST AN IRATE PEGGY PACES]

PEGGY: What's your game? Have you any idea what my Phil’s been through these last few months?

[STAY WITH PEGGY]

Not to mention poor Ronnie lying there practically at death’s door.

[NOTHING]

Well come on Dot, what’ve you got to say for yourself? Dot!

[PEGGY LOOKS UP TO FIND A BROKEN DOT IN THE DOORWAY STARING BACK AT HER. BEAT]

Dot?

[ON A CONCERNED PEGGY]
SCENE 5015/9. HOSPITAL
CORRIDOR. INT. NIGHT. 17.39.

ELSTREE STUDIO

[ROXY, CHARLIE AND BABY
MATTHEW FORM A
HEARTBREAKING TABLEAUX AS
THEY STAND WATCHING RONNIE
STILL BREATHING ON A
VENTILATOR]

CHARLIE: Did the doctor say
how long she’d be?

[ROXY JUST SHAKES HER
HEAD]

ROXY: No.

CHARLIE: So what do we do in
the meantime?

ROXY: We just wait.

[CHARLIE’S ALL BUT GIVEN
UP]

CHARLIE: [BEAT] How many more
times are they going to keep
trying?

ROXY: They’re not. This is it.
She’s gonna wake up.

CHARLIE: And what if she
doesn’t, Rox?
ROXY: She's gonna wake up today! Alright.

[ROXY STARES AT RONNIE]

[ALMOST TO HERSELF] She has to.

[ON ROXY, DETERMINED]

CUT TO:
SCENE 5015/20. DOT'S HOUSE.
INT. NIGHT. 18.12.

STUDIO A

[PEGGY HANDS A CUP OF TEA TO A BARELY FUNCTIONING DOT]

PEGGY: This is all down to that son of yours, isn’t it?

[DOT LOOKS STRAIGHT AT HER]

DOT: [PANICKED] Why do you say that?

PEGGY: Because it’s written all over your face.

[Peggy sits opposite her]

So come on, where’s the toe rag now?

DOT: [LOW] He’s gone.

PEGGY: Well how long for this time?

DOT: He ain’t coming back, Peggy.

[DOT LOOKS AT HER]
DOT: I’ve lost him. I've lost him to that poison that he puts in his veins.

[BEAT]

He was such a lovely little boy. He'd do anything for anybody. But then he changed. He turned on to the drugs... and I was hoping so many times that he would find Jesus... but I was a silly fool to think that he could change.

PEGGY: He doesn’t deserve your tears. Or anything else for that matter.

DOT: But I’ve done a terrible thing.

PEGGY: Good. It's about time he got a taste of his own medicine.

DOT: But I've hurt him.

PEGGY: What does that Bible of yours say? An eye for an eye.

[PEGGY TAKES HER HAND]

Sometimes no matter how much it may hurt, Dot, the kindest thing you can do is let them go.

[DOT STARES AT HER]
PEGGY: And well, who knows, love. Wherever he’s going he might find peace.

DOT: [CLINGS TO THIS] Do you think so?

PEGGY: I know so.

[A GLIMMER OF HOPE FROM DOT]

I was just thinking... why don't you come and stay with me and Grant in Portugal?

DOT: I've never been abroad...

PEGGY: Haven't you?

DOT: No.

PEGGY: We've got a beautiful villa, a pool and the weather... gets lovely and hot.

DOT: I'll think about it.

PEGGY: Don't forget your bikini, Dot, will you?

[DOT SMILES]
SCENE 5015/10. MINUTE MART
INT/. EXT. NIGHT.  17.47.

LOT

[JANE’S JUST FINISHED PAYING FOR A COUPLE OF BOTTLES OF BUCKS FIZZ WHEN DENISE WALKS IN. SHE’S ALL SET TO HEAD BACK OUT AGAIN, WHEN...]

JANE: Denise...

DENISE: I think I’ve shown myself up enough, don’t you?

JANE: Come on, Denise. We used to be good friends. I don’t want a man to come between us.

DENISE: [RELUCTANT] I’m not doing this for Ian, you know.

[DENISE AND JANE SHARE A TENTATIVE SMILE BEFORE JANE WALKS OUT OF THE SHOP]
SCENE 5015/16A. VIC DOWNSTAIRS.
INT. NIGHT. 18.07.

STAGE 1

[OPEN ON THE EMPTY BAR 
[MID-PREPARATION FOR THE WEDDING PARTY] AS PEGGY SLIPS IN THROUGH THE SIDE DOOR. SHE LOOKS AROUND THE PUB FOR A MOMENT BEFORE RUBBING HER FINGER ALONG THE BAR [PICKING UP SOME DUST] JUST AS A BEMUSED MICK WALKS IN]

MICK: Can I help you?

PEGGY: Oh, no thanks, no no. I’m not stopping.

MICK: It’s just this is my boozer.

[PEGGY SIZES HIM UP]

PEGGY: Oh. So you’re Mick Carter?

MICK: The one and only. And you are?

PEGGY: [MOTIONS TO THE QUEEN VIC BUST] Let’s just say me and her, we go back a long way.

[A BEMUSED MICK WATCHES AS PEGGY TAKES IN THE BAR]
PEGGY: Bit quiet in here, ain’t it?

MICK: [SLIGHTLY DEFENSIVE] We've got a wedding party coming in later. [POINTED] It's invite only.

[PEGGY IGNORES MICK]

PEGGY: Well, you might want to get your missus to, you know, run the duster over here now and again.

MICK: You what?

PEGGY: And look at those slop trays, look at 'em! They both want emptying.

MICK: Well if you're not buying you might as well shoot off.

PEGGY: I beg your pardon?

MICK: You heard me. Get out of my pub.

[PEGGY SMILES. SHE SEES SOMETHING OF HERSELF IN HIM. SHE’S ABOUT TO HEAD OUT, WHEN...]

PEGGY: You want to watch that pump on the right. It sticks a bit.
[STAY WITH MICK AS PEGGY MAKES HER WAY OUT OF THE BAR. HE GOES TO TRY THE PUMP ONLY TO FIND THAT IT’S STUCK. ON HIS WRY SMILE. WHO WAS SHE?]
SCENE 5015/12. TURPIN ROAD.
EXT. NIGHT. 17.53.

LOT

[MAX IS JUST COMING OUT OF THE CHIPPY WHEN STACEY APPROACHES]

STACEY: Max... you need to talk to Lauren.

MAX: [DISMISSIVE] Oh yeah?

STACEY: All I'm trying to do is help you. And she just throws it back in my face.

[MAX STOPS]

[OF BRADLEY] It’s hard enough this time of year as it is. I don't need her giving me grief.

MAX: So what's she said to you?

STACEY: Just go and find her.

MAX: Stace, if it's about Peter... she’s already told me.

STACEY: Max, it ain't about Peter.

MAX: So what's it about?
STACEY: [FRUSTRATED] Just talk to her!

MAX: Stace, I don't need this, alright.

[GO WITH MAX AS HE STARTS TO MAKE HIS WAY TOWARDS HOME]

STACEY: [RELUCTANT] It’s Lucy.

[MAX STOPS. HE EVENTUALLY TURNS BACK TO FACE HER]

She thinks she knows who killed her.

[ON A STUNNED MAX]

10:10:33

CUT TO:
SCENE 5015/13. BEALES'. INT. NIGHT. 17.55.

STAGE 1

[ALFIE AND BEN ARE BUSY HANDING OUT SANDWICHES WHILST JANE TRIES TO SNEAK A PEEK INSIDE IAN’S SUIT COVER]

PETER: What do you think you’re doing?

JANE: He’s not even Scottish, Peter.

PETER: Yeah well, you know Dad - he likes to do things differently.

JANE: Just make sure he’s wearing underwear. I don't think Dot’s nerves could take an unexpected gust of wind.

LINDA: [OOV] Hello?

CAROL: [OOV] It’s only us.

JANE: In here.

[SONIA, SHARON, LINDA AND CAROL WALK IN WEARING THEIR DRESSES BUT WITH HAIR AND MAKE-UP STILL UNDONE. IAN COMES DOWNSTAIRS. NB IAN IS NOT READY]
ALFIE: Alright Ladies!

SHARON: Hi Jane.

IAN: Hello all. You alright?

SONIA: [AT JANE] Please tell me you’ve started getting ready.

IAN: There’s plenty of time.

BOBBY: Sixty five minutes.

SONIA: Come on, over to Blades and pronto.

LINDA: Blades!? I thought we were all getting ready here.

[THE TENSION IS PALPABLE JUST AS CINDY WALKS DOWNSTAIRS WITH LUCY’S JEWELLERY BOX, MUSIC TINKLING. EVERYONE REMAINS OBLIVIOUS]

ALFIE: Well, I think that’s our cue to go to the pub. Come on let’s go.

[BEN, PETER, IAN AND BOBBY ARE ABOUT TO FOLLOW ALFIE OUT OF THE HOUSE WHEN MARTIN WALKS THROUGH THE BACK DOOR WEARING HIS TUXEDO]
MARTIN: Hello...?

IAN: Hey Martin! Good to see you.

MARTIN: Sorry I'm late.

IAN: No that's alright. It's fine, it's fine. Good to see you.

[SONIA KNOWS IT'S AN EXCUSE. MARTIN HANDS IAN A BOX]

Seemed only right Mum played her part today.

IAN: Shall I...?

[IAN DELVES INTO THE BOX BEFORE PULLING OUT A FRUIT BOWL. HE’S OVERWHELMED AND BURSTS OUT LAUGHING, SHARON TOO]
CINDY: [OF THE FRUIT BOWL] What is that?

IAN: This is your Auntie Pauline.

MARTIN: Mum’s pride and joy. Until Sonia went and smashed it.

CAROL: [PLAYING PEACEMAKER] What were you saying about the pub, Alfie?


IAN: I've got to get ready.

ALFIE: We've got plenty of time. I'll get you the first beer.

IAN: You buying?

ALFIE: Don't be cheeky. See you later girls! Don't be late!

[RINGING HIS BELL, ALFIE USHERS THE BOYS OUT OF THE BACK DOOR LEAVING SONIA, CINDY, SHARON, CAROL, JANE AND LINDA IN THE LIVING ROOM]

JANE: [ASIDE, TO LINDA] Linda, if you’d rather get ready here?
LINDA: No, no! This is your special day. [COVERS] I don’t care where we go.

JANE: Cindy... Blades?

CINDY: You are joking, aren’t you? I don’t want some OAP makeover. Thank you.

[THEY’RE ABOUT TO HEAD OUT WHEN A BREATHLESS MAX BURSTS INTO THE KITCHEN]

MAX: Alright. Sorry to barge in. Has anyone seen Lauren?

SHARON: Yeah, about twenty minutes ago on the Square.

MAX: Cheers.

CAROL: Everything alright, Max?

[MAO IS ALREADY OUT THE DOOR]
SCENE 5015/14. BRIDGE STREET.
EXT. NIGHT. 17.57.

LOT

[LAUREN WATCHES MAX BURST OUT OF THE BEALES' GATE BEFORE STEPPING INTO THE SHADOWS. SHE LOOKS DOWN AT THE CARD IN HER HAND, THEN OVER AT THE BEALES'. CAN SHE DO THIS?]

CUT TO:
SCENE 5015/16. VIC DOWNSTAIRS.
INT. NIGHT. 18.06.

STAGE 1

[PETER, ALFIE, BEN, MARTIN AND BOBBY ARE AT ONE END OF THE BAR WHILST IAN TALKS TO MICK AT THE OTHER]

MICK: There you go, Ian. Cop for that.

IAN: Cheers Mick. Do you know what, a lot of work went into that cake.

MICK: Don’t worry. I’ve got it under armed guard.

IAN: It's three tiers.

NANCY: [O.S] [JOKING] Don't know about that, Ian. Lady Di’s just had a go. It's two now.

MICK: Shut your noise!

[MICK GRABS NANCY AND WRESTLES HER TO COVER HER MOUTH. IAN SMILES SADLY AS HIS MIND RACES TO LUCY]

[AT NANCY] It's never too late to have you adopted.
[GO TO ALFIE, MARTIN ET AL]

ALFIE: Michael. Michael, come here. What is the secret to a good marriage?

MICK: [STILL WRESTLING NANCY] I’m still trying to figure that out, me old son.

ALFIE: Look around you. Look at us lot, a bunch of losers. Not including you, mush, okay...

[UNSEEN BY THE OTHERS, IAN SLIPS OUT]

10:13:19

CUT TO: 10:13:19
SCENE 5015/17. VIC. EXT.
NIGHT. 18.07.

LOT

[IAN GASPS FOR AIR JUST AS SHARON WALKS OUT OF MINUTE MART WITH A BOTTLE OF FIZZ]

SHARON: [O.S] Ian?

IAN: [INTROSPECTIVE] I don’t deserve to be happy. Not with Lucy... [HE TAILS OFF]

SHARON: It isn’t your fault.

[BEAT. IAN LOOKS AT HER]

IAN: Yes, it is.

[ON IAN’S GUILT]

CUT TO:
SCENE 5015/11. PHIL’S. INT.
NIGHT. 17.51.

[THE EMPTY KITCHEN. AFTER A MOMENT, THE MYSTERIOUS MAN (FROM SCENE 1) WALKS IN THROUGH THE BACK DOOR CARRYING A BUNCH OF WHITE ROSES. HE LOOKS AROUND FOR A MOMENT, UNTIL...]

PHIL: [O.S.] You had any luck upstairs?

[PHIL STOPS IN HIS TRACKS WHEN HE SEES THE MAN STARING BACK AT HIM]

MAN: This is a nice place you’ve got here.

PHIL: What are you doing?

MAN: Well, I tried knocking but no one answered.

PHIL: Out. [BEAT] I said get out and I going to tell you again.

BILLY: [O.S.] Nothing apart from a couple of Jay’s dodgy DVDs.

[BILLY STOPS IN HIS TRACKS. HE STICKS JAY’S DVD IN HIS SUIT POCKET]
(Scene 5015/11 Continued)

**BILLY:** I didn't know we had company.

**PHIL:** He was just leaving.

**MAN:** I'm here for Ronnie.

**BILLY:** Over the road at number 27.

[PHIL SHOOTS BILLY A LOOK]

'Cept she ain't there right now. Walford General. Had a bit of a car accident.

[THE MAN LOOKS TROUBLED AS HE MAKES HIS WAY OUT]

Who was that?

**PHIL:** Trouble.

[ON PHIL, UNSETTLED]

**CUT TO:**
SCENE 5015/18. MAX'S HOUSE.
INT. NIGHT. 18.08.

STUDIO C

[ABI’S [MAKE-UP: PLAY] JUST FINISHED GETTING READY FOR THE WEDDING WHEN THE DOOR SLAMS SHUT. A BREATHELESS MAX ENTERS]

MAX: Is Lauren here?

ABI: No.

[ABI SHAKES HER HEAD]

MAX: If she turns up you call me, yeah? And don’t let her go anywhere.

[MAX RUNS BACK OUT AGAIN. ON A CONFUSED ABI]
SCENE 5015/19. BEALES'. INT. 
NIGHT. 18.09.

STAGE 1

[LAUREN HESITATES BEFORE PLACING THE CARD ON JANE AND IAN’S DINING ROOM TABLE UNDERNEATH JANE’S BOUQUET. SHE’S ALL SET TO HEAD OUT, WHEN...]

PETER: [O.S] Dad?

[PETER WALKS IN THROUGH THE BACK DOOR. HE FREEZES AT THE SIGHT OF LAUREN. SHE STARES AT HIM IN HIS TUXEDO]

LAUREN: You look... [AMAZING] nice.

[LAUREN’S CLEARLY STRUGGLING TO SUPPRESS HER FEELINGS]

PETER: What’re you doing here?

LAUREN: [STUMBLING] Just... came to say good luck to Jane. Cindy let me in.

[PETER HOLDS HER GAZE]

I'm gonna go anyway...
[PETER GRABS HER ARM. LAUREN’S BLOOD RUNS COLD]

PETER:  Not until you tell me what this is all about.

LAUREN:  I can’t.

PETER:  You’re just gonna break up with me without giving me an explanation?

[LAUREN HOLDS HIS GAZE]

Have I done something?

[BEAT]

Just tell me! Whatever it is we can sort it out together.

LAUREN:  [HEARTBROKEN] It’s too late now, Peter.

PETER:  What do you mean it’s too late?

LAUREN:  It’s already up here [IN HER HEAD]. No matter what I do I can’t get it out of my head.

PETER:  Get what out of your head?

[LAUREN JUST STARES AT HIM]
(Scene 5015/19 Continued)

**PETER:** Lauren. Please. Just tell me.

**BEN:** [O.S] Peter?

[BEN WALKS THROUGH THE BACK DOOR. LAUREN FREEZES]

Did you find your dad?

**LAUREN:** [FAUX BRIGHTNESS] Right. I'll just leave you two to it.

[PETER REFUSES TO LET HER GO. BEN’S SELF-CONSCIOUS]

I’ll explain everything later, yeah?

**PETER:** [CONFUSED] Later?

**LAUREN:** Yeah. At the wedding.

**PETER:** You’re coming?

**LAUREN:** [ONE EYE ON BEN] ‘Course.

[GO WITH A BREATHLESS LAUREN AS SHE MAKES HER WAY OUT]

10:16:40

CUT TO:
SCENE 5015/21. SQUARE GARDENS.

[IAN AND SHARON ARE NOW SAT ON A BENCH IN THE SQUARE DRINKING FROM THE BOTTLE]

SHARON: It’s only natural to feel guilty. Especially on a day like today.

[IAN GIVES NOTHING AWAY]

But I can’t think of anyone who deserves this more than you.

[SHARON TAKES HIS HAND. A WARM MOMENT BETWEEN THEM]

How many times have we sat on this bench putting the world to rights, hmm?

IAN: I couldn’t count.

SHARON: It seems like only yesterday we were Peter and Lauren’s age. You with your little crush...

IAN: That was not a crush.
SHARON: Getting old was for other people. We were young... We were going to be on Top of the Pops.

IAN: I was going to open a chain of restaurants.

SHARON: Enter Roly for Crufts.

IAN: Leave Walford.

SHARON: And look at us now.

IAN: A pair of orphans hurtling towards fifty.

[THEY BOTH SMILE]

You know what? It makes me feel sad on days like today. It's like there's no one to be proud of me anymore.

SHARON: Yes, there is.

[IAN LOOKS AT HER; TOUCHED]

IAN: You heard from Phil?


IAN: He'll be back.
(Scene 5015/21 Continued)

[SHARON’S FACE SAYS IT ALL]

SHARON: [DEFLECTS] Right. Are we going to get you in this kilt or what? Come on.

[ON IAN, BOLSTERED.]

PAN UPWARDS - A WIDE SHOT OF THE SQUARE FROM ABOVE]
SCENE 5015/23. MAX'S HOUSE.
INT. NIGHT. 18.23.

STUDIO C

[A FURTIVE LAUREN WALKS THROUGH THE FRONT DOOR. SHE STANDS FOR A WHILE, MAKING SURE NO ONE'S IN. SHE CHECKS THE LIVING ROOM]

LAUREN: Abs...? Dad...?

[HEARING NOTHING, LAUREN GRABS A BAG FROM UNDER THE STAIRS BEFORE CHARGING UPSTAIRS]
SCENE 5015/25. BLADES. INT.

LOT

[SONIA, CAROL, LINDA AND JANE ARE ALREADY AT THEIR STATIONS WITH THEIR N/S STYLISTS WHILST PAM POURS THE DRINKS AND LOLA SWEEPS UP HAIR]

PAM: Very kind of you to let us in after hours, Shirley.

SHIRLEY: Well just remember to tell all your mates that Blades is back open for business.

KIM: I can only assume that my invitation to the pampering session got lost in the post.

[KIM SAUNTERS IN]

JANE: No Denise?

KIM: She's sitting at home like Miss Hannigan. Deciding whether or not to come. [BEAT AS LINDA GLARES AT HER] Which she will.

LINDA: [DEFLECTS] You know what this place needs? A bit of music.

[LINDA GOES OVER TO STEREO]
SONIA: It’s a shame your mum can’t make it.

JANE: That’s not the word I’d use.

SONIA: Still. At least you’ve got your brother there, eh?

[ON CUE, JANE’S MOBILE STARTS RINGING: IT’S CHRISTIAN]

JANE: Talk of the devil.

[GO WITH JANE AS SHE GOES TO ANSWER THE CALL]

[ON PHONE] Christian. Where are you?

[BEAT. JANE’S FACE FALLS. SONIA TURNS TO PAM]

SONIA: And there’s no way Les can make it?

PAM: [CAGEY] No way. Apparently.

JANE: [ON PHONE] No... no. I understand. It’s work. It has to take priority.

[STAY WITH JANE]

[A CRESTFALLEN JANE ENDS THE CALL. THE GIRLS FEEL BAD]

CHRISTIAN: For goodness sakes, woman. Hope you're gonna do something with that wig.

[A CONFUSED JANE TURNS TO FIND CHRISTIAN IN THE DOORWAY]

JANE: You!

CHRISTIAN: I couldn't miss your big day now, could I?

[CHRISTIAN COMES OVER AND KISSES JANE AS SHE LAUGHS]
SCENE 5015/26. HOSPITAL ICU.
INT. NIGHT. 18.29.

ELSTREE STUDIO

[ROXY AND CHARLIE MAKE THEIR WAY INTO RONNIE'S ROOM WITH TWO TAKEAWAY COFFEE. CHARLIE'S CONFUSED TO FIND A SINGLE WHITE ROSE IN A VASE NEXT TO HER BEDSIDE]

CHARLIE: Where did that come from?

ROXY: What?

CHARLIE: That rose.

[ROXY TAKES IN THE ROSE]

ROXY: [DISMISSIVE] I dunno. Billy and Lola must've come in?

[CHARLIE LOOKS UNSETTLED AS ROXY TAKES IN RONNIE]

Look at you just lying there. You get the easy job, don't you?

[ROXY SMILES SADLY]

I'm the one who has to tell to Matthew where his mummy is.
[ROXY STROKES RONNIE’S FACE]

**ROXY:** [QUIETLY] Why aren’t you fighting this, Ron?

[BEAT]

I need you here. [WITH ONE EYE ON CHARLIE] Knocking some sense into me.

[ROXY’S ANGER IS BUILDING]

Why can’t you just do as you’re told for once in your life?

[A TENTATIVE DOCTOR BADINI MAKES HER WAY INTO THE ROOM]

**DOCTOR BADINI:** My team are ready whenever you are.

[IT’S HERE. THE MOMENT THEY’VE ALL BEEN DREADED]

10:20:44

**CUT TO:**
SCENE 5015/27. VIC DOWNSTAIRS.
INT. NIGHT. 18.38.

STAGE 1

[A GRINNING IAN WALKS INTO THE VIC]

IAN: Right then, lads - what do you think?

[IAN SLOWLY STEPS AROUND THE BAR TO REVEAL THAT HE’S WEARING TROUSERS]

ALFIE: What happened to McBeale, eh?

IAN: I don’t think Walford was quite ready to see my crown jewels just yet.

ALFIE: No, I think Jane's put the kybosh on it, that's what I reckon. Yeah?

IAN: No. I just want her to be happy.

[GROANS FROM THE BOYS]

MARTIN: Under the thumb already.

BEN: Right come on. Are we ready to make a move?

ALFIE: Not so fast, boys.
[ALFIE BLOCKS THEIR PATH]

ALFIE: We cannot let the groom walk to his own wedding. Okay.

IAN: It’s only thirty seconds down the road.

ALFIE: Fellas, feast your eyes on this true icon of the East End. Look at that beautiful little face. I love it, I love it, I love it!

[ALFIE WARMS TO HIS THEME]

Born in the outside toilet of number forty five.

IAN: Walford General.

ALFIE: Should you get a big knife - and you'd need a big knife - cut him down the middle there and you’ll see the word 'Walford' inside him.

MARTIN: What’re you up to Alf?

[ALFIE FLASHES A GRIN]

ALFIE: Aha! Gentlemen, if you’d like to follow me, please. [TO IAN] Sir, if you'd like to lead the way. Go on. Go go go. Come on, come on.
[ALFIE USHERS IAN IN FRONT HIM AND MAKES HIS WAY OUTSIDE AS THE REST OF THE BOYS FOLLOW]

CUT TO:
SCENE 5015/28. BRIDGE STREET.
EXT. NIGHT. 18.39.

LOT

[PETER, BOBBY, MARTIN, BEN AND IAN FOLLOW ALFIE OUT ONTO BRIDGE STREET. A CROWD HAS STARTED TO GATHER]

ALFIE: Your chariot awaits.

IAN: I don’t see nothing.

[ALFIE RINGS HIS BELL. WINSTON, KUSH AND LUKE STEP FORWARD WITH PETER’S STALL WHICH HAS NOW BEEN STRIPPED OF ITS STOCK. MICK, NANCY, LEE, WHITNEY, TINA AND CINDY ARE NOW WATCHING FROM OUTSIDE THE VIC]

ALFIE: [LAUGHS] Come on boys! Your face!

IAN: Oh no. You are joking me...

ALFIE: Come on, Beale. Tell me, how many years have the Beales been selling fruit and veg on this street? Eh?

PETER: A hundred?
[IN THE SQUARE GARDENS, WE SEE MAX STOP IN HIS TRACKS TO AVOID THE WEDDING PARTY DESPITE HIS RISING PANIC]

ALFIE: Thank you very much, Peter. A hundred years. Come on. The Beale family are the beating heart of this market. And you're guaranteed to get there in style. Alright.

KUSH: Look at this.

[KUSH HANDS ALFIE A CROWN OF BANANAS WHICH HE PROMPTLY STICKS ON IAN’S HEAD]

ALFIE: Banana boy!

[GO TO MICK, NANCY, LEE ET AL]

CINDY: Is this really happening?

NANCY: I’m afraid so, young Cindy.

MICK: Come on then Ian, my old son. Go on, my old son.

ALFIE: Men. Fire up them horses.

[THEY WATCH ALFIE AND PETER LIFT IAN ACROSS TO THE STALL]
ALFIE: We've got a wedding to get to. Come on. I've got to lift you up here, ain't I.

IAN: You've got to lift me?! Oh good luck!

[MAX HEADS AWAY. THE GATHERED CROWD STARTS CHEERING AS WINSTON, KUSH AND LEE START TO WHEEL A DELIGHTED IAN [IN HIS BANANA CROWN] DOWN BRIDGE STREET WITH ALFIE AT THE FRONT OF THE STALL]

CUT TO:
SCENE 5015/29. HOSPITAL ICU.
INT. NIGHT. 18.42.

ELSTREE STUDIO

[ROXY AND CHARLIE JUST STAND THERE AS DOCTOR BADINI AND SEVERAL NURSES TEND TO RONNIE]

DOCTOR BADINI: As you know the ventilator has allowed Ronnie’s body and heart to be artificially oxygenated.

[A TERRIFIED CHARLIE AND ROXY JUST STARE AT HER]

So unless Ronnie starts breathing for herself... we have to accept the possibility that there could be damage to her brain which is irrecoverable.

[THERE’S A BREATHLESS WAIT AS DOCTOR BADINI SWITCHES OFF THE VENTILATOR. CHARLIE’S GRIP ON ROXY TIGHTENS AS SEVERAL NURSES SPRING TO ACTION]

ROXY: What? What?

[A NURSE CHECKS RONNIE’S OBS WHILST DOCTOR BADINI LISTENS TO HER LUNGS. THERE’S A BREATHLESS WAIT, UNTIL...]

What’s wrong with her?
DOCTOR BADINI: It looks like your sister’s a fighter, Miss Mitchell. She’s started breathing for herself.

ROXY: [SOBS] Ronnie...!

[A DESPERATE ROXY PUSHES HER WAY THROUGH TO HER BEDSIDE]


[ON AN OVERWHELMED ROXY]

CUT TO:

10:23:47
SCENE 5015/30. PHIL'S. EXT.
NIGHT. 18.44.

LOT

[PEGGY, WAITING FOR PHIL, LOOKS TENDERLY AROUND HER OLD DOMAIN. HER EYES REST ON THE VIC. WE STAY WITH HER A MOMENT. SHE SMILES.

PHIL EXITS THE HOUSE]

PHIL: [HOLDS UP PASSPORT] I've got it.

PEGGY: [SHAKEN OUT OF HER REVERIE] Have you thought about what's going to happen when Sharon finds out?

[PHIL ROLLS HIS EYES]

'Cos this just doesn't affect you, you know. You should leave the past behind you.

PHIL: [ENOUGH] Mum, Billy's waiting in the car for you.

[PEGGY NODS TIGHTLY. PHIL RELENTS - HE CAN SEE PEGGY DOESN'T WANT TO GO]

This place misses you, you know.

PEGGY: [SMILES] Yeah and I miss it too.
PEGGY TAKES A FINAL LOOK AROUND THE SQUARE AND HEADS OFF... BUT FOR HOW LONG?

CUT TO:
SCENE 5015/31. IAN'S RESTAURANT. EXT. NIGHT. 18.46.

LOT

[GUESTS HAVE STARTED MAKING THEIR WAY TOWARDS BEALES WHICH IS ILLUMINATED BY FAIRY LIGHTS. USHER MARTIN IS HANDING OUT THE ORDER OF SERVICE AS A DRUNK KAT APPROACHES WITH STACEY [MAKE-UP FOR ALL: PLAY] IN TOW]

STACEY: How many have you had?

KAT: Just a little chaser.

MARTIN: Evening ladies.

KAT: Hark at you in your little dickie bow. You play your cards right and I might let you have a go on me later.

[KAT MAKES HER WAY INSIDE]

STACEY: Sorry. She started early.

[STACEY’S ABOUT TO FOLLOW KAT WHEN MARTIN GRABS HER]

MARTIN: Stace. It’s me. Martin.
STACEY: [SHY] Oh. You alright.

[MARTIN HOLDS HER GAZE. HE CLEARLY LIKES WHAT HE SEES]

I need to check on Kat.

[AN IMPRESSED MARTIN DOES A DOUBLE TAKE AS STACEY HEADS INSIDE. GO WITH SHABNAM, TAMWAR AND MASOOD APPROACHING]


MASOOD: No thanks.

TAMWAR: No thanks.

[AS THEY MAKE THEIR WAY INSIDE, ALL REJECTING MARTIN'S PROFFERED ORDER OF SERVICE]

CUT TO:
SCENE 5015/32. IAN'S RESTAURANT. INT. NIGHT. 
18.47.

STUDIO C

[PAM, DONNA, KIM, CAROL, LEE, WHITNEY, BOBBY, STACEY, KAT AND LIAM HAVE STARTED TO GATHER AS MASOOD, SHABNAM [MAKE-UP FOR ALL: PLAY] AND TAMWAR WALK IN. ALFIE LOOKS ACROSS AT A DRUNK KAT WHO’S CHATTING WITH STACEY]

KAT: There he is. My gorgeous plus one.

[PICK UP ON DONNA AND PAM AS PAM OFFERS A THWARTED DONNA A SYMPATHETIC LOOK]

IAN: Shouldn’t she be here by now?

ALFIE: Oh stop your worrying, alright? For the first time in the history of Walford weddings... I promise you, nothing’s going to go wrong! Okay.

[STAY WITH PETER, ALFIE AND IAN]

PETER: You alright?

IAN: Yeah... just a bit of nerves, that’s all.
ALFIE: Shut up you big tart. It’s not like you’ve not had enough practice, is it eh?

[STAY WITH PETER AND IAN AS ALFIE HEADS OVER TO KAT. PETER IS LOOKING AROUND]

IAN: Lauren'll be here.

[PETER SMILES TENTATIVELY]

I keep wondering what Lucy would have made of today.

PETER: She would have moaned about her dress. Probably caused a scene. [BEAT] But she would have been as proud of you as I am.

[IAN PULLS HIM IN FOR A HUG]

IAN: Look at me getting all choked up. I haven’t even done my vows yet.

PETER: Go on, sort yourself out. I’ll come get you when Jane arrives.

[GO WITH IAN AS HE MAKES HIS WAY INTO THE KITCHEN]
SCENE 5015/33. IAN'S RESTAURANT
- KITCHEN. INT. NIGHT. 18.49.

STUDIO C

[IAN GOES AND POURS
HIMSELF A GLASS OF WATER.
AFTER A MOMENT, A FIGURE
CAN BE SEEN APPROACHING
FROM BEHIND. IAN TURNS TO
FIND AN IMPENETRABLE PHIL
[NOW WEARING A SUIT]
STARING BACK AT HIM. BEAT]

IAN: What’re you doing here?

[PHIL HESITATES. WILL HE
FINALLY TELL HIM THE
TRUTH?]

PHIL: There’s something I
gotta tell you.

[ON A CONFUSED IAN]

CUT TO:
SCENE 5015/34. HOSPITAL ICU.
INT. NIGHT. 18.52.

ELSTREE STUDIO

[CHARLIE WATCHES ROXY STROKING THE HAND OF A SLEEPING RONNIE WHO’S STILL INTUBATED BUT HER BREATHING IS NOTICEABLY STRONGER]

CHARLIE: Did they say how long she’s going to be in here for?

ROXY: Who cares? She’s going to be okay, Charlie!

[ROXY LOOKS AT HIM]

Why aren’t you excited?

CHARLIE: [BARELY COMPREHENDING] I am, I am... I just can’t believe we got her back.

[IT’S SUDDENLY AWKWARD; SELF CONSCIOUS BETWEEN THEM]

She can’t ever know about us. You know that, don’t you?

ROXY: I know.

[CHARLIE’S RELIEF IS PALPABLE]
CHARLIE:  All that matters is here and now. Okay? And you and me...

ROXY:  [IN] I know. I get it, Charlie. It never happened.

[THEY’RE BOTH OBLIVIOUS TO RONNIE’S EYES WHICH HAVE JUST FLICKERED OPEN. WHAT DID SHE JUST HEAR?]
SCENE 5015/35. BLADES INT./

EXT.  NIGHT.  18.55.

LOT

[LINDA, SHARON, KIM AND SONIA [MAKE-UP/HAIR: READY FOR THE WEDDING] ARE ALL WAITING FOR THE GRAND UNVEILING]

CHRISTIAN: Ladies. Prepare to be dazzled.

[HE MOVES THE PARTITION TO REVEAL A STUNNING JANE IN HER DRESS. THERE’S LOTS OF COOING FROM THE OVERWHELMED GIRLS]

JANE: You don’t think it’s too much?

SHARON: You look gorgeous.

LINDA: I hope Ian knows how lucky he is.

SONIA: Right. Is that everything?

JANE: [OF HER BAG] Something borrowed. Something blue...

LINDA: Old?

CHRISTIAN: Ian’ll have to do.
[LAUGHTER]

JANE: My bouquet..!

SHARON: I’ll go and get it, Jane. Yeah?

JANE: No, no. You head on before me. I’ll catch up later.

LINDA: Good luck!

[THE WOMEN GIGGLE AS JANE EXITS BLADES. SHE MAKES HER WAY DOWN BRIDGE STREET BACK TO THE BEALES' HOUSE]
SCENE 5015/36. MAX'S HOUSE
INT/. EXT. NIGHT. 18.56.

STUDIO C / LOT

[LAUREN’S JUST COMING DOWNSTAIRS WITH HER BAG WHEN MAX WALKS IN THROUGH THE FRONT DOOR. SHE FREEZES]

MAX: Where’re you going, Lauren?

[LAUREN HAS NO CHOICE BUT TO CONTINUE TOWARDS THE DOOR UNTIL MAX BLOCKS HER PATH AND GRABS HOLD OF HER BAG, TOSSING IT ASIDE]

Nah nah nah. You ain't going anywhere.

[LAUREN TRIES TO NAVIGATE HER WAY PAST HIM BUT MAX GRABS HER HARD BY THE ARM AND GUIDES HER INTO THE LIVING ROOM]

We need to talk, Lauren.

LAUREN: There’s nothing to talk about.

[AND THAT’S WHEN A FLUSTERED ABI WALKS THROUGH THE DOOR]

ABI: My strap’s only gone and broke.
[ABI CLOCKS MAX’S HAND ON LAUREN’S ARM.

OOV A CAR HORN SOUNDS]

**ABI:** What’re you doing?

**MAX:** Nothing Abs, alright. Just stay out of it, will ya?

[LAUREN MAKES A SUDDEN DASH FOR THE DOOR. SHE RUNS OUT INTO THE STREET.

MAX IS ALL SET TO GO AFTER HER WHEN ABI BLOCKS HIM]

**ABI:** What’s happened?

**MAX:** Lauren!

[A DESPERATE MAX PUSHES PAST ABI BEFORE RUNNING OUT OF THE HOUSE]
SCENE 5015/37. SQUARE. EXT.
DAY LIGHT.

LOT

[A Frustrated Max runs down the steps just as Lauren pulls away in the back of a Mini Cab]

Max: Lauren...!

[Max runs after the car but it's too late. She's gone]

CUT TO:
SCENE 5015/38. BEALES' [LIVE].
INT. NIGHT. 18.58.

[JANE GRABS HER BOUQUET FROM THE SIDE JUST AS CINDY COMES DOWNSTAIRS]

JANE: Cindy. You should be at the restaurant.

CINDY: I went to get my mobile in case Beth's babysitter calls.

JANE: Right then. I think that's everything.

CINDY: Except this.

[CINDY HANDS JANE LAUREN'S CARD STILL SAT ON THE TABLE.

JANE STARTS TO RIP IT OPEN AS SONIA WALKS IN]

SONIA: Come on Jane. Ian's going to start thinking you're a no-show.

[NOTHING. BEAT]

CINDY: Jane?
(Scene 5015/38 Continued)

[PICK UP ON JANE STARING AT THE CONTENTS OF LAUREN'S CARD. WE READ THE WORDS TOO - "JANE - I KNOW WHAT HAPPENED TO LUCY. SHE WAS KILLED AT HOME. LAUREN" SUDDENLY HER WORLD COLLAPSES IN A HEARTBEAT]

CUT TO:

10:30:00
ABI: I don't know why you bothered going after her. She's only doing it for attention. She'll be back in a few hours as if nothing's happened.

MAX: [LOW] She's aint coming back alright.

ABI: What're you talking about? Of course she is.

MAX: [AN EXPLOSION] You don't get it, do you? You don't understand -

[ABI'S PULLED UP]

She knows.

ABI: Knows what?

[BEAT. IT'S MAX'S GREATEST FEAR]

MAX: That you killed Lucy.
[ON ABI'S ABSOLUTE HORROR]

FADE OUT