

EASTENDERS

EPISODE FIVE THOUSAND AND
SIXTEEN

By

LAUREN KLEE

DIRECT PICK UP

10:00:24

SCENE 5016/1. BEALES' [LIVE].
INT. NIGHT. 18.59.

STAGE 1

[JANE [PLAY] STARES,
DISBELIEVING, AT THE WORDS
WRITTEN INSIDE LAUREN'S
CARD. SONIA [PLAY] AND
CINDY [PLAY] STAND BY IN
THEIR BRIDESMAIDS'
OUTFITS. CHRISTIAN COMES
IN FROM THE KITCHEN]

CHRISTIAN: Seriously babe -
time to face the music.

[BUT JANE DOESN'T HEAR
HIM. SHE LOOKS UP AT
SONIA, BLINKING]

SONIA: [AWKWARD] No time for
you to be having moments.

[BUT JANE IS STILL
STUNNED. CINDY LOOKS AT
THE CARD]

(Scene 5016/1 Continued)

CINDY: Who's it from? Old
flame?

[JANE GLANCES AT CINDY - A
STRANGER ALL OF A SUDDEN -
INSTINCTIVELY CLUTCHES THE
CARD TIGHTER]

JANE: [RECOVERING] You three
head out, I just need the loo.

[CHRISTIAN GIVES SONIA A
KNOWING WINK - NERVES]

CHRISTIAN: Thought you'd be a
pro by now.

SONIA: Don't forget your
flowers.

JANE: Go on, off you go.

[CHRISTIAN AND SONIA HEAD
OUT. CINDY THROWS A LAST
CURIOUS LOOK AT FRAUGHT
JANE, BEFORE GOING AFTER
THEM.

JANE SLUMPS, RELIEVED TO
BE ABLE TO DROP HER GUARD,
WHEN SUDDENLY TANYA
APPEARS IN A SEXY RED
WEDDING OUTFIT]

TANYA: Surprise!

(Scene 5016/1 Continued)

[JANE WHEELS ROUND TO FACE
TANYA, GENUINELY RELIEVED
TO SEE HER FRIEND]

10:01:08

CUT TO:

10:01:08

SCENE 5016/2. MAX'S HOUSE. INT.
NIGHT. 19.02.

[MAX, WITH A HORRIFIED
ABI]

ABI: Do you really think that I
killed her?

MAX: I don't know, Abs. You
know, you were pretty angry
with me. And with her. [BEAT]
Might've been an accident. You
might've pushed her, she fell
down, you know, banged her head
or something?

ABI: No. I told you what
happened. We had a row and I
slapped her.

[A BEAT. ABI WILLING MAX
TO BACK DOWN, BUT HE
CAN'T]

MAX: Right, so why was your top
ripped?

[ON ABI; IN THE SPOTLIGHT]

CUT TO:

10:01:30

10:01:30

SCENE 5016/3. HOSPITAL. INT.
NIGHT. 19.05.

ELSTREE STUDIO

[RONNIE'S [HOME] EYES
STILL FLICKERING. SHE'S
INTUBATED, WITH HER
BREATHING TUBE STILL IN.
ROXY [WORK] NOTICES]

ROXY: Charlie... Charlie!
Look!

[CHARLIE LOOKS UP AS
RONNIE'S EYES ROLL OPEN.
ROXY LEANS FORWARD, GRABS
RONNIE'S HAND]

Ron... Ron? Ronnie? Hey! Hey!

CHARLIE: Hey...

ROXY: It's me. It's Rox. Ron.

[RONNIE BLINKS. ROXY LOOKS
UP AT SHOCKED CHARLIE,
BOTH BREAKING INTO STUNNED
SMILES]

10:01:57

CUT TO:

10:01:57

SCENE 5016/4. IAN'S RESTAURANT
- KITCHEN. INT. NIGHT. 19.06.

10:01:57

STUDIO C

Elaine
Page
Know
Him
So
Well

[IAN, WITH PHIL]

IAN: Does Sharon know you're here? She's been worried sick about you...

PHIL: Yeah well... she can wait a bit longer.

IAN: Where've you been?

[PHIL'S FACE FLICKERS]

Phil, what is it?

PHIL: I met someone.

IAN: I really don't want to know about your sordid affairs, okay. I don't want to hear about it...

PHIL: It's not like that...

[BEAT]

I've found something out.

[THE BLOOD DRAINS FROM IAN'S FACE, A HORRIBLE THOUGHT STRIKING]

(Scene 5016/4 Continued)

IAN: What? About Lucy?

[BUT BEFORE PHIL CAN
ANSWER, BEN COMES IN AND
IS PULLED UP TO SEE HIS
DAD]

BEN: Dad?

[BEN FREEZES, LOCKING EYES
WITH PHIL]

10:02:41

CUT TO:

10:02
:42

10:02:41

SCENE 5016/5. MAX'S HOUSE
[LIVE]. INT. NIGHT. 19.11.

STUDIO C

[ON A TERRIFIED ABI]

MAX: Look I've got your back
Abs, alright. You know it's
Lauren we should be worried
about - what if she's gone to
the police?

[ABI HESITATES, HORRIFIED]

ABI: She wouldn't?

[MAX GLANCES DOWN, SEES
LAUREN'S BAG. HE
SCRABBLES INSIDE IT, PULLS
OUT HER MOBILE PHONE,
TRIES TO OPEN IT]

MAX: It's locked.

ABI: 0912.

[MAX FROWNS]

Lauren's pass code. It's 0912.

MAX: How'd you know that?

ABI: It's Peter's birthday.

MAX: Yeah, and Lucy's.

(Scene 5016/5 Continued)

[ABI'S FACE DARKENS AS MAX UNLOCKS LAUREN'S PHONE AND STARTS SWEEPING THROUGH LOOKING FOR DETAILS. HIS FACE FALLS, STUNNED]

ABI: What is it?

[MAX HANDS ABI THE PHONE, SHE LOOKS AT THE SCREEN]

Did you know about this?

[MAX SHAKES HIS HEAD, THOUGHTS RACING. THE DOOR BELL GOES. ABI JUMPS OUT OF HER SKIN]

MAX: Abs it's only going to be your nan. Just go to the wedding alright, I'll take care of Lauren. Abs, just try and act normal will you.

ABI: Do you still think that I killed her?

[THE DOOR BELL GOES AGAIN - MAX NODS FOR HER TO ANSWER]

MAX: We'll talk later.

[ABI TAKES A BREATH AS SHE GOES TO OPEN THE DOOR]

10:04:01

CUT TO:

10:04:01

SCENE 5016/5. BEALES' [LIVE].
INT. NIGHT. 19.11.

[A MUCH HAPPIER JANE, WITH
TANYA]

JANE: Tanya I'm so pleased to
see you, I just didn't expect,
I mean you said you couldn't...

TANYA: Oh no, I'm not here for
the wedding. I've got the car
outside. Thought we could
Thelma and Louise it into the
sunset.

[JANE'S HAPPY DEMEANOUR
SLIPS, JUST FOR A SECOND,
SOMETHING ABOUT THAT
SUDDENLY VERY APPEALING.
TANYA FROWNS]

Sorry, sense of humour's not
really improved.

[BEAT]

I couldn't miss your big day
could I? Even if it does mean
bumping into the bald ginger
one.

[TANYA SMILES]

How's Adam?

(Scene 5016/5 Continued)

[JANE IS ABOUT TO SAY SOMETHING WHEN THEY HEAR THE DOOR BANG SHUT AND THEN CINDY BOWLS IN]

CINDY: Christian's about to wet his knickers. You two coming or what?

[JANE HAS TO PAINT ON HER SMILE AGAIN - LOOKS TO TANYA, KNOWS HER WINDOW OF OPPORTUNITY HAS GONE]

TANYA: [IN, TO CINDY, BEFORE JANE CAN SPEAK] Yeah, just give us a minute.

JANE: [TO CINDY] It's....it's just butterflies.

[CINDY SHRUGS, WHATEVER, AND LEAVES. TANYA SMILES, ALTHOUGH DOESN'T ENTIRELY BUY JANE'S EXPLANATION.]

TANYA: [BRIGHT, OF JANE'S DRESS] You look amazing!

[JANE SMILES, TURNS TO THE SIDEBOARD AND PUTS LAUREN'S CARD IN A DRAWER, FIRMLY CLOSING IT SHUT]

JANE: So do you. As always. Oh come on, shall we?

(Scene 5016/5 Continued)

[BEFORE HEADING FOR THE
DOOR.]

10:04:59

CUT TO:

10:04:59

SCENE 5016/9. IAN'S RESTAURANT
- KITCHEN. INT. NIGHT. 19.18.

10:04:59

STUDIO C

Don
Hen-
ey
The
Boys
Of
Su-
mme-
r

[BEN AND PHIL PULLING OUT
OF A HUG. IAN STANDING BY]

BEN: Where've you been?

PHIL: We'll talk about that
later.

BEN: Have you seen Max?

PHIL: Not yet.

[BEN SHIFTS,
UNCOMFORTABLE]

IAN: [TO PHIL] Phil, you were
going to tell me something
before Ben came in?

PHIL: It's nothing.

IAN: You said you'd found
something out?

[PHIL GLANCES AT BEN]

BEN: Dad? What is it?

(Scene 5016/9 Continued)

IAN: [GROWING DEFENSIVE] If you've just come here to try and ruin my day - then you can't. Okay. I'm happy. For once, I am happy.

[AND THAT DECIDES IT FOR PHIL, HE'S RESOLVED TO LIE]

PHIL: [TO IAN] Don't be daft, alright. Anyway, it ain't about you. [TO BEN] It's about Mum frittering away our inheritance. But I'm gonna handle it.

[IAN'S FACE RELAXES, OKAY. HE NOTICES BEN'S TIE IS WONKY. IAN STRAIGHTENS BEN'S TIE]

IAN: Let's have a look at you. Tie's looking alright now.

[IAN SMILES, MOVED SUDDENLY. PHIL WATCHES UNEASILY]

10:05:55:

CUT TO:

10:05
:55

SCENE 5016/10. IAN'S
RESTAURANT. INT. NIGHT.
19.20.

10:05:55

10:05
:55

STUDIO C

Don
Henl-
ey
The
Boys
Of
Su-
mme-
r

[ABI AND CORA, CLOSELY
FOLLOWED BY PATRICK, KIM
AND DENISE, STEP INSIDE TO
FIND THE GUESTS SITTING IN
ROWS - PETER, SHARON, LEE,
WHITNEY, MICK, LINDA,
TINA, NANCY, PAM, DONNA,
LIAM, CAROL, MARTIN,
TAMWAR, SHABNAM, KUSH,
MASOOD, ALFIE, KAT,
STACEY, TRACEY AND THE
REGISTRAR - ALL AWAITING
THE START OF THE SERVICE.

PATRICK, KIM & DENISE ARE
TAKING THEIR SEATS.
PATRICK'S DISCOMFORT IS
SHOWING.

NB ALL FEMALES ARE IN PLAY
MAKE UP]

KIM: [TO PATRICK] You sure
you're okay just on your stick?

PATRICK: Yeah I'm fine. The
wheelchair's outside in case I
need it.

[MOVE TO LINDA, WHITNEY,
NANCY, LEE, TINA, MICK]

LINDA: You any good at netball
at school, Whit?

WHITNEY: Yeah not bad. Why?

(Scene 5016/10 Continued)

LINDA: Good practice for catching the bouquet.

NANCY: Oh yeah, cos that's why girls play sport at school, isn't it Mum?

LEE: Leave off Mum, she's not that desperate.

WHITNEY: What is that supposed to mean?

LEE: Nothing...

TINA: Lee, never use 'desperate' and 'woman' in the same sentence.

LEE: I said she wasn't...

WHITNEY: I'm all over it, Linda.

LINDA: That's my girl.

MICK: [TO LINDA] See you, you're off your nut, you know that.

[LINDA SMILES. MICK LOOKS AT HER, HAPPY TO SEE HER HAPPY.]

[PICK UP PHIL APPROACHING SHARON AND SITTING DOWN NEXT TO HER]

PHIL: You look beautiful.

(Scene 5016/10 Continued)

[SHARON SHAKES HER HEAD,
FURY REPLACING SHOCK]

SHARON: Where the hell have
you been all this time?!

PHIL: Not here, and not now.

SHARON: Then when?

PHIL: Later.

SHARON: Alright. But it better
be good.

[PHIL SHIFTS IN HIS SEAT,
UNDER PRESSURE.

GO TO PETER AT THE FRONT
OF THE ROOM WITH IAN,
CHECKING HIS WATCH, EYES
ON THE DOOR. ABI WATCHES
HIM]

10:06:59

CUT TO:

10:06
:59

10:06:59

SCENE 5016/11. ABORTION CLINIC.
INT. NIGHT. 19.24.

LOT

[LAUREN, SITTING IN AN
EMPTY WAITING ROOM. REVEAL
SHE'S CLUTCHING A LEAFLET
THAT READS [SOMETHING
LIKE] 'CONSIDERING AN
ABORTION? YOU'RE NOT
ALONE'. MAX STEPS INSIDE.
LAUREN IS ALARMED TO SEE
HIM]

LAUREN: Dad? How did you even
know I was here?

MAX: You left your phone
behind - all the details were
on there.

[HE HANDS HER THE PHONE]

LAUREN: This has nothing to do
with you...

MAX: Yeah well I think it has.
You're pregnant with my
grandchild.

[BEAT]

What about Peter? Does he know?

LAUREN: This is none of your
business.

(Scene 5016/11 Continued)

MAX: But he's the dad, Lauren, alright. He should have a say.

LAUREN: Trust me, I am doing him a favour.

MAX: What happened between you? You were all loved up last week.

LAUREN: Dad, you have no idea what this is all about.

MAX: Yeah well, I think I do.

[BEAT]

It's about Lucy? You know what happened to her?

[LAUREN'S EYES WIDEN,
TAKING IN STACEY'S
BETRAYAL]

LAUREN: So you've been talking to Stacey?

MAX: I mean, is that why you broke up with Peter?

LAUREN: I'm not talking to you about this.

(Scene 5016/11 Continued)

MAX: Why not? I'm your dad, Lauren. Alright. You can trust me... Me and your sister, we just care about you. Alright. We've always been there for you. We just want to make sure you're okay.

[LAUREN SHAKES HER HEAD,
CAN'T OPEN UP]

MAX: So what, you going to go to the police?

[LAUREN SHAKES HER HEAD,
WORRIED ABOUT REVEALING
TOO MUCH]

LAUREN: I don't even know why I said anything to Stacey - I don't know nothing about who killed Lucy.

MAX: Yeah? Well, Stacey seemed pretty convinced...

LAUREN: I obviously just let my mind run away with me, didn't I.

MAX: But why do you keep saying these things, Lauren?

LAUREN: I don't know... I've just been feeling really crazy recently. Must be the hormones. I don't know, I think they're just messing with my head. This whole thing is just so stupid. Can we just forget about it?

(Scene 5016/11 Continued)

[MAX NODS. BUT GO OUT ON
LAUREN, HER FEARS STILL
VERY REAL]

10:09:01

CUT TO:

10:09:01

SCENE 5016/12. IAN'S RESTAURANT
[LIVE]. INT. NIGHT. 19.27.

STUDIO C

[TANYA, COMING IN. SHE
TAPS ABI ON THE SHOULDER]

ABI: Mum! What're you doing
here?

TANYA: Oh... "Hello mum, What a
lovely surprise, I've really
missed you."

ABI: Sorry, I just wasn't
expecting you.

CORA: You made it then.

TANYA: Yeah... Where's your
dad?

ABI: He's not coming - him and
Ian fell out last week.

TANYA: Oh right. [BEAT] But
he's around, is he? I'll
probably bump into him later?

CORA: Oh, here we go...

TANYA: What?!

[BUT IS TANYA PROTESTING
TOO MUCH?]

(Scene 5016/12 Continued)

[PICK UP PETER, STANDING
NEXT TO IAN WHO GLANCES AT
HIS WATCH]

IAN: [LOOKING AROUND] What's
happening with Dot?

[BUT PETER DOESN'T ANSWER,
HEADS OVER TO ABI]

Where you going...

PETER: I'll only be a sec.

[AS PETER WALKS PAST KIM
AND DENISE]

KIM: You know the question
that keeps rolling round in my
head? How the hell did Ian
Beale get such a fit son like
Peter?

[DENISE SNORTS WITH
LAUGHTER. GO TO KAT AND
STACEY COMING BACK FROM
THE LOOS. KAT STUMBLES
PAST MARTIN'S ROW. KUSH
AND SHABNAM BESIDE HIM]

KAT: Room for a little one?

MARTIN: It's a bit of a
squeeze.

KAT: Don't see that as a
problem.

(Scene 5016/12 Continued)

STACEY: Kat! Get up!

KUSH: Me and Shabs don't mind getting cosy Martin.

SHABNAM: [COVERING] Er, speak for yourself. [SOTTO TO KUSH] Careful.

[STACEY GRABS KAT'S ARM AND PULLS HER TOWARDS HER SEAT. ALFIE LOOKS UP, UNSETTLED. PICK UP PETER, COLLARING ABI]

PETER: Where's Lauren?

[ABI SHRUGS, UNCOMFORTABLE]

She said she'd be here. Didn't she mention it?

ABI: Sorry.

PETER: What, is she at home?

[TANYA GLANCES OVER; CONCERNED CURIOSITY. PETER MAKES TO GO, BUT ABI FOLLOWS]

ABI: No. She's not there.

PETER: Then where is she?

(Scene 5016/12 Continued)

[ON ABI, WILL SHE TELL?]

10:10:11

CUT TO:

10:10:12

SCENE 5016/13. ABORTION CLINIC.
INT. NIGHT. 19.28.

LOT

[MAX HANDS LAUREN A CUP OF
WATER, SITTING NEXT TO
HER]

MAX: There you go.

LAUREN: Thanks.

MAX: So you're really going to
go through with this...
[abortion]?

[LAUREN NODS, RESOLVED]

LAUREN: I've got the
consultation thing first and
then I think they just give you
a pill.

MAX: Can I just say one thing?

LAUREN: No Dad, don't -

MAX: [OVER] I messed things up
before - with Bradley. I did. I
convinced him he weren't going
to be a good dad. But I was
wrong - it would've been the
making of him. And who knows
what would've happened if him
and Stacey had started a
family.

(Scene 5016/13 Continued)

[MAX CHOKES UP. LAUREN
TWIGS]

LAUREN: It's today, innit?

MAX: Five years.

LAUREN: I'm sorry - I
completely forgot. My head's
been all over the place.

MAX: That's what I mean. You
can't make a decision in this
state. It's too big, Lauren.

[BEAT]

Please. Just come home alright,
think about it for a few days.
Honestly - you don't know what
real love is until you have a
baby.

LAUREN: I'm not doing this
because I think I won't love
it! I'm doing this cos I
already do. It's for the best.

MAX: What does that mean,
Lauren? That don't even make
any sense.

LAUREN: Not to you maybe.

[THE N/S RECEPTIONIST
ENTERS AND CALLS 'LAUREN
BRANNING'. LAUREN LOOKS AT
MAX]

(Scene 5016/13 Continued)

LAUREN: Just go.

[AND WITH THAT LAUREN GETS
UP AND HEADS INTO THE
CONSULTATION ROOM. MAX
LOOKS AFTER HER, GUTTED]

10:11:53

CUT TO:

10:11:53

SCENE 5016/15. IAN'S RESTAURANT
[LIVE]. INT. NIGHT. 19.33.

STUDIO C

[IAN, WAITING AT THE FRONT
OF THE ROOM WITH THE

REGISTRAR. THE POWER OF
LOVE STARTS TO PLAY]

REGISTRAR: Would you all now
please stand to receive your
bride.

[EVERYONE STANDS AND
SWIVELS TO WATCH AS A
POSITIVE, GLOWING JANE AND
CHRISTIAN EMERGE, ARMS
LINKED]

CHRISTIAN: [SOTTO TO JANE] I'm
so proud of you.

[JANE BEAMS, PUTTING ON A
FRONT AND THEY MAKE THEIR
WAY DOWN THE AISLE,
FOLLOWED BY CINDY AND
SONIA. THE GUESTS -
TANYA, CORA, ABI, LEE,
WHITNEY, STACEY, KAT,
MICK, LINDA, NANCY, TINA,
PAM, DONNA, LIAM, CAROL,
DENISE, KIM, PATRICK,
MARTIN, TAMWAR, SHABNAM,
KUSH, MASOOD, ALFIE, KAT,
TRACEY, SHARON, BILLY,
JAY, BEN AND PHIL - ALL
GIVING HER ENCOURAGING
SMILES AND LOOKS.

SHE ARRIVES AT THE FRONT
TO FIND A SMILING IAN]

(Scene 5016/15 Continued)

IAN: [UNDER, WHISPERED] You
look beautiful.

[JANE FORCES A SMILE BACK
AT HIM - IS SHE MARRYING A
MURDERER?]

10:12:36

CUT TO:

10:12:37

SCENE 5016/16. HOSPITAL
CORRIDOR. INT. NIGHT. 19.40.

ELSTREE STUDIO

[DOT AND FATBOY ARRIVE AT
THE HOSPITAL TO FIND ROXY
AND CHARLIE WAITING]

CHARLIE: Grandma? What're you
doing here?

DOT: I've got to see her. I've
got to see Ronnie.

CHARLIE: Okay. The doctor's in
with her at the moment. [STILL
GETTING HIS HEAD AROUND IT]
She's awake. Grandma, she's
awake.

DOT: Oh how wonderful! Oh
thank you Jesus. Now, promise
me that when the doctors have
gone I can speak to her.

[BEAT]

Promise me?

[CHARLIE AND FATBOY
EXCHANGE A WORRIED GLANCE
- SOMETHING'S VERY WRONG]

CHARLIE: I promise, yeah.

DOT: Thank you Charlie.

(Scene 5016/16 Continued)

[ON DOT AS SHE LOOKS
THROUGH THE GLASS AT
RONNIE, GUILT EATING AWAY]

10:13:11

CUT TO:

10:13:11

SCENE 5016/17. IAN'S
RESTAURANT. INT. NIGHT.
19.42.

STUDIO C

BOBBY: Us Two. By A A Milne.

[BEAT]

Wherever I am, there's always
Pooh, There's always Pooh and
Me...

[IAN SMILES UP AT BOBBY,
PROUD. ON JANE, RIGID WITH
TENSION]

10:13:22

CUT TO:

10:13:22

SCENE 5016/18. ABORTION CLINIC.
INT. NIGHT. 19.43.

LOT

[PETER, BURSTING THROUGH
THE DOORS TO FIND LAUREN
[HOME], STEPPING OUT OF
THE CONSULTANT'S OFFICE.
SHE'S CAUGHT OFF GUARD]

PETER: Have you done it? Have
you got rid of our baby?

[A BEAT ON LAUREN...]

10:13:36

CUT TO:

SCENE 5016/19. IAN'S
RESTAURANT. INT. NIGHT.
19.44.

10:13:36

STUDIO C

[BOBBY IS STILL READING]

BOBBY: 'I'm not afraid,' I
said to Pooh, And I held his
paw and I shouted 'Shoo!
Silly old dragons!' - and off
they flew. 'I wasn't afraid,'
said Pooh, said he, 'I'm never
afraid with you.'

[APPLAUSE. IAN TAKES HOLD
OF JANE'S HAND]

10:13:58

CUT TO:

10:13:58

SCENE 5016/20. ABORTION CLINIC.
INT. NIGHT. 19.46.

LOT

[PETER, WITH LAUREN]

LAUREN: It was just the
consultation...

PETER: Is this why you broke
up with me? You thought that
I'd freak out - that I wouldn't
be up to it?

LAUREN: No!

PETER: Then what?

LAUREN: I don't know...

PETER: Is it the alcohol? You
worried you're going to mess it
up?

[LAUREN SHRUGS, PARTLY.
PETER TAKES HER HANDS,
IMPLORING]

Cos I'd support you, you
know... take you to AA meetings
if that's what it takes...
whatever this is I'll see you
through it.

LAUREN: So you really want to
be a dad?

(Scene 5016/20 Continued)

PETER: Yeah. Course.

[BEAT]

I've always wanted kids. Loads of 'em.

[BEAT]

And I want 'em with you.

[PETER DRAWS LAUREN CLOSER, GETS HER TO LOOK AT HIM]

I know that we'd be young parents. But we'd be really good at it. And I'd do everything for you.

[EYES DROPPING TO HER BELLY]

Both of you.

[LAUREN LOCKS EYES WITH PETER - A MOMENT OF INTENSE INTIMACY - BUT THEN LAUREN WITHDRAWS. PETER LOSES CONFIDENCE. FEELS SICK SUDDENLY]

What? You don't love me anymore?

[TEARS SPILL FROM LAUREN'S EYES]

(Scene 5016/20 Continued)

LAUREN: I'm confused.

[LAUREN LOOKS UP AT PETER,
WISHES SHE COULD TELL HIM.
BUT PETER ASSUMES HE'S
BEING REJECTED, GETS
DEFENSIVE]

PETER: You know, for a second
I actually thought this was the
start of something good,
something really special - Dad
and Jane getting married, me
and you having a baby - some
actual happiness after
everything...

LAUREN: [BLURTED] But don't
you see? That is the whole
point, Peter!

[PETER LOOKS AT LAUREN,
CONFUSED]

PETER: What is?

LAUREN: Lucy.

[PETER BAULKS, A JOLT OF
FEAR SUDDENLY. ON LAUREN,
FROZEN]

10:16:01

CUT TO:

10:16:02

SCENE 5016/21. IAN'S RESTAURANT
[LIVE]. INT. NIGHT. 19.48.

STUDIO C

[IAN, HOLDING JANE'S HAND
AS THEY STAND IN FRONT OF
THE REGISTRAR. JANE
DOESN'T TAKE HER EYES FROM
IAN'S FACE]

IAN: I call upon these persons
here present to witness that I,
Ian Albert Beale...

REGISTRAR: Do take thee Lesley
Jane Beale...

IAN: Do take thee Lesley Jane
Beale...

[LINDA AND MICK EXCHANGE A
LOOK - 'LESLEY'?!]

REGISTRAR: To be my lawful
wedded wife.

IAN: To be my lawful wedded
wife.

[IAN IS MOVED, HIS EYES
BRIMMING. JANE IS STILL
STUDYING HIS FACE
INTENTLY, NOT REALLY IN
THE MOMENT]

(Scene 5016/21 Continued)

REGISTRAR: Jane. Please repeat after me.

JANE: [THROUGH A SMILE, UNDER HER BREATH, TO IAN] Where's Peter?

[IAN FROWNS - WHAT?]

IAN: [PUZZLED, QUIET] I don't know.

[RUMBLES AMONGST THE GUESTS - WHAT'S GOING ON? CINDY EYES DART, FURTIVE]

KAT: [RAUCOUS] You backing out Jane?

ALFIE: Kat.

DONNA: Still time for a pre-nup.

[KIM RAISES AN EYEBROW TO DENISE]

KIM: Maybe she's come to her senses.

[HOLD ON A GRIM DENISE FOR A BEAT AS THE REGISTRAR SHIFTS UNCOMFORTABLY]

(Scene 5016/21 Continued)

REGISTRAR: Should I continue?

IAN: Yes, yes, carry on...

REGISTRAR: Repeat after me:
[BEAT] I call upon these
persons here present.

JANE: I call upon these
persons here present.

REGISTRAR: To witness that I
Lesley Jane Beale.

JANE: [SMILING, LIGHT] Umm,
can I just get a sip of water
please?

[JANE BREAKS AWAY TO TAKE
A SIP OF WATER. CHRISTIAN
LOOKS AT HER, WORRIED. IAN
NERVOUS, MAKES LIGHT TO
THE GUESTS]

IAN: She's nervous. It's
nerves.

BILLY: Come on Jane, you've
already got the name.

PHIL: Yeah, put him out of his
misery.

(Scene 5016/21 Continued)

[SHARON SHOOTS PHIL A LOOK
- ANNOYED HE'S MAKING
LIGHT. GIGGLES FROM OTHER
GUESTS, BUT SHABNAM CLOCKS
MASOOD LOOKING WORRIED]

SHABNAM: She's got cold feet.

MASOOD: [LIGHT] Yeah...You
would do if you were marrying
Ian Beale.

[JANE HAS RETURNED TO IAN,
HER EYES SEARCHING HIS
FACE]

IAN: Have I done something
wrong?

[ON JANE - HAS HE?]

10:17:27

CUT TO:

10:17:28

SCENE 5016/22. ABORTION CLINIC.
INT. NIGHT. 19.51.

LOT

[FRAUGHT PETER, TRYING TO
GET LAUREN TO OPEN UP]

PETER: No, don't you use Lucy
as an excuse. As a way out of
this...

LAUREN: [BLURTED] I found
something out.

[BEAT]

About what happened to her. How
she died...

[ON LAUREN, TORMENTED. ON
PETER, EYES WIDENING IN
SHOCK]

10:17:42

CUT TO:

10:17:43

SCENE 5016/23. IAN'S RESTAURANT
[LIVE]. INT. NIGHT. 19.52.

STUDIO C

[JANE HAS REGAINED HER
POISE, SMILES BRIGHTLY]

JANE: Sorry, can you say that
again please?

[THE REGISTRAR FORCES A
SMILE, TRYING TO ACT
NORMAL]

REGISTRAR: Do take thee Ian
Albert Beale to be my lawful
wedded husband.

[THE REGISTRAR LOOKS TO
JANE, WHO LOOKS UP AT IAN]

- WELL? AND FINALLY, ON
JANE]

JANE: Do take thee Ian Albert
Beale to be my lawful wedded
husband.

[IAN CLOSES HIS EYES,
RELIEF SURGING. ON JANE,
HAS SHE MARRIED A
MURDERER?]

10:18:13

CUT TO:

10:18:14

SCENE 5016/24. ABORTION CLINIC.
INT. NIGHT. 19.53.

LOT

[PETER, STARING AT LAUREN,
DUMBFOUNDED DISBELIEF AND
FEAR IN HIS EYES. THE
RECEPTIONIST ENTERS, SAYS
'LAUREN?' ...

...LAUREN GASPS. SHE LOOKS
BACK TO PETER, WHO'S
PARALYSED WITH SHOCK. GO
OUT ON THEM LOOKING AT
EACH OTHER - WHAT ARE THEY
GOING TO DO?]

10:18:34

CUT TO:

10:18:34

SCENE 5016/25. IAN'S RESTAURANT
[LIVE]. INT. NIGHT. 19.54.

STUDIO C

[THE REGISTRAR STANDS IN
FRONT OF IAN AND JANE, THE
SEA OF FACES BEHIND]

REGISTRAR: It gives me great
pleasure to declare that you
are now husband and wife.
Congratulations. [TO IAN]

You may now kiss your bride.

[IAN SMILES AND LEANS INTO
KISS JANE. THE GUESTS ALL
CLAP AND CHEER]

IAN: You - nearly gave me a
heart attack. Come here.

[JANE SMILES
APOLOGETICALLY, WE SEE THE
SUSPECTS IN THE AUDIENCE,
INCLUDING CINDY AND DENISE
WATCH THE HAPPY COUPLE]

10:19:09

CUT TO:

10:19:09

SCENE 5016/26. HOSPITAL. INT.
NIGHT. 19.57.

ELSTREE STUDIO

ROXY: Right. You ready?

[CHARLIE AND FATBOY WATCH
AS ROXY GUIDES DOT INTO
RONNIE'S ROOM]

CHARLIE: [SHRUGS] Did she say
anything on the way here?

FATBOY: Not a word.

[BEAT]

Never seen her like this, man.

[THEY WATCH DOT THROUGH
THE WINDOW, STEELING
HERSELF AS SHE TAKES A
SEAT NEXT TO RONNIE'S BED]

10:19:29

CUT TO:

10:19:29

SCENE 5016/27. VIC. EXT.
NIGHT. 20.02.

LOT

[WHITNEY, LINDA, NANCY,
TINA, DONNA, TRACEY, MARIE
AND OTHERS JOSTLING FOR
SPACE IN ANTICIPATION OF
JANE ABOUT TO THROW THE
BOUQUET]

JANE: Are we ready?

WHITNEY: Yeah.

[JANE THROWS THE BOUQUET
TO WHOOPS AND CHEERS FROM
THE GUESTS. WHITNEY GRASPS
FOR IT, BUT FUMBLES IT
INTO LINDA'S HANDS.
WHITNEY LOOKS AT HER, A
LITTLE SOUR]

LINDA: I was team captain.
Sorry.

WHITNEY: I bet you were.

[LINDA CATCHES MICK'S EYE
WITH A SMILE. IAN AND JANE
TURN FOR THE VIC]

IAN: Happy?

JANE: Happy.

(Scene 5016/27 Continued)

IAN: Come on, let's get some photos. Everybody in. And you Shaz, come on.

SHARON: Really? You sure?

IAN: Yes I'm sure!

[IAN, JANE, CHRISTIAN,
CINDY, SONIA, BOBBY,
SHARON AND MARTIN POSE FOR
PHOTOS.

GO TO A POV FROM THE
SQUARE GARDENS - SOMEONE'S
WATCHING]

10:20:03

CUT TO:

10:20:03

SCENE 5016/28. HOSPITAL -
RONNIE'S ROOM. INT. NIGHT.
20.04.

ELSTREE STUDIO

[DOT, TAKING HOLD OF
RONNIE'S HAND. RONNIE IS
NO LONGER INTUBATED, BUT
INSTEAD HAS A TRACHEOSTOMY
DRESSING. HER EYES ARE
STILL CLOSED]

DOT: Ronnie... can you hear
me? It's Dot. I've come to
apologise to you. For what my
Nick done. I'm so sorry. We
thought we'd lost you. But
don't worry, Ronnie. Cos you're
never gonna see him again. I've
seen to that.

[FROM DOT'S REGRET]

10:20:35

CUT TO:

10:20:35

SCENE 5016/29. VIC DOWNSTAIRS.
INT. NIGHT. 20.05.

STAGE 1

[MICK, SPEAKING INTO A
MICROPHONE, STANDING NEXT
TO IAN]

MICK: So Ladies and Gentlemen,
I give you the one, the only,
Mr Ian Beale.

[APPLAUSE AND CHEERS FROM
THE GUESTS. JANE IS EDGY]

Break a leg, baby.

[IAN SMILES AND LETS THE
APPLAUSE DIE DOWN]

IAN: Thank you, Mick... Right
ladies and gentlemen. I'll keep
this short so you can all get
on with enjoying yourselves.

PATRICK: I say amen to that.

[LAUGHTER]

IAN: First of all I'd like to
thank Peter and Bobby. Well, I
would thank Peter but he's not
here. So I'm assuming he's got
a good reason for that,
whatever it is. It'd better be.

[LAUGHTER]

(Scene 5016/29 Continued)

IAN: So, I love you both very much - and you make me proud every single day. Now someone please tell Peter I said that cos he won't believe I have, alright!

[BEAT]

Jane. My wonderful wife - you've supported me through what has been the hardest year of my life.

[IAN LOCKS EYES WITH JANE.
EVERYONE GOES QUIET.
JANE'S A RABBIT IN THE
HEADLIGHTS]

You're quite simply the kindest, most honest, sincere person I think I've ever met and I've never loved anyone the way I love you.

[BRIEFLY TAKE DENISE,
LOOKING SOUR. KIM
SQUEEZING HER SHOULDER]

So ladies and gentlemen, will you please join me in raising your glasses... to my incredible wife, Jane.

ALL: Jane.

[JANE'S EYES SWIM, HER
HEAD POUNDING, THE
PRESSURE BECOMING
UNBEARABLE. STAY ON HER AS
IAN CONTINUES TO SPEAK --]

(Scene 5016/29 Continued)

IAN: Right now, her
bridesmaids - Sonia, Cindy, if
you'd like to come up here.
I've got a small token of our
appreciation. There you go,
thank you ever so much.

[-- WE FOLLOW JANE PUSHING
THROUGH THE THROG AND
ESCAPING OUT OF THE DOOR]

10:22:01

CUT TO:

10:22:02

SCENE 5016/30. VIC. EXT.
NIGHT. 20.08.

LOT

[JANE, GULPING IN AIR,
CATCHING HER BREATH]

DOT: [V/O] Murder. It's such an
ugly word ain't it? So black.
So frightening.

[ON JANE, LOOKING UP AT
THE BEALE BACK GATE]

10:22:27

CUT TO:

10:22:27

SCENE 5016/31. VIC DOWNSTAIRS.
INT. NIGHT. 20.09.

STAGE 1

[-- DOT'S WORDS PLAY OVER
A SMILING IAN SURROUNDED
BY HIS GUESTS - AMONGST
THEM CINDY, LIAM AND
BOBBY, TAMWAR WITH MASOOD,
DENISE SAT WITH KIM AND
PATRICK, LEE AND WHITNEY,
BEN STOOD CHATTING WITH
JAY AND BILLY, DONNA, PAM,
CHRISTIAN, CORA, KUSH,
SHABNAM, LOLA, PHIL]

DOT: [V/O] The thought that one
human being could be capable of
ending another human life. Of
snuffing it out. Just like
that. So quick. Like it was
nothing.

[BEAT]

But I've always believed just
because a person does wicked
things, it don't necessarily
make 'em wicked.

[BUT AS DOT'S WORDS PLAY,
LINGER ON EACH SUSPECT -
WHO IS THE KILLER?]

10:22:53

CUT TO:

10:22:53

SCENE 5016/32. BEALES'. INT.
NIGHT. 20.10.

STAGE 1

[JANE ENTERS, OPENING THE
SIDEBOARD DRAWER,
RETRIEVING LAUREN'S CARD,
HER MOBILE CLAMPED TO HER
EAR]

DOT: [V/O] Because, who knows
what goes on in someone else's
head? How heavy their conscience
weighs beneath their smile. So,
if you know someone has done
something wrong, even if you
love them, what do you do?

JANE: Hi, it's me.

[ON JANE - WHO'S SHE
CALLING?]

10:23:13

CUT TO:

10:23:24

SCENE 5016/33. HOSPITAL -
RONNIE'S ROOM. INT. NIGHT.
20.11.

ELSTREE STUDIO

[DOT, WITH RONNIE]

DOT: I forgot that, you see -
at that moment, as he was
laying there - I thought he
deserved to die. So I left it
to God.

[BEAT]

CHARLIE: [O/S] What do you
mean?

[ON DOT, TURNING ROUND TO
SEE CHARLIE AND FATBOY
STANDING IN THE DOORWAY.
ON DOT; THE WRITING'S ON
THE WALL]

10:23:31

CUT TO:

10:23:31

SCENE 5016/34. VIC DOWNSTAIRS.
INT. NIGHT. 20.15.

10:23
:31

STAGE 1

[PHIL, WITH SHARON AT THE
BAR]

PHIL: [TO NANCY] Cheers babe,
when you're ready. Water, yeah.

SHARON: Don't think you can
hide from me all night. Let's
go home.

PHIL: Sounds good to me...

[PHIL TRIES TO MOVE IN FOR
A KISS, BUT SHARON LEANS
BACK]

SHARON: Don't even think about
it!

[SHARON HEADS TO THE DOOR]

I'll see you at home.

[PHIL PUFFS OUT A BREATH
AND WATCHES HER LEAVE.
LES ENTERS AND JOINS PAM]

PAM: Oh, you done whatever you
needed to sort?

[SHE RAISES AN EYEBROW. HE
KISSES HER]

Imagi-
natio-
n
Than-
k You
For
Your
Love

(Scene 5016/34 Continued)

LES: Yeah, sorted it, Birdie.
Yeah.

[PICK UP MICK AND LINDA.
LINDA SPIES SHIRLEY SEATED
AT THE BAR]

MICK: I said she could stay
for one.

LINDA: It's fine.

[LINDA SMILES AT SHIRLEY,
WHO TENTATIVELY RETURNS
THE GREETING]

MICK: Have I had a bump on the
nut or something?

LINDA: I'm happy. And if Ian
can move on, I reckon I can
too.

MICK: Nice catch earlier by
the way.

[LINDA TWINKLES, GIVES
MICK A KISS AND WALKS ON.
MICK LOOKS AFTER HER; A
WEIGHT LIFTING.

LINDA LEANS ACROSS THE BAR
TO TALK TO IAN]

LINDA: Ian, how we doing for
bubbles? Keep it flowing, or
move on to the cheap stuff?

(Scene 5016/34 Continued)

[IAN CONSIDERS - FOR ONCE
HANG THE EXPENSE]

IAN: Keep it flowing.

LINDA: [TO MICK] We got any
more?

MICK: Yeah. Yeah, upstairs.
I'll go.

[MICK HEADS TO THE BACK
BAR. CHRISTIAN JOINS IAN]

CHRISTIAN: You seen Jane?

[IAN LOOKS AROUND; A
TWINGE OF CONCERN]

10:24:33

CUT TO:

10:24
:33

10:24:33

SCENE 5016/35. BEALES'. INT.
NIGHT. 20.16.

STAGE 1

[A KNOCK ON THE DOOR. JANE LETS MASOOD AND BOBBY IN THROUGH THE BACK DOOR. SHE FERRIES THEM INTO THE LOUNGE]

JANE: Thanks for coming.

BOBBY: Why aren't you at the party?

JANE: [TO MASOOD] Did Ian see you leave?

MASOOD: No. I don't think so. What's wrong?

[JANE'S FACE FLICKERS]

[SOTTO] Has Ian done something...?

JANE: Bobby, go and get your toothbrush.

BOBBY: Why?

JANE: Because you're going to Masood's.

[MASOOD LOOKS TO JANE - NEWS TO HIM]

(Scene 5016/35 Continued)

BOBBY: I don't want to. I want to go back to the party -

JANE: Just do it!

[BOBBY SIGHS AND SCURRIES OFF]

Is that okay?

MASOOD: Yeah... Jane, what's happened? I mean, I've never seen you like this.

JANE: Please Mas. I wouldn't ask if it wasn't important.

[JANE LOOKS AT MASOOD, IMPLORING]

MASOOD: Okay.

[JANE SUMMONS A SMILE; BUT AS MASOOD HEADS UPSTAIRS, HER EYES MOVE BACK TO THE CARD, WHICH IS NOW ON THE TABLE]

10:25:33

CUT TO:

10:25:33

SCENE 5016/36. MAX'S HOUSE
[LIVE]. INT. NIGHT. 20.18.

STUDIO C

[MAX COMES IN FROM
OUTSIDE...]

...TO FIND ABI IN THE
LOUNGE]

ABI: Did you find her?

[MAX NODS]

MAX: Yeah, it's fine Abs, she
don't know you're involved.

TANYA: Involved in what
exactly?

[MAX AND ABI WHIP ROUND TO
SEE TANYA COMING FROM
KITCHEN WITH TWO MUGS]

MAX: Err...You alright Tan!

TANYA: Hello.

MAX: What you doing here?

TANYA: I came for my best
mate's wedding. Good job I did
an all, as clearly something's
going on. D'you want to
enlighten me?

[ABI GLANCES AT MAX,
NERVOUS]

(Scene 5016/36 Continued)

MAX: No, it's nothing.
[IMPROVISING] Just Abi's got caught up with some stupid Peter and Lauren row. That's all.

[TANYA LOOKS AT ABI,
SENSES SHE'S BEING DUPED]

TANYA: Is that true Abs?

MAX: Course it's true, it's what I just told you.

TANYA: Yeah alright, I want to hear it from my daughter.

[ABI LOOKS AT HER, FROZEN]

MAX: Right, well tell her, Abs.

ABI: No, it's not true.

[TANYA SHOOTS MAX A LOOK -
SHE KNEW IT]

Dad thinks I murdered Lucy.

[TANYA REELS]

10:26:19

CUT TO:

SCENE 5016/37. VIC. EXT.
NIGHT. 20.20.

10:26:19

LOT

10:26
:19

Ashford
and
Simpson
Solid

[GO TO KAT, THROWING UP ON THE STREET. ALFIE STANDING BY, UNIMPRESSED. STACEY COMES OUT OF THE PUB]

ALFIE: Stace, do you want to take over here please?

STACEY: She was just nervous about the party. She ain't been to anything this big since the fire...

[BUT ALFIE JUST SHRUGS AND MAKES TO GO BACK INSIDE]

What, you're just gonna give up on her?

ALFIE: No, she gave up on herself! Alright.

KAT: That's it, go on, skip on! Walk away -

[ALFIE HEADS BACK INTO THE VIC]

10:26:45

CUT TO:

SCENE 5016/38. VIC UPSTAIRS -
LIVING ROOM. INT. NIGHT.
20.21.

10:26:45

STAGE 1

[MICK IS HEFTING A BOX OF
CHAMPAGNE WHEN HE HEARS
KAT SHOUTING FROM OUTSIDE]

KAT: [OOV] - like you always
do! You're a loser! Loser!
Loser!

[HE GLANCES OUT OF THE
WINDOW. TAKE MICK'S POV
FROM THE WINDOW -
KAT STAGGERS AWAY THROUGH
THE SQUARE GARDENS. STACEY
HURRYING AFTER HER,
CONCERNED]

Loser!

[STILL ON MICK'S POV -
STACEY PASSES A SHADOWY
FIGURE IN THE SQUARE
GARDENS]

10:26:58

CUT TO:

SCENE 5016/39. SQUARE GARDENS.
EXT. NIGHT.

10:26:58

LOT

[STACEY'S STILL USHERING
KAT AWAY IN THE B/G.

THE HOODED FIGURE PAUSES
TO LIGHT A CIGARETTE.

DEAN; HIS FACE ILLUMINATED
BY THE FLAME OF HIS
LIGHTER]

10:27:09

CUT TO:

**SCENE 5016/40. VIC UPSTAIRS -
LIVING ROOM. INT. DAY LIGHT.**

10:27:09

STAGE 1

[TAKE MICK'S POV FROM THE
UPSTAIRS WINDOW - DEAN IN
THE SQUARE GARDENS.

HE FREEZES IN HORROR AT
WHAT HE SEES.

HE MAKES TO GO OUT AND
FOLLOW DEAN BUT IS
INTERRUPTED BY LINDA]

LINDA: Mick... We're still
waiting on that bubbly.

MICK: No I'm just sorting it
out now, baby.

[MICK NODS, GRABS THE BOX
AND FOLLOWS HER DOWN]

10:27:28

CUT TO:

SCENE 5016/39. SQUARE. EXT.
NIGHT. 20.21.

10:27:28

LOT

[ON DEAN AS HE HEADS AWAY
FROM THE SQAURE GARDENS]

10:27:35

CUT TO:

10:27
:35

SCENE 5016/40. MAX'S HOUSE
[LIVE]. INT. NIGHT. 20.22.

10:27:35

STUDIO C

[TANYA WITH MAX AND ABI]

MAX: Tan, don't listen to her
alright, she's just attention
seeking ain't she, talking
rubbish...

TANYA: Will you just let her
speak ...

ABI: Well I saw her that
night. On Good Friday. And I
shouted at her.

[TANYA LISTENS, BLOOD
RUNNING COLD]

MAX: Abs you ain't got to say
anymore...

ABI: I hated her so much. I
wanted to kill her ...

TANYA: Abi? Are you saying?

[ABI LOOKS AT TANYA]

ABI: No. I didn't kill her.
[SPAT OUT] But I *wish* I had.

(Scene 5016/40 Continued)

[TANYA CATCHES MAX'S EYE;
BOTH DEEPLY DISTURBED]

10:27:58

CUT TO:

SCENE 5016/41. SQUARE. EXT.
NIGHT. 20.23.

10:27:58

LOT

10:27
:58

Billy
Ocean
lover-
boy

[KAT, SLUMPED AGAINST THE
RAILINGS. HER FACE PRESSED
AGAINST THE IRON BARS,
LOOKING OUT AT NUMBER 23.
STACEY BESIDE HER]

KAT: Look at our home. Just an
empty, black, burnt out shell.

[BEAT]

Like looking in a mirror.

STACEY: No. No, it just needs
a bit of TLC. We can fix it. We
can make it better than it was
before...

[BUT KAT DRAGS HERSELF TO
HER FEET, STARTS STUMBLING
AWAY]

Here y'are. I'll help you...
Yeah? Kat!

[BUT KAT DOESN'T STOP.
STACEY LOOKS BACK AT
NUMBER 23.

SHE WALKS TOWARDS THE
HOUSE, THE WINDOWS
OBSCURED BY METAL SHEETS,
SHE PEERS INTO A CRACK,
BUT CAN'T SEE ANYTHING...]

10:28:53

CUT TO:

10:28
:53

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

SCENE 5016/42. NO.23. INT.
NIGHT. 20.25.

10:28:53

STUDIO A

[NICK'S CORPSE, SLUMPED IN
AN ARMCHAIR, FESTERING]

DOT: [V/O] For Satan himself
is transformed into an angel of
light.

10:29:02

CUT TO:

SCENE 5016/43. HOSPITAL -
RONNIE'S ROOM. INT. NIGHT.
20.26.

10:29:02

ELSTREE STUDIO

[DOT, SITTING WITH AN
UNCOMPREHENDING CHARLIE
AND FATBOY. RONNIE IN HER
BED, EYES CLOSED]

CHARLIE: What are you talking
about, Grandma?

DOT: I'm trying to tell you.
I'm trying to explain.

[BEAT]

It's about Nick. I been
harbouring him.

[CHARLIE TENSES - WHAT?]

In the house next door. I been
taking him food and blankets.
And I've been looking out for
him.

CHARLIE: You're saying he's
been next door all of this
time?

[DOT NODS, ASHAMED]

DOT: Yes.

CHARLIE: How could you?

(Scene 5016/43 Continued)

DOT: I know it's wrong - I mean, I've been apologising about it all to Ronnie.

[DOT LOOKS AT GROGGY RONNIE]

FATBOY: Mrs B, it's okay.

DOT: No, it ain't. You're very kind, Arthur. But I don't deserve it.

[CHARLIE GETS TO HIS FEET, DOT PANICS]

CHARLIE: Number twenty three?

DOT: Yes but you can't go there...

CHARLIE: I'm going to kill him.

[CHARLIE MAKES FOR THE DOOR]

DOT: [BELLOWED] You can't!

[CHARLIE TURNS BACK, SHOCKED BY DOT'S TONE. RONNIE MOVES HER HEAD. CHARLIE AND FATBOY EXCHANGE GLANCES. DOT CLOSES HER EYES, RISING DREAD]

(Scene 5016/43 Continued)

DOT: I already have.

[CHARLIE AND FATBOY DOUBLE
TAKE - WHAT?!]

I've killed my son.

[ON HEARTBROKEN DOT]

10:29:49

CUT TO:

SCENE 5016/44. VIC DOWNSTAIRS.

INT. NIGHT. 20.28.

10:29
:49

10:29:49

STAGE 1

Princ-
e-
-Littl-
e
_Red-
_Corv-
ette

[STACEY, COLLARING MARTIN AND KUSH]

STACEY: Oi! I need a strong pair of arms.

MARTIN: [SOTTO TO KUSH] Oi oi, I've pulled.

[AS MARTIN GETS UP]

STACEY: Come on. Both of you.

[MARTIN LOOKS A BIT CRESTFALLEN. KUSH SMIRKS. SHABNAM FROWNS AS STACEY CORRALS THEM BOTH TO THE DOOR.]

PICK UP PETER, BARGING INSIDE, KNOCKING INTO A HEAVILY PREGNANT KIM]

KIM: Baby on board!

[BUT PETER DOESN'T STOP, HE SPOTS CINDY WITH LIAM AND BEELINES FOR HER, ROUGHLY GRABBING HER SHOULDER]

PETER: [URGENT] Where's Dad?

(Scene 5016/44 Continued)

CINDY: Peter, you're hurting me...

LIAM: Let go of her...

[BUT PETER'S WILD EYES
BORE INTO CINDY]

PETER: Where is he?

CINDY: [SCARED NOW] I don't know... Why, what's happened?

[BEN SPOTS PETER AND COMES
OVER WITH JAY]

BEN: Peter, you looking for Ian? He's just popped home to look for Jane.

[HEARING THAT, PETER
HURTLES TO THE DOOR.
WORRIED, CINDY FOLLOWS
PETER OUT OF THE VIC
LEAVING BEN AND JAY
PERTURBED]

10:30:26

CUT TO:

10|30
:26

SCENE 5016/45. BEALES' [LIVE].
INT. STUDIO. NIGHT. 20.30.

10:30:26

STUDIO A

[JANE, ENTERS THE ROOM, STILL GRIPPING LAUREN'S CARD JUST AS IAN ENTERS FROM THE KITCHEN. ALL OF THE STRAIN OF THE DAY FINALLY TAKING IT'S TOLL, SHE LOOKS AT IAN WORRIEDLY]

IAN: [SUDDENLY ANXIOUS] Jane? There you are. What are you doing?

[HE MOVES CLOSER.

JANE STEELS HERSELF, ABOUT TO DROP HER BOMBSHELL.

BUT BEFORE SHE CAN ANSWER PETER CHARGES INSIDE. CINDY RUSHES IN BEHIND HIM DURING THE FOLLOWING]

PETER: Lauren's told me. Lucy was killed in this house. It was one of you.

[JANE LOOKS TO IAN, CINDY LOOKS SHOCKED, IAN LOOKS TO PETER, ALL OF THEM WILD EYED]

Dad?

[OUT ON IAN'S HORRIFIED FACE]

FADE OUT

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

(Scene 5016/45 Continued)