STAGE 1


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

10:01:08

CUT TO:
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:
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]

CUT TO:
SCENE 5016/4. IAN'S RESTAURANT
   KITCHEN. INT. NIGHT. 19.06.

STUDIO C

[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)

<table>
<thead>
<tr>
<th>IAN:</th>
<th>What? About Lucy?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[BUT BEFORE PHIL CAN ANSWER, BEN COMES IN AND IS PULLED UP TO SEE HIS DAD]</td>
</tr>
<tr>
<td></td>
<td>BEN: Dad?</td>
</tr>
<tr>
<td></td>
<td>[BEN FREEZES, LOCKING EYES WITH PHIL]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:02:41</td>
<td>10:02:42</td>
</tr>
</tbody>
</table>

CUT TO:
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.
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?

[MAX TALKS TO HER AS SHE TAKES A BREATH AS SHE GOES TO OPEN THE DOOR]

MAX: We'll talk later.

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

CUT TO:
SCENE 5016/9. IAN’S RESTAURANT
- KITCHEN. INT. NIGHT. 19.18.

STUDIO C

[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?
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]
[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.

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

WHITNEY: Yeah not bad. Why?
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.
[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
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.
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.
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?
[MAX NODS. BUT GO OUT ON LAUREN, HER FEARS STILL VERY REAL]

CUT TO:
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?]
[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.
STACEY: Kat! Get up!

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

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

[PACHEY 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?
[ON ABI, WILL SHE TELL?]
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.
[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]
LAUREN: Just go.

[AND WITH THAT LAUREN GETS UP AND HEADS INTO THE CONSULTATION ROOM. MAX LOOKS AFTER HER, GUTTED]
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]
IAN: [UNDER, WHISPERED] You look beautiful.

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

CUT TO:
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]

CUT TO:
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]

CUT TO:
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...]

CUT TO:
SCENE 5016/19. IAN’S RESTAURANT. INT. NIGHT. 19.44.

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]
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?
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]
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:
SCENE 5016/21. IAN'S RESTAURANT

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.
[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:
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]

CUT TO:
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?]

CUT TO:
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?]

CUT TO:
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]

10:18:34

10:19:09

CUT TO:
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]

CUT TO:
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:

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]
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]
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 --]
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 THRONG AND ESCAPING OUT OF THE DOOR]

CUT TO:
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]
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?]
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?]

CUT TO:
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]

CUT TO:
SCENE 5016/34. VIC DOWNSTAIRS.
INT. NIGHT. 20.15.

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]
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 TWINGLE OF CONCERN]
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]
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.

[MJANE 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]
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]
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]
SCENE 5016/37. VIC. EXT.
NIGHT. 20.20.

LOT

[GO TO KAT, THROWING UP ON THE STREET. ALFIE STANDING BY, UNIMPRESSIONED. 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]

CUT TO:
SCENE 5016/38. VIC UPSTAIRS – LIVING ROOM. INT. NIGHT.

20.21.

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]

CUT TO:
SCENE 5016/39. SQUARE GARDENS.
EXT. NIGHT.

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]

CUT TO:
SCENE 5016/40. VIC UPSTAIRS - LIVING ROOM. INT. DAY LIGHT.

STAGE 1

10:27:09

[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.

LOT

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

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

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

CUT TO:
SCENE 5016/41. SQUARE. EXT.
NIGHT. 20.23.

LOT

[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...]

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.  

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]

CUT TO:
SCENE 5016/44. VIC DOWNSTAIRS.
INT. NIGHT. 20.28.

STAGE 1

[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?
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]
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)