CLOSE SHOT OF THE INSIDE LOCK, REAR DOOR, NUMBER 23.

CUT TO A CLOSE SHOT OF MARTIN’S BOOT HITTING THE DOOR FROM THE OTHER SIDE.

THE DOOR CRASHES IN, STACEY - PLAY MAKE-UP - ENTERS, LEADING MARTIN, KUSH BEHIND]

STACEY: [NOSE WRINKLING] Cor, it really stinks in ‘ere, don’t it?

KUSH: Still not sure about this guys.
MARTIN: [NODS BACK AT SMASHED DOOR] It's a bit late for that now ain't it.

[STACEY LEADS THE WAY INTO THE DARKENED SITTING ROOM, THE BOYS FOLLOWING, HOLDING UP THEIR MOBILES TO ILLUMINATE THE BLACKED-OUT ROOM]

KUSH: Is this place actually safe?

[KUSH SHINES HIS MOBILE AROUND THE ROOM, MARTIN DOING THE SAME, MORE DARK CORNERS BECOMING ILLUMINATED]

STACEY: It was only a fire, it's not condemned or nothing.

[ON STACEY, NOSE WRINKLING EVEN MORE, DESPERATELY TRYING TO CONVINCE HERSELF]

It just needs a bit of fresh air, lick of paint it’ll be fine -

[THEN STACEY WHEELS ROUND AS MARTIN CUTS ACROSS, URGENT]

MARTIN: Stace -

[STACEY STARES AT A
FIGURE ON A BURNT-OUT ARMCHAIR, NOT MOVING.

ON STACEY, MARTIN AND KUSH, ALL STARING AT THE MACABRE SIGHT FOR A MOMENT, THEN, STACEY REALISING;

STACEY: [DISBELIEF] Is that Nick?

[NODS BACK AT HIM]

KUSH: Who’s Nick?

[MARTIN STARES, RECOGNISING HIM NOW TOO]

MARTIN: Dot’s son. Dot Branning.

[AS KUSH, WARY, MOVES CLOSER, CHECKING FOR A PULSE]

What's he doing in here? Squatting or something?

KUSH: He ain’t doing too much now mate.

[KUSH MOVES AWAY FROM THE BODY GIVING A SLIGHT SHUDDER AS HE DOES SO, NO PULSE, AS SUSPECTED]

STACEY: [LOST] But - I thought
he died ages ago -

**KUSH:** Don’t look like it.

[TAKES OUT MOBILE]

We’d better call the police.

[ON STACEY, GROWING UNEASE]

**STACEY:** Well Dot only lives next door.

**KUSH:** Let them sort this mess out.

[KUSH POWERS UP HIS PHONE AS STACEY’S UNEASE GROWS MORE]

**STACEY:** No... Why would he be squatting if his mum’s only - ?

[THEN KUSH STOPS, MARTIN STARES AS STACEY REACHES OUT, TAKES KUSH’S MOBILE FROM HIM BEFORE HE CAN MAKE THE CALL]

No...

**KUSH:** [WHAT?] Stace?

**MARTIN:** What are you doing?

**STACEY:** No this ain’t right.
[KUSH GESTURES AT THE BODY]

**KUSH:** Well we can see that Stace, come on -

**STACEY:** Just don't do anything, I need to speak to Dot.

[ON MARTIN AND KUSH AS STACEY HEADS FOR THE SMASHED REAR DOOR]

10:02:05  **CUT TO:**
SCENE 5017&18/2. BEALES' [LIVE]. INT. NIGHT. 20.32.

STUDIO A

[ALL AROUND JANE, BEDLAM REIGNS AS PETER PACES, A SHAKING CINDY - PLAY MAKE UP - STARES, IAN REELS IN STUPIFIED SHOCK, JANE DESPERATELY TRYING TO KEEP CONTROL OF THINGS ALL THE WHILE]

JANE: Okay, I think we all need to calm down.

CINDY: [REELING] One of us - ?

PETER: It has to be -

IAN: What are you talking about?

PETER: It was here, everything happened here -

JANE: Peter, for Goodness sake. -

[THEN JANE STOPS AS PETER ROUNDS ON HER]

PETER: She told you.

IAN: [STARES AT JANE] What?

PETER: Lauren said she'd told
you.

JANE: She didn't tell me, not exactly - she gave me a card -

IAN: What card, what did it say?

PETER: It said that Lucy was killed in this house, so it must have been someone who was here -

JANE: Well think about it.

[JANE NODS AT A REELING IAN]

There was only you and Cindy living here then.

CINDY: [SLIGHT BEAT] And Denise.

[JANE STOPS AT THAT AS EVERYONE STARES AT CINDY]

She was living here then too.

[ON IAN, PETER AND JANE AS THEY ALL TAKE THAT IN - THEN CINDY TURNS TO THE TABLE]

Look, I want to see this card -

PETER: Never mind that -
[PETER ROUNDS ON IAN]

Denise is in the Vic. Dad -

[PETER STARES AT IAN AS HE DOESN'T REACT]

I don't get it, what's the matter with you, why don't you want to do something?

[THEN PETER TURNS, HAS HAD ENOUGH]

Well if you won't, I will, I'm going over there -

**JANE:** [STOPS HIM NOW] Peter no.

[PETER STOPS AT THAT, STARES AT HER, WHY NOT?]

**JANE:** You can't just go round accusing someone of something like this - (APPEALS) - especially Denise -

**CINDY:** Lauren wouldn't have said all that because she felt like it, okay, she must have had a reason.

**PETER:** [NODS, SHE HAD] She said
she'd found something. Something Summerhayes had been working on.

CINDY: What?

PETER: I don't know, not exactly.

CINDY: Well go and get her then -

PETER: (STRUGGLES) She's not here.

CINDY: So where is she?

[BUT PETER TURNS TO THE STILL-SILENT IAN, CAN'T GO INTO THAT, APPEALS TO HIM AGAIN, WHAT ARE THEY GOING TO DO?]

PETER: What are we talking about Lauren for? [STARES AT HIM, PROMPTS AGAIN] Dad - Denise - ?

[BUT IAN - WHO JUST DOESN'T SEEM ABLE TO HANDLE ANY OF THIS RIGHT NOW - TURNS, HEADS AWAY INTO THE SITTING ROOM. ON A DISBELIEVING PETER STARING AFTER HIM]

10:03:34  

CUT TO:

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SCENE 5017&18/3. VIC
DOWNSTAIRS. INT. NIGHT.
20.33.

[DENISE - PLAY MAKE-UP - STANDS ALONE IN THE VIC, LOOKING AT THE CAKE, THE WEDDING BREAKFAST, HER EXPRESSION INSCRUTABLE.

KIM - PLAY MAKE-UP - JOINS HER]

KIM: What happened to Ian and Jane?

DENISE: Maybe there was a problem.

[AS KIM LOOKS AT HER]

You saw her face when the registrar said to say, 'I do'. She didn’t exactly rush to say yes, did she?

[KIM EYES HER AS DENISE MOVES AWAY.

GO TO MICK IN THE HALLWAY, PICKING UP HIS COAT, SEES DENISE - A GLANCE BETWEEN THEM - THEN SEES SHIRLEY - PLAY MAKE-UP - DRINKING.

MICK EYES HER FOR A MOMENT, THEN TURNS AWAY ONLY TO STOP AS NANCY - PLAY MAKE-UP - COMES DOWNSTAIRS, NODS AT HIM]
NANCY: [PUZZLED] Where are you going?

[MICK HESITATES A MOMENT, DOES HE TELL HER?

NANCY LOOKS AT HIM, CAN SEE SOMETHING’S WRONG]

MICK: [SLIGHT BEAT] I’ve just seen Dean.

NANCY: [STOPS, STARES AT THAT] What?

MICK: [QUICKLY] Don't say anything, your mum doesn't know, alright?

NANCY: What do you think he's doing here?

MICK: [GRIM] I don't know, I don't know.

[NODS AT HER]

Just keep your eye open here. I'm gonna go and have a pipe in the Square.

[ON A CONCERNED NANCY AS MICK EXITS]
SCENE 5017&18/4. NO.23. INT.
NIGHT. 20.34.

[STUDIO A]

[MARTIN AND KUSH JOIN STACEY JUST INSIDE THE OPEN, SMASHED DOOR OF NUMBER 23]

STACEY: She's not in.

MARTIN: [IMPATIENT] Stace, Kush is right, whatever’s going on here we should call the police.

STACEY: You don’t think it’s weird?

MARTIN: It’s Nick Cotton, ’course it’s weird. But it’s nothing to do with us.

[MARTIN GESTURES BACK TOWARDS NICK'S BODY]

And the longer we don’t do anything about this, the more the police are going to wonder why.

[STACEY STRUGGLES FOR A MOMENT, THEN CONCEDES, NODS]

STACEY: Yeah. Yeah, OK.
[KUSH, RELIEVED, TAKES OUT HIS MOBILE, ONLY TO STOP AS CHARLIE ENTERS - JUST RETURNED FROM THE HOSPITAL. HE STANDS LOOKING DOWN THE HALLWAY, PSYCHING HIMSELF UP TO SEE HIS DAD. IT'S ALMOST AS IF HE DOESN'T EVEN SEE THE OTHERS, BUT HE SUDDENLY SPEAKS.]

CHARLIE: What are you doing?

[FOR A MOMENT, STACEY, MARTIN AND KUSH JUST STARE AT THE FLOUNDERING CHARLIE, DON'T KNOW WHAT TO SAY]

How did you -?

[CHARLIE LOOKS BEHIND THEM TOWARDS NICK'S BODY, TAILS OFF]

STACEY: [BEAT] We were just seeing what it was like - [BEAT] - For Kat - and the boys - (BREAKS OFF, WHAT IS THIS?)- Charlie- ?

[STACEY, MARTIN AND KUSH JUST STARE AT CHARLIE]

No-one else has been here. It's just us.

KUSH: [NODS] It was all boarded up.

[THEN EVERYONE STOPS AS]
DOT NOW APPEARS BEHIND CHARLIE]

DOT: Charlie, what are you doing?

[THEN DOT STOPS AS SHE TOO NOW SEES STACEY, KUSH AND MARTIN.

ON DOT AS SHE SEES THEM ALL JUST STARING AT HER.

DOT LOOKS BEHIND THEM, TOWARDS NICK'S BODY THEN BACK AT STACEY]

[BEAT] Oh Stacey -

STACEY: [ANOTHER BEAT] You knew?

[AS DOT LOOKS BACK AT HER]

You knew he was here?

[DOT KEEPS LOOKING BACK AT HER, CAN SEE THE BEWILDERMENT, THE QUESTIONS NOW IN STACEY'S EYES - THE BEWILDERMENT AND QUESTIONS THAT WILL BE IN EVERYONE'S EYES FROM NOW ON]

10:05:38    CUT TO:
SCENE 5017&18/6. BEALES' [LIVE]. INT. NIGHT. 20.36.

[IAN IS NOW IN THE SITTING ROOM, ALONE, TRYING TO PROCESS THIS, TRYING TO THINK.]

PETER BREAKS IN, BEHIND]

PETER: Dad, you can't just sit here -

[IAN LOOKS AT PETER, JANE AND CINDY THERE TOO]

JANE: You saw what Denise was like when it happened, she was like the rest of us, she was in bits.

PETER: [HOTLY] Yeah but you see that all the time though, people do something, and then they pretend they haven't.

[ON CINDY, UNRAVELLING NOW BIG-TIME]

And people believe them too.

JANE: So you want your Dad to just to march into the Vic, walk up to Denise and - ?

[THEN JANE FALTERS, CAN'T ACTUALLY SAY IT; BUT THEN IAN BREAKS IN]
IAN: Yes. That's exactly what I'm going to do.

[IAN NODS AT PETER]

But just me. Not you okay? You stay here.

[IAN HEADS INTO THE KITCHEN, A STARING JANE FOLLOWING]

JANE: Ian, think about this -

[THEN JANE STOPS AS IAN ROUNDS ON HER]

IAN: I don't need to think about it.

[AS JANE STARES BACK AT HIM]

I'll know the minute I ask her. [NODS AT JANE] I'll see it in her eyes.

[ON A DETERMINED IAN AS HE EXITS]

10:06:14  CUT TO:
SCENE 5017&18/7. MAX'S HOUSE.
INT. NIGHT. 20.37.

STUDIO C

[LAUREN - HOME MAKE-UP - LOOKING PALE, WRACKED - COMES BACK INTO THE EMPTY KITCHEN FROM THE SQUARE.

LAUREN SITS, SLOWLY, AT THE TABLE, TEARS IN HER EYES.

THEN A WAVE OF NAUSEA OVERWELMS HER AND SHE DASHES TO THE SINK, RETCHES.

LAUREN STRAIGHTENS UP, TURNS AND RUNS THE TAP, CLOSES HER EYES.

SO WHAT IS THIS? A REACTION TO THE DAY? TO WHAT SHE’S DONE OR NOT DONE? OR SOMETHING ELSE?

PULL BACK TO ABI - PLAY MAKE-UP - AT THE DOOR, WATCHING HER]

CUT TO:
SCENE 5017&18/8. CAFE [LIVE].
INT. NIGHT. 20.38.

STAGE 1

[Max is at a table with the wracked Tanya - play make up - both recovering now from the ABI confrontation]

**TANYA:** [Beat] So what do we do now?

[Max, also struggling, doesn't reply for a moment]

You heard Abs.

[And now Tanya tails off, like Jane before her, can't actually say the unthinkable]

My little girl, what's happened to her?

[A raw Max looks at her, stung]

**MAX:** Well what are you trying to say? What, it's all my fault?

**TANYA:** I didn't say that and I didn't mean that either.

[Tanya reaches out a hand, supplicatory, comforting]
TANYA: Remember when she wanted to be a vet?
SCENE 5017&18/9. SQUARE. EXT. 
NIGHT. 20.39.

[IAN, SHAKING, LOOKING SICK, STANDS OUTSIDE THE VIC, THE SOUND OF THE RECEPTION TAKING PLACE INSIDE.

IAN HESITATES A MOMENT LONGER, BUT HE JUST CAN’T DO THIS, CAN’T GO IN, CAN’T FACE DENISE; BUT WHY NOT?

IAN HEADS AWAY DOWN BRIDGE STREET INSTEAD, STOPPING AS THE APPROACHING MARTIN BREAKS IN FROM BEHIND, BREATLESS, URGENT]

MARTIN: Ian -

IAN: Not now Martin.

MARTIN: Wait.

IAN: [NODS BACK AT THE VIC]
Tell Mick I'll be in in a bit.

[BUT MARTIN SHAKES HIS HEAD, NOT WHAT HE WANTS]

MARTIN: We’ve got a problem.

[THEN MARTIN STOPS AS IAN SEEMINGLY GOES OFF ON A COMPLETE TANGENT]
IAN: We grew up here.

MARTIN: What?

[MARTIN STARES AT HIM, WRONGFOOTED BY THAT]

IAN: You and me. Normal place, normal families, and then one day -

MARTIN: [LOST] One day what?

[BUT IAN SHAKES HIS HEAD, CAN’T GO THERE, NODS BACK AT THE VIC INSTEAD]

IAN: Five minutes.

[IAN TURNS, MAKES TO HEAD AWAY AGAIN]

MARTIN: This is nothing to do with the wedding. It’s Dot.

[IAN LOOKS AT HIM, THE ONE NAME IN THE WORLD THAT COULD POSSIBLY DIVERT HIM RIGHT NOW]

IAN: Dot?

[IAN STARES BACK AT HIM, CAN SEE SOMETHING’S BADLY WRONG]

What’s happened?
SCENE 5017&18/10. PHIL'S HOUSE.
INT. NIGHT. 20.40.

[PHIL COMES BACK INTO THE HOUSE WITH SHARON, PLAY MAKE-UP]

PHIL: So - what do you want me back here for?

SHARON: So you can start talking.

[ROUNDS ON HIM]

For starters, where have you been? What have you been doing?

[PHIL EYES HER FOR A MOMENT, THEN ANSWERS IN THE MOST ELOQUENT WAY HE CAN RIGHT NOW - BY TAKING OUT A LARGE WAD OF BANKNOTES FROM HIS COAT POCKET, PUTTING THEM ON THE TABLE BEFORE HER]

[BEAT] That's a lot of money.

PHIL: Should have been double that. I had expenses - but don't worry, there's plenty more where that came from.
SHARON: Plenty more of what? Living like this? My guts twisting into a knot everytime the Old Bill pull up on the Square.

[PHIL HESITATES, THEN SMILES, ATTEMPTS TO CAJOLE]

PHIL: Well, you didn't marry a choir boy Sharon - it's not exactly a shock is it?

SHARON: I didn’t want to marry a choirboy.

PHIL: It's just as well, cos you've not exactly been an angel yourself.

SHARON: [IGNORES THAT] I wanted to marry a man I could count on, who’d be there for us.

[PHIL EYES HER, REBUFFED]

You know I hate it, Phil. I hate living like this. Seeing you in prison. All beaten up.

[ON PHIL, A REMINDER OF FRAILTY HE DOES NOT WANT]

PHIL: That was nothing.

SHARON: Yeah well this time. What about the next?
PHIL: Listen, you stick to your business OK. And I’ll stick to sorting out Max and the mess you’ve made of mine.

[SHARON MAKES TO RESPOND, THEN STOPS, PHIL’S TURN TO GO ON THE ATTACK]

I mean what do you want me to do Sharon eh? Put my name down for an allotment? Take up gardening?

SHARON: I want you to run your businesses. Do your deals. Just keep well away from the sort of stuff that’s going to put you back in the nick.

PHIL: [SHORT, HE WON’T] I’ll think about it.

SHARON: No, Phil. You’ll do it.

   [PHIL LOOKS AT HER, THE ULTIMATUM CLEAR IN HER VOICE]

PHIL: Or?

SHARON: I told you, I can’t live like this.

   [CORRECTS HERSELF]

No, I won’t live like this. And if you tell me I have to then I will walk. Away from you, from the Albert, everything, we’re through.
PHIL: Nice homecoming this turned out to be.

SHARON: It could be. That’s up to you.

[ON A STARING PHIL AS SHARON PICKS UP HER BAG, EXITS AGAIN, LEAVING PHIL TO THINK.

AS SHE DOES SO, AND UNHEARD BY SHARON, PHIL’S MOBILE BEEPS, A TEXT ALERT.

PHIL LOOKS AT THE - UNSEEN - TEXT, THEN LOOKS AFTER THE DEPARTED SHARON, PHIL REALLY STRUGGLING NOW FOR SOME REASON]

10:09:58

CUT TO:
SCENE 5017&18/11. SQUARE. EXT. 
NIGHT. 20:41. 

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

MARTIN: You don’t seem that surprised by all this.

[AS IAN JUST STAYS SILENT]

I mean, Stacey was. She thought Nick died months ago.

[IAN STAYS SILENT.

THEN MARTIN HESITATES AS, FROM BEHIND, SHARON, UNSEEN, EMERGES FROM PHIL’S]

And the way Dot was talking -

[IAN LOOKS AT HIM AS A NOW-STRUGGLING MARTIN TAILS OFF]

IAN: What?

[ON SHARON, SLOWING AS SHE SEES MARTIN AND IAN AHEAD, IN THEIR INTENSE HUDDLE]

MARTIN: It was like she had something to do with it -
[IAN LOOKS AT HIM, PUZZLED AT THAT, AS SHARON NOW JOINS THEM]

SHARON: Ian? Why aren’t you in the Vic?

[THEN SHARON PAUSES AS SHE REGISTERS THEIR EXPRESSIONS]

[SLIGHT BEAT] What?

IAN: [BEAT] It’s Dot -

[IAN, UNSURE NOW, LOOKS ACROSS AT NUMBER 23]
SCENE 5017&18/12. MAX'S HOUSE.
INT. NIGHT. 20.42.

STUDIO C

[LIVING ROOM. ABI IS SITTING WITH A PALE LAUREN]

ABI: So what happened?

[AS LAUREN LOOKS AT HER]

Look... Dad told me. [PROMPTS] About the clinic.

[ON LAUREN, TENSING, BUT NOT ANSWERING]

[BEAT] He's with Mum.

[A ROCKED LAUREN STARES AT HER]

LAUREN: What's Mum doing here?

ABI: She said she's back for the wedding.

[LAUREN LOOKS AT HER, CAN HEAR THE SMALL NOTE OF HOPE IN HER VOICE]

They're in the cafe now. Just the two of them.

[SLIGHT BEAT]
(Scene 5017&18/12 Continued)

**ABI:** Do you think that her and Dad will -

**LAUREN:** [IN] No. Not if she's got any sense.

[ON ABI, HOPE DEFLATING]

10:11:06

**CUT TO:**
SCENE 5017&18/13. CAFE [LIVE].
INT. NIGHT. 20.43.

STAGE 1

TANYA: This is a start isn't it, I suppose. Us actually talking about stuff?

MAX: [SLIGHT BEAT] It ain't been us for ages has it.

TANYA: No.

MAX: It's just been me and you.

TANYA: [BEAT] Yeah.

[MAX LOOKS AT A STRUGGLING TANYA, TRYING TO WORK THIS OUT, WHAT'S SHE TRYING TO SAY.]

MICK ENTERS AND GRABS TANYA, PLAYFUL, CHIDING]

MICK: L - what are you doing...

MAX: You alright Mick?

[THEN MICK STOPS, MORTIFIED, AS TANYA WHEELS ROUND, MICK REALISES HIS MISTAKE]
(Scene 5017&18/13 Continued)

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

**TANYA:** Hi...

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

[TANYA EYES HIM, CURIOUS, NOT BOTHERED ABOUT THE GRAB, CAN SEE SOMETHING'S NOT RIGHT]

I'm sorry. Max...

[TANYA EYES HIM AS MICK QUICKLY, EXITS]

**MAX:** So why are you really here?

[ON TANYA, UNDER THE SPOTLIGHT.]

**CUT TO:**
SCENE 5017&18/14. DOT'S HOUSE.
INT. NIGHT. 20.44.

[IAN, MARTIN AND SHARON COME INTO THE HALL, CHARLIE AND FATBOY MEETING THEM]

IAN: [BEAT, CAUTIOUS]
What’s happened?

[AS CHARLIE HESITATES, WHAT CAN HE SAY?]

SHARON: [HESITANT] Martin said that Nick was -

[CHARLIE TAKES A DEEP BREATH]

CHARLIE: Yeah. He’s dead -

[BUT THEN, BEFORE HE CAN EXPLAIN FURTHER, DOT CUTS IN FROM BEHIND]

DOT: Sharon and Ian. I want to talk to Sharon and Ian, no-one else, just them.

[AS EVERYONE LOOKS AT HER]

Come on...
(Scene 5017&18/14 Continued)

[ON IAN AND SHARON AS DOT TURNS, HEADS BACK INSIDE THE KITCHEN]

10:12:24

CUT TO:
SCENE 5017&18/15. BEALES' [LIVE]. INT. NIGHT. 20.45.

STUDIO A

[JANE, CINDY AND PETER REMAIN IN THE BEALES, ALL IN THE SAME SHOCKED STATE]

CINDY: [BEAT] Why did she send that card to you?

[JANE REACTION]

Why not to me? Or to Ian?

PETER: What are you saying?

CINDY: Well what's Lauren saying? That it was one of us? Is that what Emma thought?

JANE: Listen, no-one actually knows what Lauren was saying, or what Emma thought -

CINDY: Well why send it in the first place then? I mean what's the point, if she didn't actually know anything?

[JANE AND PETER ALL LOOK AT HER AS CINDY SPRINGS UP, GRABS THE CARD, BEGINS RIPPING IT INTO LITTLE PIECES]

This, is just a few stupid words on a piece of paper -
JANE: [TRYING TO STOP HER] Cindy -

CINDY: [STILL RIPPING THE CARD] - and now we're all here, looking at each other, wondering if...

JANE: [STOPS HER] Cindy. No-one is looking at anyone. And no-one is wondering anything either.

If it happened here - if - someone could have got in - or Lucy could have met someone - and they could have followed her home -

[JANE LOOKS ROUND]

Peter, get us a drink of water will you?

[THEN JANE STOPS AS SHE REALISES THAT PETER'S NOW GONE. JANE TURNS BACK TO THE SHAKING CINDY, SOOTHING AGAIN]

Lauren's card didn't actually say it was one of us now, did it?
SCENE 5017&18/16. VIC 
DOWNSTAIRS. INT. NIGHT.
20.46.

STAGE 1


THEN GO TO KIM APPROACHING DENISE, NODDING ROUND THE VIC, NO BRIDE AND GROOM]

KIM: Still no sign.

[THEN KIM STOPS, MASSAGES HER LOWER BACK, WINCING AS SHE DOES SO]

This baby's not keeping still tonight.

[BUT DENISE’S ARE EYES STILL ON THE WEDDING BUFFET, HER MIND STILL ON IAN AND JANE]

DENISE: Maybe you were right you know. You know what you said at the wedding, maybe she has come to her senses.

KIM: [UNEASY] I didn’t mean it though.
[LINDA - PLAY MAKE-UP - PASSES, BEHIND, WITH NANCY, FETCHING GLASSES. SHE WATCHES DENISE, WARY]

**KIM:** Ain’t that much of a hard-faced cow.

[THEN KIM STOPS, ABRUPT, BUT THE DAMAGE HAS BEEN DONE, DENISE NOW EYEING HER]

**DENISE:** What, meaning that I am?

**KIM:** I didn’t say that.

**DENISE:** Well it sounded a bit like it.

**KIM:** [SLIGHT BEAT] Well you do seem a bit bitter and twisted.

**DENISE:** Nice. So now I’m a bitter and twisted, hard-faced cow.

**LINDA:** [BREAKS IN] Oi, this is a wedding, remember. You're lucky you're still welcome here.

**NANCY:** [NODS, PROMPTS TOO] We're all happy smiley people.
DENISE: [THIN, NODS AT KIM] Anyway, it'll probably last longer than yours and Vincent’s.

KIM: [HOTLY] You don’t know nothing about that, so keep your big nose out.

LINDA: [CALM DOWN] Kim -

[BUT DENISE, STARING NOW AT KIM, IS REALLY STARTING TO BLOW]

DENISE: You know what, I’ve had enough of this - whatever mistake I made, at least I realised before it was too late.

KIM: What mistake? I ain’t made no mistake.

DENISE: Oh no no, oh course not, you just let some loser knock you up and then run out on you.

[LINDA STEPS IN AGAIN, EVER MORE HASTY]

LINDA: Who’s for more bubbles?

NANCY: Yeah, that's a good idea.

[BUT DENISE STILL ONLY HAS EYES FOR KIM]
DENISE: So just you remember that when you're coming over all holier-than-thou.

[DENISE NODS AT KIM’S BABY BUMP AGAIN]

Whatever mistakes I made I ain't going to spend a lifetime paying for them.

[AND KIM SUDDENLY TURNS, THAT ALL TOO RAW, TOO CLOSE TO THE BONE, HEADS AWAY TO THE BAR.

ON DENISE, TRYING TO REMAIN BELLIGERENT.

GO TO LINDA TENSING AS SHE SPOTS ANOTHER POTENTIAL TROUBLEMAKER - KAT - PLAY MAKE-UP - NOW COMING IN]

LINDA: And we don’t need no aggro from you neither.

KAT: Me? I'm all sweetness and light, me.

[LINDA AND NANCY EYE KAT, DUBIOUS, AS SHE HEADS FOR THE BAR]

CUT TO:
SCENE 5017&18/17. VIC. EXT.
NIGHT. 20.47.

LOT

[PETER STANDS ON BRIDGE STREET, THE RECEPTION PARTY HEARD FROM INSIDE THE VIC.

ON PETER, IN TOTAL NO MAN’S LAND RIGHT NOW, IN COMPLETE TURMOIL.

THEN PETER TURNS AS BEN AND JAY COME OUT OF THE VIC]

BEN: About time.

[JAY LOOKS PAST PETER TOWARDS THE BEALES]

JAY: Ian and Jane on their way back?

[PETER JUST STARES AT THEM]

BEN: Come on Peter, everyone’s waiting.

PETER: Dad’s already in there isn’t he?

[BEN AND JAY BOTH PAUSE, REALLY PUZZLED NOW]
BEN: [SHAKES HEAD] No, I ain’t seen him since he left.

JAY: [BEAT] Everything alright?

[PETER LOOKS BACK AT HIM, HIS EVER-PRESENT PARANOIA KICKING IN AGAIN NOW; HAS BEN AN UTERIOR AGENDA HERE?]

PETER: Why’d you ask that?

JAY: Just seem a bit weird that’s all.

PETER: You seem a bit weird yourself.

BEN: We were getting worried –

[BREAKS OFF, WHAT IS ALL THIS?]

Peter?

[PETER LOOKS AT THE VIC, EVER MORE PUZZLED, WHERE THE HELL’S IAN – WHAT’S HE DOING?]
SCENE 5017&18/18. VIC 
DOWNSTAIRS. INT. NIGHT. 
20.48. 

STAGE 1

[IN THE BAR, PATRICK KEEPS EYEING DENISE, WHO'S TRYING TO CLING ONTO THE LAST VESTIGE OF HER DEFIANCE]

DENISE: She deserved it, OK? You heard what she said to me.

[DENISE SHOOTS A SOUR GLANCE ACROSS AT KIM, HER BACK FIRMLY TO HER SISTER, NOW HEADING FOR THE TOILETS]

She's got a mouth like the Blackwall Tunnel her -

[ON DENISE, REALLY STRUGGLING NOW UNDER PATRICK’S STARE - AND DENISE NOW, FINALLY, CONCEDES UNDER HIS SILENT CHALLENGE]

Yes, OK -

[AND DENISE TURNS, HEADS AWAY AFTER KIM - AND SO MISSES PETER COMING IN ON THE OPPOSITE SIDE OF THE BAR, BEN AND JAY BEHIND]

[GO TO PETER, EVERYONE]
ELSE TURNING AS THEY SEE HIM - AND FOR A MOMENT IT’S TOTAL NIGHTMARE TIME FOR PETER AS HE COMES FACE TO FACE WITH ALL THE POSSIBLE SUSPECTS CURRENTLY IN THE VIC, ASIDE FROM DENISE, NOW GONE.

NB - IF POSSIBLE, THESE EXCHANGES TO BE SHOT FROM PETER’S POV.

FIRST, LEE APPROACHES]

LEE: Here he is!

[PETER JUST STARES AT HIM, BUT BEFORE HE CAN RESPOND WHITNEY APPROACHES TOO]

WHITNEY: [UP] Where’s Ian and Jane?

[HOT ON WHITNEY’S HEELS, LES - ANOTHER SUSPECT - ARRIVES]

LES: Nothing wrong is there?

PAM: Probably need a drink don’t you?

[PAM NODS AT NANCY WHO POURES HIM A GLASS OF CHAMPAGNE]

LEE: So where is the bride and
(Scene 5017&18/18 Continued)

groom?

WHITNEY:  [SLIGHT BEAT] Peter?

[PETER LOOKS AROUND. THEN CHRISTIAN APPROACHES]

CHRISTIAN:  I'll get the music cranked up a bit. Get everyone going.

PETER:  Yeah. Yeah, I’ll go and get them.

[NANCY STARES AFTER PETER, ALSO PUZZLED, AS HE MAKES FOR THE DOOR WITHOUT REPLYING]

NANCY:  [INDICATES GLASS] Do you not want your drink?

[BUT PETER JUST EXITS WITHOUT REPLYING.]


CUT TO:
SCENE 5017&18/19. VIC - LADIES' LOOS. INT. NIGHT. 20.49.

STAGE 1

[KIM, ALONE IN THE TOILET, LOOKS AT HER BABY BUMP IN THE MIRROR.

KIM, INSTINCTIVE, PROTECTIVE, RUBS HER BUMP, ALMOST AS IF REASSURING HER BABY - HE/SHE IS NOT A MISTAKE: THEN KIM TENSES AS SHE SHE HEARS DENISE’S TENTATIVE VOICE OUTSIDE]

DENISE: [OOV] Kim - ?

[KIM’S FACE FREEZES AND SHE HEADS FOR A CUBICLE, IN NO MOOD FOR DENISE RIGHT NOW.

GO TO DENISE COMING IN]

Kim - ?

[DENISE TAKES IN THE ONE, CLOSED, CUBICLE DOOR]

[BEAT] Ok, I'm sorry. I didn’t mean it.

[SILENCE FROM INSIDE THE CUBICLE]

[PLEASE?] Kim - ?

[GO INTO THE CUBICLE AND]
TO KIM, DENISE’S CLEARLY HEARTFELT APPEAL BEGINNING TO GET THROUGH]

DENISE: Kim?

[GO BACK TO DENISE, STILL SILENCE FROM INSIDE THE CUBICLE - AND A CROSS DENISE SNAPS]

Okay you know what, at least I tried -

[DENISE TURNS, EXITS.

GO BACK TO KIM, IN THE CUBICLE, EYES WIDE, KIM VERY SCARED NOW, SOMETHING DEFINITELY WRONG]
SCENE 5017&18/20. CAFE [LIVE].
INT. NIGHT. 20.50.

STAGE 1

[TANYA EYEING MAX]

TANYA: If Abi wants to come and stay then...

MAX: Well she don't.

TANYA: Right, well I'm just saying, if either of the girls do, then they know they can. Where is Lauren? Oh come on Max, you saw Abi - she's a mess.

[THEN TANYA STOPS AS MAX CUTS ACROSS]

MAX: What are you talking about? She ain't a mess.

[THEN MAX STOPS, WORDS FAILING HIM FOR NOW]

Alright if she is a mess, who made her into one? We did.

TANYA: [STARES] We?

MAX: Yeah. You and me.

TANYA: Right, so I'm the one who had an affair with Stacey am I?
(Scene 5017&18/20 Continued)

**MAX:** It wasn't just about that.

**TANYA:** No it wasn't jus about that, it was Lucy as well.

**MAX:** Yeah alright - Tan that's enough.

**TANYA:** [RISING ANGER] Seriously Max, your daughter's best friend. Who's it gonna be next time?

**MAX:** There ain't going to be a next time is there?

**TANYA:** Abi was a sweet, innocent, little Daddy's girl. And she still would be now if it weren't for you and everything that you have done, so don't you dare lay any of that at my door.

**MAX:** Right, and you think of any of this has helped do you? Us knocking seven bells out of each other all the time?

[BEAT AS TANYA TAKES A MOMENT TO RECOVER FROM ALL THAT - AND ABSORB WHAT MAX SAID]

**TANYA:** I didn't come here to argue.
MAX: So why did you come here?

[SHE LOOKS AT HIM AND CAN'T BRING HERSELF TO SAY IT - SHE KNOWS THE ANSWER WOULD BE NO. SHE SAVES FACE BUT THEY BOTH KNOW WHY SHE'S HERE]

TANYA: For my best mate's wedding.

MAX: Oh yeah?

TANYA: Yeah.

[ON TANYA, UNMOVING]
SCENE 5017&18/21. SQUARE. EXT. 
NIGHT. 20.51.

LOT

[PHIL HEADS ACROSS TO THE VIC.

THEN PHIL PAUSES AS HIS MOBILE BEEPS, ANOTHER TEXT ALERT.

PHIL TAKES OUT HIS MOBILE, READS IT, FACE TENSING AGAIN, THEN PHIL LOOKS UP AS SHIRLEY - ON A FAG BREAK OUTSIDE THE VIC - BREAKS IN]

SHIRLEY: It's right what they say then.

[AS PHIL JUST EYES HER]

Bad pennies. Always turn up.

[AS PHIL KEEPS EYEING HER]

I don't know why, mind you. I mean Max has already got one of your businesses, it's only a matter of time before he gets the rest.

[ON PHIL, NOT RISING TO THE BAIT]

R&R. The Albert. Maybe even the landlady?

[SHIRLEY AFFECTS
MOCK-FRIGHT AS PHIL LOOKS AT HER, WARNING]

**SHIRLEY**: Ooh. Have I struck a nerve?

[PHIL STAYS SILENT, SHIRLEY CONTINUING, PRESSING BUTTONS ALL THE WHILE]

Not that he'd want to, mind. Just because he could.

[SHIRLEY NODS AT PHIL]

Ring any bells?

**PHIL**: I’ll sort Max out.

**SHIRLEY**: I don't see much sorting. What’s your problem? You lost the will to fight?

**PHIL**: Yeah well, some things ain't worth fighting for are they?

**SHIRLEY**: What, do you mean me?

[PHIL JUST EYES HER, NO OTHER RESPONSE NECESSARY]

Or Sharon?

[AS PHIL STILLS AT THAT,
(Scene 5017&18/21 Continued)

EYES HER]

**SHIRLEY:** Just weird, that’s all. Seeing you out here.

[SHIRLEY NODS ACROSS THE SQUARE]

Shouldn’t you be with your wife?

[PHIL LOOKS AFTER HER AS SHIRLEY THROWS AWAY HER CIG, HEADS BACK INSIDE.

THEN PHIL LOOKS DOWN AT HIS MOBILE, PHIL TORN NOW]

| **10:19:42** |
| **CUT TO:** |
| **10:19:42** |
SCENE 5017&18/22. DOT'S HOUSE.
INT. NIGHT. 20.52.

STUDIO A

[DOT IS ALONE WITH IAN AND SHARON IN THE KITCHEN, SHARON PUTTING A MUG OF TEA IN FRONT OF HER]

SHARON: Here. Drink this -

DOT: I don’t want nothing to drink.

SHARON: [GENTLE] Look, Dot. We've got to do something about this.

IAN: [NODS, ALSO GENTLE] Tell us what happened?

[DOT HESITATES, THEN;]

DOT: I let him do it.

SHARON: Do what?

[AS IAN AND SHARON LOOK AT HER]

DOT: I let him take his drug.

[BEAT]
And then I let him die.
[STAY ON IAN AND SHARON AS DOT LOOKS AT THEM]

**DOT:** I can see from your eyes you're thinking, what sort of mother does that make me?

[THEN DOT STOPS AS IAN CUTS ACROSS, GETTING EMOTIONAL]

**IAN:** Don’t you say that, don’t you ever say that Dot, you were the best Mum Nick could have ever had, and it’s not me saying that, that’s what my Aunty Pauline used to say, time after time - and my Gran.

**SHARON:** Mum and Pat never knew how you did it either, you know, how you kept stepping in, and taking his side -

[HELPLESS]

- but -

[DOT LOOKS AT HER AS SHARON TAILS OFF]

**DOT:** But what? You can only take so much? And then you snap?

[IAN AND SHARON LOOK AT HER AGAIN]
DOT: Yes, that’s the truth. I snapped I didn't do it out of love, not like with Ethel.

[ON IAN AND SHARON, PUZZLED NOW, WHAT DOES THAT MEAN? - BUT DOT IS ROLLING ON]

I did it out of anger, for all the suffering he’d caused.

[BEAT]

I wanted him to face judgement. I didn’t want him to be released. I wanted to punish him. [BEAT]

DOT: And I did.

IAN: [BEAT] And you’ve kept all this to yourself?

DOT: Well I just kept pretending it hadn't happened you know. Carrying on as normal. You know they say that you should be wary of strangers, but it's the ones you love who hurt you the most.

[BEAT]

And you hurt the ones that love you the most too.
DOT: Nick was my test. And I failed it. I failed him in his life and I failed him in his death and I needed to tell someone and now I can do it.

IAN: Now you can do what?

DOT: Make my peace.

[IAN AND SHARON KEEP LOOKING AT HER, UNSURE, WHAT DOES SHE MEAN BY THAT?]

CUT TO:
SCENE 5017&18/23. BEALES'. INT.  
NIGHT. 20.53.

STAGE 1

[CLOSE SHOT OF ANOTHER TROUBLED SOUL RIGHT NOW, JANE, ALONE IN THE KITCHEN.

THEN JANE LOOKS AT HER MOBILE AS IT ILLUMINATES, THE PHONE ON SILENT.

JANE LOOKS AT THE - UNSEEN - NAME ON THE DISPLAY, MOVES TO AND CLOSES THE DOOR TO THE SITTING ROOM, GENTLY, THEN ANSWERS]

JANE: Everything OK?

CUT TO:
SCENE 5017&18/24. MASOODS'.
INT. NIGHT. 20.54.

[MASOOD, ALONE FOR NOW, IS ON THE OTHER END OF THE LINE]

MASOOD: I was about to ask you that.

[THEN MASOOD TURNS AS AN AGITATED-LOOKING BOBBY COMES IN BEHIND HIM]

BOBBY: What’s happening?

MASOOD: [HAND OVER THE PHONE] Just give me a few minutes, Bobby, yeah?

[BOBBY, UNHAPPY, TURNS, HEADS AWAY - AND MASOOD TURNS BACK TO THE PHONE]

[LOW VOICE] He wants to come home, what am I supposed to say to him?
SCENE 5017&18/25. BEALES'. INT. NIGHT. 20.55.

STAGE 1

[Jane shakes her head, firm]

Jane: No... No not yet, just tell him to hang on.

[slight beat]

Everything’ll be fine. I promise.

CUT TO:
SCENE 5017&18/26. MASOOD'S.
INT. NIGHT. 20.56.

STUDIO B

[MASOOD LOOKS BEHIND HIM,
CHECKS - BOBBY NOW GONE -
 turnS BACK TO THE PHONE]

MASOOD: OK, don’t tell Bobby,
but at least tell me.

[URGES]

Jane, what's wrong?

[ON MASOOD - CAN'T QUITE
 HIDE HIS GLEE AT THE
 THOUGHT]

Ian... Ian has done something,
hasn't he?

CUT TO:
SCENE 5017&18/27. BEALES'. INT.
NIGHT. 20.57.

10:22:42

STAGE 1

[JANE ENDS THE CALL AND STANDS ALONE IN THE KITCHEN, HER PHONE BACK ON THE TABLE IN FRONT OF HER, JANE JUST STARING INTO SPACE]

10:22:50

CUT TO:
SCENE 5017&18/28. VIC
DOWNSTAIRS. INT. NIGHT.
20.58.

DENISE SAT AT A TABLE. 
LOLA HELPS PATRICK OVER]

LOLA: There you go...

PATRICK: [TO LOLA] Thank you. 
[TO DENISE] Is everything OK?

DENISE: Wouldn’t even talk to me - stubborn old mare.

[BUT PATRICK SHAKES HIS 
HEAD, NOT WHAT HE MEANS AS 
DENISE TAKES ANOTHER SLUG 
OF WINE]

PATRICK: [NODS AT TOILET]
Only she’s been in there ages.

[DENISE LOOKS BACK TOWARDS 
The TOILETS, AN UNEASY 
THOUGHT NOW STRIKING HER - 
WAS THERE ANOTHER REASON 
FOR KIM’S SILENCE JUST 
NOW?]

CUT TO: 10:23:13
SCENE 5017&18/29. VIC. EXT.
NIGHT. 20.59.

LOT

[PHIL SEES MAX, ALONE, HEADING FOR HOME.

MAX STOPS DEAD AS PHIL EYES HIM, JUST ABOUT THE LAST PERSON MAX WANTS TO SEE RIGHT NOW]

PHIL: I'm going to enjoy this.

MAX: [BEAT] Enjoy what?

PHIL: Wait and see.

[PHIL NODS AT HIM, A GRIM, DEADLY, PROMISE.

ON MAX, TRYING NOT TO SHAKE AS PHIL MOVES AWAY]

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

STAGE 1

[DENISE COMES BACK INTO THE TOILETS, THE SAME CUBICLE DOOR STILL CLOSED]

DENISE: Kim?

[STILL SILENCE]

Are you still in there?

[NO REPLY FOR A MOMENT, THEN DENISE HEARS A FAINT, ALMOST STRANGLED CRY]

KIM: [OOV] Dee -

DENISE: What’s the matter? Kim - ?

[DENISE HEADS INTO THE ADJACENT CUBICLE, STANDS ON THE TOILET.
DENISE LOOKS OVER THE TOP OF THE CUBICLE TO SEE KIM DOUBLED OVER INSIDE]

[KIM JUST LOOKS UP AT HER, DOESN’T SPEAK, DOESN’T NEED TO, JUST HOLDS HER BUMP]

ON DENISE, REALISATION DAWNING]
KIM: Dee...

DENISE: [BEAT] Don’t be daft, you’ve still got two months to go.

[ON DENISE, MOUNTING CONCERN AS KIM JUST KEEPS LOOKING UP AT HER]
SCENE 5017&18/31. DOT'S HOUSE.
INT. NIGHT. 21.01.

STUDIO A

[IAN AND SHARON RETURN TO CHARLIE, MARTIN, FATBOY, STACEY AND KUSH, ALL WAITING IN THE SITTING ROOM]

STACEY: What’s happening?

CHARLIE: How is she?

[IAN AND SHARON DON’T REPLY, DON’T NEED TO]

MARTIN: What she was saying - ?

[BEAT]

- about Nick - is that right?

SHARON: Well she didn’t pull a gun on him or nothing.

[BEAT, STRUGGLES]

But yeah - it seems he took some drugs - and he had an attack or something - and she let him die.

MARTIN: So what do we do?
KUSH: What we should have done half an hour ago. We call the police.

SHARON: Yeah and then what?

[AS KUSH STARES AT HER]

I mean the state Dot’s in right now she’s going to say the same thing to them - that it was all down to her -

KUSH: [UNEASY] So what are you saying?

SHARON: Well I’m saying that, we know. She knows. There's no reason for anyone else to find out though is there?

IAN: [UNEASY TOO] We can't just pretend it ain’t happened.

SHARON: Oh come on Ian, it’s not her fault, not really.

KUSH: It still ain’t got anything to do with us has it?

[CHARLIE NODS, STEPPING IN NOW TOO]

CHARLIE: Exactly. Alright, so we can all just forget it.
MARTIN: [STRUGGLES] Look, I’m sorry for Dot, course I am, but if you’re saying what I think you’re saying we’re going to be in this right up to our necks.

SHARON: Yeah and what if it was your mum?

MARTIN: What?

SHARON: Or your Dad? Or Lou?

IAN: [AS THAT SINKS IN FOR MARTIN] It’ll still come out, no matter how much we try and hide it.

SHARON: Why should it? If we all agree it hasn’t happened?

KUSH: Well that ain’t going to stop Dot saying it has is it?

CHARLIE: She can say what she wants. Right, if the police can’t find a body it don’t make much difference does it?

[IAN, MARTIN AND KUSH STARE AT HIM AS THE IMPLICATIONS OF THAT SINK IN]

MARTIN: [BEAT] She is an old lady I suppose.
[KUSH LOOKS AT HIM, ANOTHER ALLY CHANGING SIDES]

STACEY: [NODS] Yeah, they'll just say that she's wandering in the head or something.

KUSH: [DISBELIEF] Right, so you're saying - ?

[CHARLIE NODS AT THEM, COMPLETING IT FOR HIM]

CHARLIE: We're saying no body. There's no evidence.

[A STEAMROLLERED IAN AND KUSH LOOK AT EACH OTHER]
SCENE 5017&18/32. VIC
DOWNSTAIRS. INT. NIGHT.
21.02.

STAGE 1

[SMALL TELEVISION IMAGE OF DONNA AND ALFIE HAVING MAKE-UP ON THEIR FACES, LAUGHING, JOKING, AND ENJOYING THEMSELVES.]

ON KAT, THE SIGHT OF ALFIE - ALL SHE’S LOST - PIERCING HER MOMENTARILY, THEN SHE SEES SONIA - PLAY MAKE-UP - GLANCING AT HER AS SHE PASSES - AND KAT, A REACTION TO HOW SHE’S FEELING RIGHT NOW, GOES ON THE ATTACK]

KAT: Who are you looking at? Something you want to say?

SONIA: What’s the matter with you today?

KAT: Nothing's the matter with me. Why, someone been saying there is?

SONIA: [HANDS UP] I don't want any trouble.

[SONIA MUTTERS AS SHE MAKES TO MOVE AWAY, CAN'T HELP IT]

Unlike some people.
(Scene 5017&18/32 Continued)

[ON KAT, CATCHES THAT,
MOOD WORSENING ALL THE
TIME NOW.
ACROSS THE ROOM, ALFIE
REGISTERS THE DEVELOPING
COMMOTION]

**KAT:** Oh right - well if that's the way you want it, I'd hate to disappoint you.

[KAT LOOKS ROUND]

That ex of yours in here tonight?

[AS SONIA TENSES]

We got on like a house on fire, earlier on.

**SONIA:** [SHORT] No. He ain’t.

**KAT:** Don’t believe you.

[LOOKS ROUND AGAIN]

Maybe I should ask that daughter of yours.

**SONIA:** [EVER MORE SHORT]
She ain’t here either.

**KAT:** Did she abandon you and all?
SONIA: [HOTLY] No -

ALFIE: [UP, CONCERN] What’s going on?

SONIA: This drunken cow, that’s what.

KAT: What did you call me?

ALFIE: Just let it go, alright?

KAT: Don't worry - I ain't going to say anything. In my book, actions speak louder than words.

[AS TINA - PLAY MAKE-UP - ARRIVES NOW TOO, ALSO ALERTED]

ALFIE: [INSTANTLY WARY] What?

KAT: Do you want some cake?

[ KAT GIVES SONIA AN ALMIGHTY SHOVE STRAIGHT INTO THE BUFFET, SONIA CRASHING INTO THE WEDDING CAKE, SMASHING IT TO THE FLOOR]

ALFIE: No no no, Kat! Kat!

TINA: Kat - !
[LINDA AND LEE DASH ACROSS FROM THE BAR, DISBELIEF ON LINDA’S FACE]

**LINDA:** [STARES AT HER] Sweetness and light? That lasted all of five minutes.

**LEE:** [DEEP BREATH] Kat -

[BUT KAT CUTS ACROSS, FINISHES IT FOR HIM]

**KAT:** Yeah yeah - get out of my pub.

[KAT SHOOTS A VICIOUS GLANCE AT SONIA, NOW BEING HELPED TO HER FEET BY TINA AND ALFIE]

With pleasure.

[KAT TOTTERS TOWARDS THE DOOR, CALLING ACROSS AT STAN EYEING HER AS SHE DOES]

Anyone else got anything to say?

**CAROL:** [UP, PLAY MAKE-UP] Yeah. I have.

[KAT LOOKS AT HER,
MOMENTARILY FAZED DESPITE HERSELF BY THE SUDDEN APPEARANCE OF THE FEISTY CAROL, BUT THEN AN AGITATED CHARLIE APPROACHES, JUST COMES IN, STEERS CAROL AWAY]

CHARLIE: I need your help.

CAROL: [STILL EYEING KAT] Not now Charlie -

CHARLIE: It’s Grandma.

[CAROL LOOKS AT HIM, LIKE IAN BEFORE HER, DISTRACTED BY THAT AS CHARLIE STOPS THE PASSING LES]

Les. I need your help too.

CAROL: [TO KAT] I'm coming back for you.

[CAROL KEEPS STARING AT CHARLIE, KAT NOW COMPLETELY FORGOTTEN AS CAROL WONDERS WHY CHARLIE NEEDS AN UNDERTAKER?!

GO TO DENISE, MOBILE IN HER HAND, NOW IN A BLIND PANIC AS SHE COMES OUT OF THE TOILET, PATRICK REGISTERING HER AGITATION]

PATRICK: Did you make up?

[DENISE LOOKS ROUND, SPOTS
SONIA, NOW DUSTING HERSELF DOWN, TINA HANDING HER A COUPLE OF BAR TOWELS - AND DENISE HEADS FOR HER]

PATRICK: [MUTTERS] I'll take that as a no, shall I?

[GO TO DENISE WITH SONIA AND TINA, DENISE NOW PUNCHING BUTTONS ON HER PHONE]

DENISE: [URGENT] Son, you’re needed.

SONIA: Not now I ain’t Denise.

[GESTURES AT CLOTHES] I'm trying to get cleaned up.

DENISE: It’s Kim.

[HISSES] She’s in the loo.

SONIA: [STILL CLEANING HERSELF] If she needs a doctor, tell her to call one. I’m off-duty.

[THEN SONIA AND TINA STARE AT HER AS DENISE MAKES THE CONNECTION ON HER MOBILE]

DENISE: [INTO PHONE]
Yeah, ambulance. It's the Queen Vic in Walford.

[ON A STARING SONIA AND TINA AS DENISE NODS AT THEM]

She's not ill.

[ON SONIA AND TINA, PENNY BEGINNING TO DROP.
GO TO MICK AND NANCY COMPARING NOTES]

NANCY: [LOW VOICE] Go on then?

MICK: I’ve looked everywhere. I’ve tried his blower.

[SHAKES HEAD]

Nothing.

NANCY: Are you sure it was him?

MICK: Yes.

NANCY: [SHRUGS] Alright, maybe he just went off again.

MICK: Why would he turn up in the first place, if he was just going to go off again?

[MICK LOOKS ROUND, BUT
THEN HESITATES, WHAT OTHER EXPLANATION IS THERE?

MICK: [BEAT] Do you know what -- maybe you're right --
SCENE 5017&18/33. BRIDGE STREET/BARREL STORE. EXT.  NIGHT. 21.03.

LOT

[DEAN, OUTSIDE, KEEPS WATCH ON THE BARREL STORE.

DEAN MAKES TO HEAD OVER THERE, BUT THEN HOLDS BACK AS SOME N/S COME OUT OF THE VIC.

CLOSE ON A MEDIUM SIZE CARRIER BAG IN DEAN’S HAND AS HE MELTS BACK INTO THE SHADOWS]

CUT TO:
SCENE 5017&18/34. VIC - LADIES' LOOS [LIVE]. INT. NIGHT.
21.04.

STAGE 1

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

DENISE, PANICKY, IS ON HER MOBILE]

TINA: Come on, come on.

DENISE: Okay, the ambulance say they’re on their way.

KIM: [VERY PANICKY] Never mind on their way, they need to be here now.

DENISE: They’ve told me I've got to stay on the phone here.

KIM: Dee, this is not the time for a cosy little chat with an ambulance man.

DENISE: I ain’t having a cosy little chat, what do you think I am? Traffic’s bad.

TINA: What?

DENISE: They're saying there’s a problem or something.
KIM: [STARES] They might - I might - [SPLUTTERS] - No no no no no, this baby ain’t ready yet - it can’t be, I’ve got weeks -

TINA: [SOOTHES HER] They’ll be here alright -

[NODS AT HER]

- anyway, Son’s a nurse.

SONIA: [STARES BACK] I do old people, not babies -

[THEN SONIA LOOKS AT DENISE, BACK ON HER MOBILE]

What are they saying now?

DENISE: [LISTENS] Well they're saying we've got to lay her on her side.

KIM: What?

SONIA: Which side?

DENISE: [LISTENS AGAIN] The left, the left side.

TINA: [NODS AT A STARING KIM] Come on, Kim, you heard -
DENISE: [STILL LISTENING] And they're saying we've got to get something warm and dry, some towels or something.

DENISE STOPS FOR A MOMENT AS SHE LISTENS AGAIN, THEN, GROWING EVER MORE PANICKY AND SCARED HERSELF NOW]

[BEAT] Just in case.

[ON KIM, THIS A NIGHTMARE.

ON DENISE, TINA AND SONIA, LOOKING AT EACH OTHER, ALL IN COMPLETE AGREEMENT WITH THAT]
SCENE 5017&18/35. DOT'S HOUSE.
INT. NIGHT. 21.05.

STUDIO A

[LES IS WITH CHARLIE, CAROL, IAN, SHARON, FATBOY, MARTIN, STACEY AND KUSH IN THE LIVING ROOM]

LES: I'm really not sure about this.

CAROL: [STAUNCH DEFENDER OF DOT] Yeah - well it never bothered you last time.

LES: Last time we were pretending he was dead.

KUSH: [TOTALLY LOST NOW] You were what?

LES: [ROLLS ON] This isn’t pretending. This is covering up.

CHARLIE: What’s the difference?

LES: About five years.

KUSH: What did he say?

LES: If anyone had found out about the first, we’d have probably got a slap on the wrist. This -
CAROL: No-one is going to find out about this though are they?

LES: [GESTURES ROUND THE ROOM] Looks like plenty of people already have.

[CAROL STEPS IN AGAIN, REALLY TAKING CHARGE OF ALL THIS]

CAROL: Yeah well, they're all going to keep their mouths shut.

[CAROL LOOKS ROUND THE ROOM, CHALLENGING - THEN CAROL NODS BACK AT LES AS NO-ONE CONTRADICTS HER]

So there’s no problem is there?

[SHARON NODS ROUND THE ROOM IN TURN, PICKS UP THE BATON. TWO Matriarchs in Charge]

SHARON: Right, now that’s sorted, let’s leave this to Les and the family and let the rest of us get back to the party shall we?

[THEN SHARON ISOLATES IAN AS THE REST OF THE ROOM LOOK AT EACH OTHER. CHARLIE STEERS LES INTO A QUIET CORNER TO SORT OUT THE ARRANGEMENTS]

[TO IAN] Right - come on you. You’ve got a wedding to get back to.

[SHARON NODS OUTSIDE]
TOWARDS THE VIC, SMILES]

SHARON: Jane’ll think she’s been dumped or something.

IAN: [SLIGHT BEAT] I’m just gonna hang around here for a bit.

SHARON: What for? [OFF IAN GESTURING TO THE LIVING ROOM] Oh, yeah...

[SHARON HEADS OUT]

10:30:44
SCENE 5017&18/36. VIC
DOWNSTAIRS. INT. NIGHT.
21.06.

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

LEE, PASSING, PAUSES AS HE SEES HER]

LEE: What’s that for?

LINDA: What?

LEE: What do you mean what? That big smile you've got on your face.

LINDA: [SLIGHT BEAT] Maybe this’ll be me and your Dad one day.

[A GLOWING LINDA SMILES WIDER, CAN’T HELP IT, NODS AT MICK HIMSELF AS HE NOW APPROACHES WITH NANCY]

Tying the knot.

[LEE AND NANCY SMILE BACK, HAPPY TO SEE THEIR MUM HAPPY]

LEE: Where is Jane and Ian anyway?
NANCY: [LOOKS ROUND] What, are they still not back?

MICK: Well maybe they’ve started the honeymoon a bit early.

[THEN MICK STOPS, SMILE FADING AS EVERYONE NOW WINCES, THE SAME MENTAL PICTURE IN BOTH THEIR MINDS NOW, IAN BEALE IN HONEYMOON ACTION]

LEE: Best we stop there, yeah?

NANCY: [NODS, HEARTFELT] Yeah.

[THEN ALL TURN AS TINA DASHES UP TO THEM, FROM THE TOILETS]

TINA: [URGENT] We need some towels.

LINDA: [DISTASTE] Someone had an accident?

TINA: And water. Hot water.

[TINA NODS BACK AT THE TOILETS AS LINDA AND LEE STARE AT HER]

And can you stick a sign on the khazi door, stop anyone coming in.
(Scene 5017&18/36 Continued)


TINA: Closed due to childbirth?

MICK: What?

[MICK, LINDA, NANCY AND LEE STARE AT HER]

[PHIL IS NOW IN A LONDON LOCATION.]

PHIL LOOKS ROUND, A FEW PEOPLE DOTTED ROUND, BUT NO-ONE HE RECOGNISES.

PHIL CHECKS HIS WATCH, CHECKS HIS MOBILE, THEN SETTLES BACK TO WAIT]

CUT TO:
SCENE 5017&18/37A. MAX'S HOUSE.

STUDIO C

[MAX COMES IN FROM OUTSIDE, CLOSES THE DOOR BEHIND HIM.

MAX CLOSES HIS EYES, RECOVERING FROM THE NIGHT'S DOUBLE WHAMMY - FIRST TANYA, THEN PHIL.

THEN MAX LOOKS UP AS LAUREN BREAKS IN ON HIM]

LAUREN: You on your own?

[AS MAX JUST LOOKS AT HER]

Abs said that Mum was back.

MAX: [SLIGHT BEAT] Uh, yeah. She was. Yeah.

[I'VE BEEN THINKING, LAUREN. I'LL TALK TO STACEY FOR YOU. YOU KNOW, I'LL JUST TELL HER WHAT YOU SAID TO ME. THAT STUFF ABOUT LUCY, HOW YOU DIDN'T MEAN IT, HOW YOUR HEAD WAS ALL OVER THE PLACE. ALRIGHT. SHE'LL UNDERSTAND.

[BUT LAUREN KEEPS LOOKING]
AT HIM, STILL MAX AND TANYA ON HER MIND]

LAUREN: [CAUTIOUS] So you and Mum then - ?

[BUT MAX CUTS ACROSS AGAIN]

MAX: Lauren, just leave Stacey to me, will ya? [SLIGHT BEAT] Just leave everything to me.

[MAX NODS AT HER, THAT VERY CODED REFERENCE TO TANYA ALL SHE'S GETTING OUT OF HIM, THEN MAX MOVES ON TOWARDS THE KITCHEN]

10:32:39  CUT TO:
SCENE 5017&18/38. SQUARE. EXT.
NIGHT. 21.08.

LOT

[MARTIN, STACEY, KUSH AND LES HEAD AWAY FROM DOT’S, CHARLIE, CAROL, SHARON, IAN AND FATBOY STAYING BEHIND WITH DOT]

LES:  [NODS AT THE VIC]
I need a drink.

[KUSH GLANCES BACK AT NUMBER 23 AS LES STRIDES OVER THERE]

KUSH:  I need a shower.

[KUSH, GIVING A SLIGHT SHUDDER, HEADS AWAY TOO, LEAVING MARTIN AND STACEY ALONE.

MARTIN LOOKS AT HER]

MARTIN:  Could do with a drink myself after all that.

[STACEY HESITATES AS MARTIN LOOKS AT HER, ENQUIRINGLY, DOES SHE WANT TO JOIN HIM?]

STACEY:  [SLIGHT BEAT] Yeah -
[BUT THEN MARTIN STOPS AS HE SEES KAT, SITTING ON ARTHUR’S BENCH, BOTTLE OF WINE SPILLING OVER IT BY HER SIDE.]

AND MARTIN, INSTANTLY PEEVED, ROLLS HIS EYES HEADS OVER TO HER]

MARTIN: What are you doing?

KAT: What? What, is there a law against sitting on a bench?

MARTIN: That’s my dad’s bench.

KAT: So?

MARTIN: So look at the state of it.

STACEY: [CUTS IN] Kat look at the state of you, it’s freezing.

KAT: I feel alright.

[STACEY PICKS UP AN EMPTY BOTTLE BY THE BENCH]

STACEY: Wonder you can feel anything, have you drank all that?

[MARTIN EYES THE BENCH AGAIN, STAINED WITH WINE]
MARTIN: Yeah, what she ain't spilt on the bench anyway.

[KAT DOESN'T REPLY, JUST EYES HIM]

STACEY: Come on, lets get you home.

[AND KAT LOOKS BACK AT STACEY, HER SOFT TONE PIERCING HER FOR A MOMENT]

KAT: [BEAT] I tried, Stace, I really did.

[AS STACEY LOOKS AT HER]

I thought, don’t do it, don’t kick off, just have a couple of drinks, toast the happy couple, and go home.

[THEN KAT RALLIES, BRIEFLY, AS NODS AT MARTIN]

Still, I gave your missus what-for, so the night weren’t completely wasted.

[MARTIN STARES AT THAT - BUT THEN THE CRASH HITS IN AFTER THE BRIEF RALLY - AND SUDDENLY KAT STARTS WEEPING, JUST CAN’T KEEP IT GOING, THE FRONT, THE BRAVADO]

STACEY: [BEAT] Come on.
[THEN STACEY NODS ACROSS AT MARTIN]

Will you help me take her home?

[STACEY PUTS HER HAND ON MARTIN’S ARM, A SILENT APPEAL, DON’T KICK OFF AGAIN.

MARTIN HESITATES AT THE SUDDEN CONTACT, VERY MUCH LIKING IT]

MARTIN: [NODS] Yeah. Yeah, course -

STACEY: Thank you. [TO KAT] Come on, come on, get up.

MARTIN: Come on Kat.

[MARTIN MOVES FORWARD, TAKES ONE OF KAT’S ARMS AS STACEY TAKES THE OTHER; AND MARTIN AND STACEY, WORKING TOGETHER, STEER KAT AWAY]

STACEY: It’s alright...
SCENE 5017&18/39. DOT'S HOUSE.
INT. NIGHT. 21.09.

[CHARLIE, IAN, FATBOY, SHARON AND CAROL ARE WITH DOT IN THE SITTING ROOM. SHARON AND IAN GETTING COATS NOW, GETTING READY TO LEAVE THEMSELVES]

DOT: [BEAT] You’re going to take him away?

[FOR A MOMENT, THEY ALL LOOK AT EACH OTHER, DON’T KNOW WHAT TO SAY]

CAROL: [BEAT] It’s OK. We’ve worked out what we're going to do, yeah?

CHARLIE: You’re not going to get in any trouble.

CAROL: Just do what we say. Everything's being taken care of Dot.

[BUT DOT IS LOOKING AT CHARLIE, FOND]

[SLIGHT BEAT] Yes. Yes, I know it has.
[AND, ON THAT SLIGHTLY PUZZLING NOTE, DOT FALLS SILENT]

CUT TO:
SCENE 5017&18/40. VIC - LADIES' LOOS [LIVE]. INT. NIGHT.
21.10.

[KIM IS ON HER SIDE ON THE FLOOR, NOW IN THE FULL THROES OF LABOUR, HER LUSTY YELLS BOUNCING OFF THE WALLS, SONIA, TINA ATTENDING, DENISE STILL GLUED TO HER MOBILE]

SONIA: [GASPING TOO] Where are they?

DENISE: [LISTENING] Still ten minutes away.

SONIA: I don’t think we've got ten minutes, I can see the head.

[ON DENISE, EVER MORE SCARED]

DENISE: What?

SONIA: [MUTTERS, HER OWN BIRTH IN MIND] Takes me back this does -

[DENISE GOES BACK TO HER PHONE]

DENISE: [PANICKY AGAIN] They’re asking if we got the towels?
TINA: [NODS AT THEM] Yeah, here -

DENISE: [STILL LISTENING] And they're saying if anything does happen -

SONIA: [CHECKING KIM AGAIN] It's going to, never mind if -

[KIM YELLS AGAIN]

DENISE: We've got to make sure we don't lay the baby on the floor, because it has to be kept warm.

SONIA: [FRETTING, LOW VOICE TO TINA] Never mind warm, this baby's two months early, it's going to need an incubator -

[TINA TAKES HER HAND, SUPPORTIVE AS DENISE TRIES TO LISTEN TO THE AMBULANCEMAN, BUT KIM'S YELLS DROWN HIM OUT FOR A MOMENT]

DENISE: [LISTENING] They're saying we've got to lay the baby on Kim.

[Listens]

Yeah... Make sure it's dry, and then we've got to lay the baby on Mum, because that's the best way apparently...
SONIA: I can see more of the head, it’s coming, it’s coming -

[KIM YELLS EVEN LOUDER AS DENISE CROSSES TO HER SIDE]

DENISE: Okay! Come on Kim, come on, it’s going to be fine, it really is -

[ON DENISE, DESPERATELY TRYING TO CONVINCE HERSELF OF THAT AS WELL]

Everything’s going to be fine -

[ON DENISE, VERY FEARFUL IT ISN’T]
SCENE 5017&18/41. VIC
DOWNSTAIRS. INT. NIGHT.
21.11.

STAGE 1

[A WRACKED PATRICK AND CORA ARE CLOSE TO THE TOILET DOOR, STAN WITH THEM, THE REST OF THE PUB NOW CONCENTRATED ON THE DRAMA INSIDE TOO, THE RECEPTION FORGOTTEN]

CORA: Blimey, the little mite’s nowhere near full term is it?

PATRICK: She's got at least another couple of months to go -

[BREAKS OFF, ANGUISH]

- where is the ambulance - ?

[LEE COMES BACK TO THEM, MOBILE IN HAND]

LEE: I’ve just spoke to a mate who’s a cabbie, and -

STAN: We don’t need a cab you doughnut, we need a midwife.

LEE: [IGNORES THAT] Apparantly there’s been a big smash up on Commercial Road, outside the church. Traffic’s chocca.
[ON PATRICK, CORA AND STAN, GROWING MORE FEARFUL BY THE MOMENT]

10:35:21

CUT TO:
SCENE 5017&18/42. VIC - BARREL STORE. INT. NIGHT. 21.12.

LOT

[DEAN, THE COAST NOW CLEAR, COMES INTO THE BARREL STORE, OPENS THE CARRIER BAG, TAKES OUT A FIVE LITRE CAN OF PETROL]

CUT TO:

STUDIO A

[A PUZZLED TANYA HAS CALLED IN ON JANE WHO'S ALONE IN THE KITCHEN, CINDY AND PETER ARE UPSTAIRS]

TANYA: What are you doing here?

JANE: [EVASIVE] Something came up, Ian had to go somewhere.

TANYA: [STARES] It's your wedding -

JANE: [EVASIVE AGAIN] Yeah I know, we'll be back in a bit.

[TANYA HESITATES, THEN DOESN'T PUSH IT]

TANYA: [BEAT] Yeah well I won't. That's why I wanted to see you.

[JANE LOOKS AT A CLEARLY WRACKED TANYA]

JANE: Why what's the problem?

TANYA: Who says there is one?

JANE: That look on your face.
TANYA: [STRUGGLES, THEN] I've been talking to Max.

JANE: And?

TANYA: [SLIGHT BEAT] Well I should know by now shouldn't I? Trips down Memory lane never work out.

JANE: What - you thought you and him - ?


[BEAT]

You are so lucky, you know. You and Ian. I know that sounds stupid, everything you've been through but it's like -

[TANYA STRUGGLES AS JANE LOOKS AT HER]

Things go wrong, and it just brings you closer together.

[ON JANE, STAYING SILENT, BUT REALLY STRUGGLING WITH THAT]

Come here...
[TANYA AND JANE HUG]

CUT TO:

LOT

[IAN IS NOW ALONE ON THE SQUARE, STARING AT THE BEALES’. IAN – LIKE PETER – IN NO MAN’S LAND RIGHT NOW, NO IDEA WHAT TO DO NEXT, EVEN WHERE TO GO.

IAN KEEPS STARING INTO NOTHING FOR A MOMENT, THEN IAN TENSES, SENSING SOMEONE BEHIND HIM AND IAN NOW TURNS –]

MICK: [OOV] Ain't you forgetting something?

[TOP SEE MICK LOOKING BACK AT HIM FROM THE DOOR OF THE VIC.

MICK EYES HIM, PROMPTS]

Wedding – best man – cake...?

[MICK SHOOTS ANOTHER QUICK GLANCE BACK AT THE VIC, KIM NOW IN MIND]

I'd give it a few minutes though, there's a little bit more than a wedding going on in there at the moment.

[BUT IAN KEEPS LOOKING ACROSS AT THE BEALES', THOUGHTS FORMING ALL THE WHILE]

IAN: I can't even go in.
MICK: What?

[MICK LOOKS AT HIM, PUZZLED, BUT THEN IAN SEEMS TO GO OFF ON A COMPLETE TANGENT]

IAN: You ever killed someone?

[MICK STARES AT HIM, THAT COMING FROM WAY OUT OF LEFT-FIELD]

MICK: What?

IAN: You heard.

MICK: What kind of a question's that?

IAN: Have you?

MICK: [SLIGHT BEAT] Wanted to, yeah, but... no.

[MICK LOOKS AT IAN - WHAT IS ALL THIS?]

IAN: How can you live with it?

[AS MICK JUST STARES AT HIM]

And how long can you go before you - ?

[MICK KEEPS LOOKING AT HIM]
(Scene 5017&18/44 Continued)

AS IAN PAUSES]

**MICK:** What?

**IAN:** I don't know - crack, I suppose?

[BEAT]

Some people don't though, do they?

**MICK:** Well I've made a few mistakes in my time - a few enemies - [SHAKES HEAD, FIRM] but... I've never killed no-one.

**IAN:** Sometimes it's not your enemies though, is it? Sometimes it's... someone said it to me earlier tonight, and they're right. Sometimes it's the people you love. And it's for all sorts of reasons.

[MICK STARES AT HIM AGAIN AS IAN LOOKS ACROSS AT THE BEALES']

So is that better, do you think? Or worse? You know, killing out of love, not hate? Doesn't make any difference though, does it...

[MICK KEEPS LOOKING AT HIM. THE PENNY STARTING TO DROP]

**MICK:** You know, don't you?
[AS IAN LOOKS AT HIM]

You know who killed Lucy?

IAN: I didn't. Not until tonight, but... I'm putting the pieces together.

[ON MICK, STARTING TO WORK IT OUT HIMSELF FROM ALL IAN'S LETTING SLIP RIGHT NOW]

MICK: Was it someone Lucy knew?

IAN: Someone we all know.

MICK: Well what are you doing out here? Why aren't you going to find 'em?

IAN: I don't have to.

[AS MICK LOOKS AT HIM]

They're going to come to me.

[ON IAN, NEW SUSPICIONS HARDENING ALL THE TIME]

10:39:38

CUT TO:

DENISE IS WITH KIM WHO’S YELLING MORE, TINA AND SONIA ENCOURAGING HER ON]

TINA: Come on Kim, any minute now -

SONIA: Push -

KIM: [ALMOST WEEPING NOW, PANIC, FEAR, PAIN] I can’t -

SONIA: You’ve got to -

KIM: I can't. I don’t want my baby to be born in here -

TINA: You haven't got much choice.

KIM: I want a doctor - a hospital -

DENISE: Just get here will you, I don't care if you have to leave the flaming ambulance and walk, just get here!
(Scene 5017&18/45 Continued)

[KIM YELLS EVEN LOUDER]

10:40:12

CUT TO:
SCENE 5017&18/46. NO. 91A. INT.
NIGHT. 21.16.

STUDIO C

[MARTIN LOOKS AT STACEY AS SHE COMES INTO THE KITCHEN, KAT NOW SETTLED IN BED]

MARTIN: How is she?

[AS STACEY JUST GRIMACES, NO OTHER RESPONSE NECESSARY]

Look on the bright side. Probably won’t remember most of it anyway.

STACEY: She always remembers. That’s the trouble.

[MARTIN LOOKS AT HER, QUIZZICAL, BUT STACEY JUST SHAKES HER HEAD, DOESN’T WANT TO GO THERE]

Now you know why you moved away, right?

MARTIN: Things happen. If they hadn’t, maybe I’d still be here, on the stall.

STACEY: Now I know you’re joking.
MARTIN: Serious. I mean, every now and then I’ve thought about it. Coming back. Starting again.

STACEY: Well, there's nothing stopping you now.

[MARTIN LOOKS AT HER, PAUSING AT THAT; IS THAT ANOTHER SIGNAL - LIKE THE HAND ON HIS ARM EARLIER - DOES THAT MEAN SHE’D LIKE HIM TO?]

MARTIN: [CAUTIOUS] No, nothing stopping me doing anything I suppose - or you -

STACEY: [NODS] Yeah I suppose -

[AND MARTIN - TAKING THAT AS A GREEN LIGHT - MARTIN LEANS FORWARD, KISSES STACEY. MARTIN SMILES AT HER, HIS SMILE FADEING AS STACEY EYES HIM BACK, ICE]

MARTIN: [BEAT] Sorry. I just thought -

[THEN MARTIN TAILS OFF]

STACEY: [NODS AT IT] Yeah, the door’s behind you.

[STACEY NODS BACK AT HIM]
STACEY: Just see yourself out.

[ON MARTIN, COMPREHENSIVELY KICKED BACK AS STACEY TURNS AWAY]

10:41:22

CUT TO:
SCENE 5017&18/47. VIC - LADIES' LOOS [LIVE]. INT. NIGHT. 21.17.

SONIA: Come on Kim, brilliant, one more push, just one more -

DENISE: The ambulance say they're turning onto the Square now.

SONIA: Come on Kim just one more push -

TINA: Any second, any second now -

DENISE: [INTENSE EXCITEMENT, FEAR] Come on, Kim -

[AND KIM GIVES ONE LAST HUGE PUSH - AND ONE LAST MASSIVE YELL - AND SONIA SCOOPS UP THE NEWBORN BABY]

DENISE: You did it! You did it! Is everything OK?

KIM: What’s happening?

TINA: Just stay calm Kim alright. Stay calm.
KIM: No, I want to see my baby

TINA: Sonia?

[ON TINA, DENISE AND KIM - CAN'T HEAR ANYTHING - THEN ALL STOP AS THE BABY - FINALLY - STARTS CRYING]

10:42:20

CUT TO:
SCENE 5017&18/48. VIC
DOWNSTAIRS. INT. NIGHT.
21.18.

STAGE 1

[ALMOST THE WHOLE OF THE PUB ARE NOW BY THE TOILET DOOR, THE WEDDING RECEPTION NOW FORGOTTEN.

FEATURE PATRICK IN PARTICULAR BREAKING OUT IN A HUGE SMILE, EVERYONE ELSE NOW ALSO BREAKING OUT IN HUGE SMILES BEHIND HIM AS THEY ALL HEAR A NEW BORN BABY CRYING FROM INSIDE]

PATRICK: Yeah man!

CUT TO:
SCENE 5017&18/49. VIC HALLWAY.
INT. NIGHT. 21.19.

[LEE, FETCHING IN CRATES FROM THE HALLWAY, STOPS AS HE NOW HEARS THE BABY CRYING TOO.

LEE SMILES, BUT THEN HIS SMILE FADES, LEE PUZZLED AS SHE SNIFFS THE AIR, SMELLS SOMETHING, CAN’T QUITE PLACE WHAT.

BUT THEN, AS THE CHEERING SOUNDS LOUDER, LEE TURNS BACK TO THE BAR WITH THE CRATE.

AS LEE EXITS, CUT TO THE DOOR TO THE BARREL STORE, PARTLY OPEN]

LINDEA: [OOV] Right, come on. Another glass of champagne for everyone to wet the baby's head.

CUT TO:

LOT

[INSIDE, DEAN PLACES THE PETROL CONTAINER ONTO THE FLOOR, SURFACES PARTIALLY DOUSED]

CUT TO:

[KIM, SWEATING, HAIR PLASTERED TO HER HEAD, IS LOOKING AT SONIA AS SHE PLACES THE BABY ON HER CHEST, TINA COMING BACK IN, DENISE BY HER SISTER’S SIDE]

KIM: [MASSIVE WORRY] Is everything okay?

SONIA: [CHECKING] I think so.

TINA: So tiny -

SONIA: I think everything’s good -

[KEEPS CHECKING]

I mean she’s breathing, she’s moving -

KIM: She?

SONIA: Just stay calm, yeah -?

TINA: She’s gorgeous Kim -

[ BUT SONIA IS LOOKING AT THE BABY, MORE CONCERNED]
TINA: Oh, look at her little hands, she’s -

[TINA TAILS OFF, CAN'T FIND THE WORD, BUT DENISE CAN]

DENISE: She's so small.

KIM: Small?

DENISE: [BEAT, WONDER] No I mean, she's precious. You know, she's just precious.

SONIA: Precious? That's a lovely name.

[SONIA AND TINA LOOK AT HER AS SHE CONSIDERS THE NAME]

TINA: Yeah that's really nice.

DENISE: [PLEASED] Yeah. Yeah what do you think?

[KIM NODS, SHE DOES]

KIM: I'm not gonna name her that on your say-so.

[DENISE EYES HER AS KIM THINKS, THEN]

Pearl. She's a little pearl.
[KIM STARES AT HER, BUT THEN THE DOOR BANGS OPEN, THE PARAMEDICS, FINALLY, ARRIVING]

SONIA: Oh thank god!

PARAMEDIC: Well done, well done. Are you okay?

[DENISE SHOOTS ANOTHER MASSIVELY WORRIED GLANCE AT THE TINY - TOO-TINY - BABY AS THE PARAMEDICS MOVE TO HER, QUICKLY]
SCENE 5017&18/52. DOT'S HOUSE.
INT. NIGHT. 21.22.

[CAROL IS SAT ON THE SOFA, CHARLIE JOINING HER, FATBOY THERE TOO, IAN AND SHARON HAVE NOW LEFT]

CAROL: [OF CHARLIE HANDING HER A CUP OF TEA] Cheers. When’s Les coming back?

CHARLIE: I told him to give it a few hours.

[NODS ACROSS AT THE VIC]

Let that party finish first.

FATBOY: [LOOKING OUT OF THE WINDOW] There's an ambulance outside the Vic.

CAROL: An ambulance?

FATBOY: There's a police car too.

CAROL: What?

FATBOY: He's probably on patrol.
[ON CHARLIE AND CAROL AS THEY NOW SEE DI KEEBLE STEPPING FROM INSIDE.]

THEN DOT BREAKS IN]

CAROL: Charlie?

DOT: Charlie, they know.

[AS CHARLIE AND CAROL TURN, STARE BACK AT HER]

CAROL: What?

DOT: I phoned them when I was in the kitchen.

[THEN EVERYONE STOPS AS THE DOORBELL RINGS, DOT MOVING TO ANSWER IT.]

CHARLIE, FATBOY AND CAROL LOOK AT EACH OTHER, FLOUNDERING FOR A MOMENT, THEN FOLLOW.

GO INTO THE HALL WHERE DOT IS NOW LETTING IN AN UNSURE-LOOKING KEEBLE AND AN ATTENDING UNIFORMED OFFICER]

KEEBLE: Mrs Branning?

DOT: Yes.

KEEBLE: You called Walford Police Station?
DOT: [NODS] I told the young lady who answered the phone. I killed my son.

[NODS OUTSIDE]

He’s next door. Number 23.

CHARLIE: [DESPERATE] She’s got this all wrong.

[EVER MORE DESPERATE]

She doesn’t know what she’s saying.

[THEN CHARLIE STOPS AS DOT CUTS ACROSS, FIRM]

DOT: I do Charlie.

[KEEBLE HESITATES, THEN NODS AT HER]

KEEBLE: Well you better show me then.

[ON A STARING, HELPLESS, CHARLIE, FATBOY AND CAROL AS DOT LEADS KEEBLE TO THE DOOR]
SCENE 5017&18/53. LONDON
LOCATION [LIVE]. EXT. NIGHT.
21.23.

[PHIL CHECKS HIS MOBILE
ONCE MORE, CHECKS HIS
WATCH AGAIN, THEN PACKS
THEM AWAY, GETTING READY
TO LEAVE -

- THEN PHIL LOOKS UP AS
CAB ARRIVES. KATHY
EMERGES]

KATHY: Hello, Phil.

[ON PHIL, STARING AT
KATHY - PLAY MAKE-UP]
SCENE 5017&18/54. VIC DOWNSTAIRS. INT. NIGHT.

STAGE 1

[ben, still waiting for ian and jane in the bar, stills for a moment, some primeval association sounding somewhere. he lowers his glass.

jay registers the sudden distraction, looks at him]

jay: what?

[ben hesitates, then shrugs, nothing]

10:46:12
[IAN, NOW ALONE IN THE PLAYGROUND, TENSES SLIGHTLY AS SOME ASSOCIATION REGISTERS INSIDE FOR HIM.]

BUT IAN CAN'T KNOW AS YET WHAT'S CAUSED THAT AND IAN JUST LOOKS INTO THE MIDDLE DISTANCE AGAIN, MIND WORKING OVERTIME ONCE AGAIN]
SCENE 5017&18/56. VIC. EXT. 

LOT

[KIM IS NOW BEING LOADED INTO THE AMBULANCE, DENISE WITH HER AS IS SONIA AND TINA, PATRICK, MICK, LEE AND LINDA]

LINDA: [TO DENISE] Anything we can do, you just let us know alright?

[DENISE NODS, GRATEFUL. GO TO SONIA AND KIM]

SONIA: [REASSURING] It’s just routine Kim-

KIM: [PANICKING] You promise?

TINA: [REASSURING TOO] Yeah, they just need to get the baby checked out that’s all.

KIM: [PANICKING] And that's it yeah? She’s going to be fine?

PATRICK: Of course she is.

[BEHIND HIM, SONIA, TINA AND DENISE LOOK AT EACH OTHER, CAN’T QUITE HIDE THEIR JOINT CONCERN]

DENISE: I’m gonna come with you.
PATRICK: Good idea -

[BUT THEN PATRICK STOPS, DENISE STARES AS KIM CUTS ACROSS, VEHEMENT]

KIM: No, I don't want you anywhere near us.

DENISE: What?

KIM: You've already told me what you think of her. Far as you’re concerned she’s just a stupid mistake.

DENISE: Oh Kim!

KIM: I bet you’re loving this innit? Silly cow can’t even give birth when she’s supposed to.

DENISE: Kim, I didn’t mean any of the things that I said in there -

[KIM SHAKES HER HEAD, EVER MORE VEHEMENT]

KIM: Maybe I wouldn’t have, if you hadn't upset me.

[DENISE STARES AT HER, LOST AS KIM REALLY FLIES AT HER]
KIM: I don’t want you anywhere near me or my baby. Do you understand? [SA PARAMEDIC SAYS, 'WE NEED TO GO'] You stay away.

[A REELING DENISE WATCHES AS THE AMBULANCE DOORS CLOSE BEHIND KIM]
SCENE 5017&18/57. DOT'S HOUSE.
INT. NIGHT. 21.27.

STUDIO A

[CHARLIE, FATBOY AND CAROL, ALL WAITING INSIDE, LOOK UP AS DOT AND KEEBLE COME BACK INSIDE.]

KEEBLE NODS AT THE OFFICER WITH HER, THERE IS A BODY IN THERE, THEN KEEBLE TURNS TO DOT]

KEEBLE: [BEAT] I’ll need to take you down to the station, Mrs Branning.

[DOT NODS BACK, THE MOST COMPOSED PERSON IN THAT ROOM RIGHT NOW]

DOT: Yes, I understand.

[ON A ROCKED CHARLIE STARING AT HIS BELOVED GRANDMA]
SCENE 5017&18/58. PHIL'S HOUSE.
INT. NIGHT. 21.28.

[SHARON COMES HOME, CALLS]

SHARON: Phil? Phil?

[ON SHARON, HEART SINKING AS THERE’S NO REPLY]
SCENE 5017&18/59. LONDON
LOCATION [LIVE]. EXT. NIGHT.
21.29.

LOCATION

[A PRESSURED, TENSE PHIL
AND KATHY]

KATHY: I want to come home.

PHIL: No. No you can't. I ain't
having it. Ben, Ian, they don't
need it. And mum and Billy -
they're right.

KATHY: Please, Phil -

[THEN THE WOMAN STOPS AS
HER PHONE RINGS, THE NAME
ON THE DISPLAY MAKES HER
INSTANTLY LOOK SCARED]

I've got to go.

[THEN SHE LOOKS BACK AT
PHIL, REPEATS HER PLEA.]

Please, Phil. Please -

[ON A MASSIVELY TROUBLED
PHIL AS THE WOMAN HEADS,
QUICKLY, AWAY.]
SCENE 5017&18/60. VIC HALLWAY.
INT. NIGHT. 21.30.

STAGE 1

[ben pouring himself another drink]

jay: Alright, ain't gonna run away is it?

[nancy comes into the hall to fetch some bottles/crates, pausing as she now sees the barrel store door still partly open.

nancy looks at it, puzzled - and then, like lee before her, nancy smells something now too.

nancy looks towards the barrel store]

CUT TO:
SCENE 5017&18/61. SQUARE

LOT

[A SHELL-SHOCKED DENISE, REELING FROM THE KIM ENCOUNTER, STUMBLES ACROSS THE SQUARE, HEADING FOR HOME.

BUT THEN DENISE STOPS AS A FIGURE APPEARS IN FRONT OF HER OUT OF THE SHADOWS.

ON DENISE STARING AT PETER WHO STARES BACK AT HER]

PETER: It was you, wasn't it?

DENISE: What?

[THEN DENISE WINCES AS PETER YELLS AT HER]

PETER: Say it.

DENISE: Peter - ?

PETER: Just say it you bitch. Just tell me what you did -

[ BUT THEN DENISE STOPS, PETER TURNS AS IAN, SUDDENLY APPEARING BEHIND HIM, CUTS ACROSS]
IAN: Peter! You've got it wrong.

PETER: What?

IAN: It's not Denise.

[PETER STARES BACK AT HIM, IAN HOLDING HIS STARE]

DENISE: What's happening?

[BUT THEN DENISE STOPS AS PETER, CAN'T HANDLE THIS - FOR WHATEVER REASON - TURNS, HEADS AWAY.

DENISE LOOKS BACK AT IAN, BUT IAN DOESN'T ANSWER EITHER, JUST LOOKS AFTER PETER FOR A MOMENT, THEN TURNS, HEADS FOR THE VIC]

LOT

[NANCY COMES INTO THE SEEMINGLY EMPTY BARREL STORE.

[NANCY PAUSES, SNIFFS THE AIR AGAIN, EVEN MORE PUZZLED.

THEN NANCY’S GRABBED FROM BEHIND, A STRONG MALE HAND CLAMPING DOWN OVER HER MOUTH.

PULL BACK TO DEAN, BEHIND, RELAXING, HAS GOT HER UNDER HIS CONTROL]

CUT TO:
SCENE 5017&18/63. VIC  
DOWNSTAIRS. INT. NIGHT.  
21.33.

10:50:06  

STAGE 1


ALFIE: Bealey! You been sitting in the rain have you?

LINDA: At last.

LEE: Didn’t think you were coming back.

CHRISTIAN: Where’s Jane?

BILLY: [KIM IN MIND] You just missed one hell of a floorshow.

[BUT BEN IS EYEING HIM, REGISTERS HIS DISTRACTION]

BEN: [WHAT IS IT?] Ian?

[BUT IAN JUST TURNS TO THE REST OF THE GUESTS, PUTS HIS HANDS UP, APPEALING FOR QUIET, THE WHOLE PUB TURNING TO HIM]
IAN: [BEAT] There’s been a problem with Dot.

[AS EVERYONE LOOKS AT HIM, CONCERNED]

It's alright, it's nothing serious - but considering her age you know -

[IAN NODS AT THE GUESTS BEFORE HIM]

Linda please, keep the champagne flowing. Everyone enjoy the rest of your evening.

[THEN IAN NODS AT CHRISTIAN]

I'll call you later.

BILLY: Keep us posted yeah? Blimey.

LINDA: Bless her.

[CHRISTIAN NODS, EVERYONE ELSE LOOKING AT EACH OTHER, ALL A LITTLE PUZZLED BY THAT AS IAN TURNS, HEADS FOR THE DOOR]

10:50:46

CUT TO:
SCENE 5017&18/63A. VIC – BARREL STORE. INT. STUDIO. NIGHT.

21.34.

STAGE 1

[NANCY, STILL MOTIONLESS, TALKS URGENTLY THROUGH DEAN’S HAND]

DEAN: It's okay, just relax, relax alright...

NANCY: No no no – Dean, don't do this.

CUT TO:
SCENE 5017&18/64. VIC HALLWAY.
INT. NIGHT. 21.34.

NANCY: [OOV] Dad, dad!!

[MICK, COMING DOWNSTAIRS, PAUSES AS HE HEARS NANCY'S MUFFLED SHOUT FROM INSIDE THE BARREL STORE.

MICK DASHES TOWARDS THE DOOR]

CUT TO:
SCENE 5017&18/65. VIC - BARREL STORE. INT. NIGHT. 21.35.

LOT

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

MICK: What are you doing?

DEAN: Stay back.

[MICK STOPS, NANCY EYES HIM DESPERATELY AS A GASPING DEAN TAKES OUT HIS LIGHTER. AS HE DOES SO HE TAKES HIS HAND FROM NANCY'S MOUTH, BUT STILL HOLDS HER FIRMLY BACK]

NANCY: Dean, you know there's a pub full of people through there...

DEAN: Yeah well you've got an alarm haven't you? They'll get plenty of warning.

[AS MICK JUST EYES HIM]

It's your pub I want, not your punters, I'm not a madman.

[HOTLY]
DEAN: And I'm not what your slapper of a wife called me either.

[MICK, INSTINCTIVE, MAKES TO REACT]

NANCY: Dean, don't be stupid.

DEAN: You can go if you want Nance, let me and your dad sort this out, I've got no argument with you.

MICK: Nance is right, you ain't got a clue what you're doing.

DEAN: Nance was right from the off. You see Nance knew there was something going on between me and Linda.

[ON MICK, BATTLING AGAIN NOT TO REACT, NANCY CONTINUES TO EYE HER DAD, WILLING HIM NOT TO DO ANYTHING HASTY]

[CRACKING] You know, I had a life before her. I had a family, a home and she took it all away from me. She took it all.

[DEAN HOLDS OUT HIS UNLIT LIGHTER, NEXT TO THE PETROL, EYES THE WATCHING MICK.

CLOSE ON MICK, REACHING BEHIND FOR THE FIRE EXTINGUISHER]
DEAN: I'm not a rapist.

MICK: No, just an arsonist,

DEAN: Anything I’m doing you’ve made me do.

MICK: Just like Linda. When she led you on. Wasn't your fault neither was it?

[MICK NOW HAS THE FIRE EXTINGUISHER BEHIND HIS BACK, AND NANCY SEES IT]

DEAN: No. It wasn’t.

MICK: Nothing ever is.

[DEAN HOLDS UP THE UNLIT LIGHTER]

DEAN: You look scared Mick.

MICK: No, you’re the one who’s scared.

DEAN: [FLARES] No, I'm not scared of anyone. Now you just remember - I did you a favour by sleeping with her. I opened your eyes.

NANCY: Dean. You know your mum's through there don't you?
MICK: You shut your mouth.

[MICK USES THE FIRE EXTINGUISHER TO KNOCK THE LIGHTER OUT OF DEAN'S HAND, BEFORE SHOVING HIM TO THE GROUND. THEN DEAN STOPS, CHOKING, AS MICK, CAN'T HOLD BACK ANYMORE, RAMS HIS FOOT DOWN, HARD, ON DEAN'S THROAT.]

ACROSS THE BARREL STORE NANCY SEES WHAT'S HAPPENING.

BUT MICK, ALL THE ANGER, ALL THE FRUSTRATION OF THE LAST FEW MONTHS COMING OUT NOW, KEEPS PRESSING DOWN WITH HIS FOOT ON DEAN'S WINDPIPE, HARDER ALL THE TIME]

NANCY: Dad what are you doing - ?

[NANCY TUGS AT MICK, TRYING TO GET HIM OFF, BUT HE DOESN'T EVEN SEEM TO REALISE SHE'S THERE, MICK JUST KEEPS PRESSING DOWN - HARDER AND HARDER]

Dad he's not breathing - ! Dad!

[STILL NO RESPONSE - AND DEAN'S MOVEMENTS ARE STILLING NOW.

NANCY TURNS, GRABS A CRATE FROM BEHIND, SMASHES MICK ACROSS THE SHOULDERS WITH IT, MICK CRASHING TO THE FLOOR]
[ON DEAN, APPARENTLY DEAD ON THE FLOOR]

CUT TO:
SCENE 5017&18/66. BEALES' [LIVE]. INT. NIGHT. 21.36.

[THE LANDLINE RINGS IN THE BEALES.]

QUICK CUT TO JANE IN THE KITCHEN, PETER COMES DOWNSTAIRS, CINDY IN THE SITTING ROOM, AS THEY ALL HEAR IT - BUT WHO'S GOING TO ANSWER?]

CUT TO:

I know.

[IAN IS ON HIS MOBILE. HE WAITS A MOMENT, THEN AS HIS CALL IS ANSWERED;]

IAN: [INTO PHONE] It's me.

[LISTENS. THEN - ]

I know.

[IAN LEANS CLOSER INTO HIS PHONE]

[INTO PHONE] I know you killed Lucy.

[BEAT]

Get everyone out of the house. I'm coming home.

[AND IAN CUTS THE CALL]
SCENE 5017&18/68. SQUARE [LIVE]. EXT. NIGHT. 21.38.

LOT

[ACROSS THE OTHER SIDE OF THE SQUARE, CHARLIE, FATBOY AND CAROL STAND ON THE DOORSTEP, DOT NOW IN THE POLICE CAR, KEEBLE REMAINING BEHIND TO SECURE THE CRIME SCENE.

A CONCERNED MARTIN, HEADING BACK TO THE VIC FOR THE RECEPTION, JOINS THEM]

MARTIN: Charlie? What’s happened?

[CHARLIE DOESN’T REPLY, CAN’T, JUST LOOKS AT THE POLICE CAR.

GO TO DOT, INSIDE, LOOKING OUT AT NUMBER 23]


[DOT LOOKS BACK AT THE
SQUARE AS THEY PULL PAST
THE CAR LOT, CHARLIE,
FATBOY, CAROL, MARTIN AND
KEEBLE WATCHING HER FROM
NUMBER 25, DOT TAKING IN
THE SQUARE PERHAPS FOR THE
VERY LAST TIME; THEN THE
CAR TURNS THE CORNER AND
DOT IS LOST]

10:54:58

CUT TO:

10:54:58

10:54:58
[IAN COMES INTO THE EMPTY SITTING ROOM FROM THE REAR DOOR.

IAN LOOKS AT THE FAMILY PHOTOS FOR A MOMENT, FOCUSING ON LUCY.

THEN IAN TENSES AS HE HEARS SOMEONE COMING DOWNSTAIRS, AND IAN TURNS.

CLOSE ON THE BOTTOM OF THE STAIRS FOR A MOMENT, THE DESCENDING FOOTSTEPS APPROACHING.

BACK TO IAN AS HE LOOKS AT THE - UNSEEN - PRESENCE, NOW IN THE SITTING ROOM, FOR A MOMENT, THEN;]

IAN: [BEAT] Tell me exactly what happened that night.

[ON JANE - ABOUT TO FACE HER HORRIFYING DESTINY]

FADE OUT