

EASTENDERS

EPISODE FIVE THOUSAND ONE  
HUNDRED AND SIXTY FOUR

HALLOWEEN [PART 1]

BY

**LEO RICHARDSON**

SCENE 5164/1. BRIDGE STREET.  
EXT. DAY LIGHT. 15.30.

10:00:24

*LOT*

[STACEY [WORK] EXITS HER HOUSE, GEARED UP FOR THE DAY AHEAD. HER PARTY IS TONIGHT. SHOT FROM ABOVE: SHE LOOKS UP AT THE CLOUDY SKY AS THUNDER RUMBLES, AND OPENS HER UMBERELLA. SHE HEADS TOWARD THE VIC: MICK'S ON A LADDER HANGING GHOSTS ONTO THE LIGHTS OVER THE DOORS. ELAINE [WORK] SPRAYS COB-WEB SPRAY. POSTERS FOR TONIGHT'S HALLOWEEN PARTY ARE PLASTERED EVERYWHERE FOR THE BEST DRESSED COMPETITION]

**ELAINE:** You coming, Stace? Prize for the best costume.

**STACEY:** What's the prize?

10:00  
:00

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10:00  
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10:00  
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Not enough room for all instructions, insert a page break.

(Scene 5164/1 Continued)

**MICK:** [PLAYFULLY] Thought you were having your own Russell?

[THEY'RE INTERRUPTED AS AUNT BABE STEPS OUT WITH A FRESHLY CARVED PUMPKIN. SHE TAKES A LONG, HARD, PROUD LOOK AT IT]

**ELAINE:** It's like looking in the mirror!

**AUNT BABE:** That's rich! Coming from The Witch of Walford.

[MICK GIVES A LOOK TO STACEY - SHAKES HIS HEAD]

**STACEY:** [GOING] We'll try and pop in later before last orders, yeah.

**MICK:** In answer to your question, the prize is a double massage from these two. They use their trotters and everything -- magical, magical.

[STACEY LAUGHS, STARTS OFF ONTO BRIDGE STREET: MARTIN, KUSH AND SHABNAM [WORK] HUDDLED TOGETHER, WHISPERING-]

**SHABNAM:** That is so romantic!

**KUSH:** Course we'll help out.

**MARTIN:** But it's top secret.

(Scene 5164/1 Continued)

**STACEY**: What's top secret?

**MARTIN**: ..Oh...Nothing. Do you want anything or...?

**STACEY**: No, I've dropped Lily to Sadie Ann's and I'm just going to decorate the flat. Can you not forget the pumpkin, please?

**MARTIN**: I won't forget!

[MARTIN PUSHES HER ON HER WAY. SHE SMILES, WONDERING WHAT HE'S UP TO, CROSSING DONNA [WORK], WHO'S AT HER STALL. SHE'S ALSO SELLING LOADS OF HALLOWEEN TAT - CASHING IN ON THE TIME OF YEAR]

**DONNA**: Here Stace, you're just in time for a bargain. I've got a skeleton, tombstones, garlands, got it all. You can decorate your garden like a graveyard or something.

**STACEY**: I ain't got a garden -- who do you think I am, The Duchess of Windsor?

**DONNA**: Come on, Stace. I've gotta get rid of this stock.

**STACEY**: Suppose I could do with some of the lights. [BEAT]

(Scene 5164/1 Continued)

[AS DONNA FUSSES WITH THE LIGHTS, STACEY CLOCKS A STRANGER, HOOD UP, BEHIND ONE OF THE STALLS. HE'S STARING AT HER]

**STACEY**: You are coming later, ain't ya?

[DONNA BAGS UP A SET OF FAIRY LIGHTS WHICH ARE SKELETON HEADS]

**DONNA**: Is Fats going?

**STACEY**: Yeah he's gonna do the music. Oh come on. Gives you a chance to dress up, you know, show him what he's missing.

**DONNA**: [HANDING STACEY THE LIGHTS] Alright. I'll see what I can muster up.

**STACEY**: I'll pay you tomorrow yeah?

[AS STACEY GOES TO WALK AWAY SHE CLOCKS THE STRANGER IS STILL STARING AT HER. BUT HER ATTENTION IS SNATCHED AWAY -]

**SHRIMPY**: Looking forward to tonight, Stace!

**STACEY**: Yeah.

(Scene 5164/1 Continued)

[STACEY LOOKS BACK FOR THE  
STRANGER, BUT HE'S GONE.  
SHE WONDERES IF SHE WAS  
BEING WATCHED. OR WAS SHE  
IMAGINING IT?]

10:02:07

CUT TO:

SCENE 5164/2. BEALES' -  
KITCHEN. INT. DAY LIGHT.  
15.34.

10:02:07

STAGE 1

[A MOBILE PHONE VIBRATES AS IT RINGS ON SILENT. PRIVATE NUMBER FLASHES UP ON THE SCREEN. KATHY [WORK] IS GAZING DOWN AT THE SCREEN, ANXIOUS. SHE LETS IT RING OFF. SHE MOVES OVER TO THE MICROWAVE WHERE SOME POPCORN SPINS & CRACKLES AWAY. THE PHONE BUZZES AGAIN. KATHY LOOKS AT IT. PRIVATE NUMBER. IT SEEMS LIKE IT WON'T STOP. SHE SNATCHES IT UP AND ANSWERS-]

KATHY: Go away!

[BEAT. A CLICK. SHE'S CONNECTED TO A CALL CENTRE. WE JUST MAKE OUT A VOICE. IT'S A SALES CALL. FIRST THERE'S RELIEF, THEN-]

No. I've never had P.P.I -- just leave me alone, alright!  
[HANGS UP] Parasites!

[SHE TURNS TOWARD THE DOORWAY AND JUMPS OUT OF HER SKIN. BOBBY'S THERE WEARING HIS FRANKENSTEIN MASK]

KATHY: Bobby!

10:02  
:51

(Scene 5164/2 Continued)

[THE MICROWAVE PINGS.  
BOBBY PULLS OFF THE MASK,  
FINDING IT HILARIOUS AS  
KATHY TRIES TO STEADY HER  
NERVES]

10:02:51

CUT TO:

SCENE 5164/3. PHIL'S HOUSE -  
KITCHEN. INT. DAY LIGHT.  
15.35 T/C.

10:02:51

STUDIO C

[DENNIS STANDS, DRESSED AS  
CLOWN, WITH A PLASTIC  
KNIFE, LOOKING REGRETFUL  
AS A SHAKEN PHIL BERATES  
HIM. BEN & SHARON  
SIMULTANEOUSLY RUSH IN-]

PHIL: What you doing jumping  
out from behind the door like  
that?!

SHARON: [ALARMED] What's  
happened?

PHIL: Him. He was hiding  
behind the door with that thing  
in his hand.

DENNIS: Look, it's plastic! It  
was only a joke!

SHARON: I'll give you a joke  
in a minute. Now get to your  
room. And no trick or treating  
for you tonight!

DENNIS: You can't do that!

[IMMEDIATELY-]

10:03:04

CUT TO:



SCENE 5164/4. BEALES' - LIVING  
ROOM. INT. DAY LIGHT. 15.38.

10:03:04

STAGE 1

10:03  
:05

[KATHY LINGERS IN THE  
KITCHEN DOORWAY AS IAN,  
JANE [WORK] AND BOBBY  
MIRROR SHARON AND DENNIS]

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CLA-  
SH  
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Guns-  
OfBri-  
xton

JANE: Oh I can and I will! You do not scare your Gran like that. This is why you're not trick or treating -- 'cause you don't think.

BOBBY: Chill your beans, Mum.

JANE: [FURIOUS] Chill my beans!?? Get up them stairs now.

[BOBBY SKULKS OFF WITH  
ATTITUDE. IAN LOOKS TO  
KATHY]

IAN: Sorry, Mum.

KATHY: He was only playing.

JANE: Maybe it's best if one of us stays in with him tonight.

KATHY: No honestly, it's fine. Ben's popping over. It's gonna be just me and the boys. I was really looking forward to it.

(Scene 5164/4 Continued)

**JANE:** Okay well, if you're sure.

[JANE EXITS UPSTAIRS]

[OOV] Bobby, I want another word!

**KATHY:** Look I'm just jittery, that's all.

[KATHY TOUCHES THE PANIC LANYARD WHICH IS AROUND HER NECK -- IT'S BECOME A COMFORT THING]

**IAN:** [SOFTLY] I know, but you don't need to be, alright. Gavin's gone. Ben saw him get on that train and go.

**KATHY:** We don't know that for sure.

**IAN:** Mum, I wouldn't leave you and Bobby here on your own if I didn't think it was safe. Okay. [BEAT] Anyway... you've got your button. One press of that and the police will be here in a flash.

[OUT ON KATHY, A SMILE TO SATISFY IAN -- A LIE, BECAUSE SHE'S NOT CONVINCED AT ALL]

**10:03:55**

**CUT TO:**

SCENE 5164/5. PHIL'S HOUSE -  
KITCHEN. INT. DAY LIGHT.  
15.40.

10|03  
:55  
|

10:03:55

STUDIO C

[PHIL FINISHES MAKING HIS  
TEA. SHARON LINGERS IN THE  
DOORWAY]

**SHARON:** You'll be alright on  
your own with Denny tonight,  
yeah?

**PHIL:** Why wouldn't I be?

[JAY ENTERS FROM OUTSIDE  
WITH A PLASTIC BAG  
CONTAINING HIS HALLOWEEN  
COSTUME-]

**SHARON:** Jay, I told you to get  
rid of them fireworks.

[THERE'S A BOX OF  
FIREWORKS IN THE CORNER OF  
THE KITCHEN]

**JAY:** I didn't wanna leave 'em  
outside in case it rained.

**SHARON:** Yeah well I don't care  
-- I don't want them in the  
house with Denny around.

**JAY:** Alright, I'll sort it.

**SHARON:** Thank you.

(Scene 5164/5 Continued)

[HE EXITS INTO THE HOUSE AND UP THE STAIRS. SHARON FOLLOWS. A PAUSE. PHIL'S ABOUT TO EXIT TO THE LIVING ROOM WITH HIS TEA WHEN BEN COMES THROUGH WITH HIS EMPTY PLATE]

**BEN:** Dad, you don't mind if I sit with Mum later, do you? I can always come back and check in on you.

**PHIL:** "Check in on me"? Do me a favour, will you.

**BEN:** Come on, I didn't mean anything -

**PHIL:** Listen, enjoy your fifteen minutes of fame 'cause you got rid of Gavin -- but let's make sure you've got rid of him first, yeah?

**BEN:** So you admit it. You're still worried about him coming back.

**PHIL:** I never said that.

**BEN:** Then why's that panic thing still in your pocket?

[PHIL GLARES AT BEN. BEN HOLDS HIS NERVE. PHIL TAKES THE LANYARD OUT OF HIS POCKET AND DEFIANTLY DROPS IT INTO THE BIN]

(Scene 5164/5 Continued)

**BEN:** Dad come on, don't be  
ridiculous -

**PHIL:** Just get out. Out.

[BEN RETREATS. PHIL'S  
FACADE FALLS. HE LOOKS AT  
THE BIN. WAS THROWING THAT  
AWAY A MISTAKE HE'LL LATER  
REGRET?]

10:04:49

**CUT TO:**

SCENE 5164/6. VIC UPSTAIRS -  
BEDROOM. INT. DAY LIGHT.

15.42.

10:04:49

STAGE 1

**MICK:** [TO OLLIE] What do you reckon, boy? See, you're a Munster and you don't even know it yet.

[LITTLE OLLIE LIES ON THE BED LOOKING UP AT HIS DAD, GURGLING AWAY TO A SONG ON THE RADIO AS HE UNPACKS HIS HERMAN MUNSTER OUTFIT. LINDA ENTERS IN HER LILY MUNSTER DRESS [WORK MAKE UP]]

Love it. I love it. The old team back together. [BEAT] You know, you're still the most beautiful thing I've ever seen. [TO OLLIE] And you.

[LINDA LOOKS DUBIOUS, BUT COVERS WITH A SMILE AS SHE LOOKS IN THE MIRROR. HE GOES BEHIND HER, LOOKS IN THE MIRROR WITH HER, KISSES HER AND EXITS. HOLD ON LINDA, GAZING AT HERSELF IN THE MIRROR, DOUBT QUICKLY TURNING TO SELF LOATHING]

10:05:18

CUT TO:

SCENE 5164/7. CAR LOT. INT.  
DAY LIGHT. 15.44.

10:05:18

*LOT*

[LEE IS AT THE DESK.  
WHITNEY ENTERS, [WORK] HAS  
SOME HALLOWEEN DECORATIONS  
IN A BAG]

**LEE:** You come to check up on  
me, have you?

**WHITNEY:** No. I was on my way  
to Stacey's. Thought I'd come  
and say hi.

**LEE:** Thought you didn't want  
us to go Stacey's tonight?

**WHITNEY:** Well you haven't  
really been talking to me, so I  
don't know what's going on  
tonight.

**LEE:** You're the one who wanted  
me to focus more on work.

**WHITNEY:** I don't know why  
you're being so off with me --  
if anything it should be the  
other way around.

**LEE:** Oh really? How's that?

**WHITNEY:** Because you said I  
was acting like your mum!

**LEE:** You was.

(Scene 5164/7 Continued)

[SILENCE]

**WHITNEY:** I don't wanna stop  
you from having fun, but when  
you drink yourself stupid, we  
both know it's not because it's  
fun.

[THIS HITS HOME WITH LEE,  
THOUGH HE REMAINS STOIC]

Do what you want tonight.

[WHITNEY STORMS OUT. OUT  
ON LEE, GUILT CREEPING IN]

**10:06:11**

**CUT TO:**



SCENE 5164/8. VIC UPSTAIRS -  
LIVING ROOM. INT. DAY LIGHT.  
15.48.

10:06:11

STAGE 1

[MICK AND LINDA. NANCY'S  
HOLDING OLLIE]

MICK: You was fine two minutes ago!

LINDA: I was up with Ollie til one, back up at three and then again at half five.

MICK: Oi, I offered to get up.

LINDA: It's not a dig, I'm just shattered. All I want is to put my feet up in front of the telly with a nice glass of rose blush and watch catty housewives shouting at each other. Is that too much to ask?

MICK: So you're blowing me out, Nancy's blowing me out, Lee's blowing me out. I'm getting blown out left, right and centre here -

NANCY: I told you weeks ago that Tam was taking me to that new cinema. He's paid extra for like reclining seats.

MICK: Well have a lovely little time, won't ya -- copping for each other in the back row.

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(Scene 5164/8 Continued)

**NANCY:** Pop!

**MICK:** [TO LINDA] Might as well go as Orphan Annie really.

**NANCY:** I'd pay so much money to see that. Mum, can you take him? I need to go toilet.

[NANCY EXITS]

**LINDA:** [TO MICK] If you're that bothered, find someone else to be your Lily Munster.

**MICK:** Oh is that what you want?

**LINDA:** I don't mind.

**MICK:** [NOT BELIEVING THAT] Really?

**LINDA:** [HONESTLY] Really.

**MICK:** Alright. Maybe I will. Maybe I will...

[OFF OF MICK, AN IDEA FORMULATING]

10:07:07

**CUT TO:**

SCENE 5164/9. PHIL'S HOUSE -  
LIVING ROOM. INT. DAY LIGHT.  
15.50.

10:07:07

STUDIO C

[PHIL WATCHES TV. BEN &  
ABI [WORK] HAVE THEIR OWN  
CONVERSATION IN THE DINING  
AREA, ANNOYING PHIL THE  
WHOLE TIME]

**ABI:** Oh please, Ben! We could  
easily win best dressed.

**BEN:** What's so great about  
Edward and Bella from Twilight?

**ABI:** Not even three weeks ago  
we sat here together and  
watched those films. You  
weren't asking what was so  
great then when you cried at  
their wedding.

**BEN:** [AWARE OF PHIL] Shut up,  
I didn't cry!

**PHIL:** You'll both be crying in  
a minute if you don't get outta  
my living room.

[THE PHONE RINGS]

Get that for me will you?

**SHARON:** [OOV] I've got it.

(Scene 5164/9 Continued)

**BEN:** [TO ABI] Listen, I've told Mum I'll sit with her anyway.

**ABI:** Why do you have to sit with her? Gavin's gone ain't he?

**BEN:** Yeah but-

**ABI:** I know it's not your fault. I just hate what he's doing to this family.

**PHIL:** [AT THE END OF HIS TETHER] I swear, if you two don't...

[SHARON ENTERS WITH THE PORTABLE PHONE. SHE'S ALL IN BLACK [PLAY MAKE UP] AND WEARING SOME UNDERSTATED HALLOWEEN EARRINGS]

**SHARON:** It's Marsden on the phone. She's got news on Gavin.

[AND LIKE THAT, THE ROOM FALLS SILENT. OUT ON PHIL, TRYING TO FRONT AS HE FILLS WITH WORRY]

10:07:44

**CUT TO:**

SCENE 5164/10. VIC DOWNSTAIRS.  
INT. DAY LIGHT. 15.52.

10:07:44

10:07  
:43

STAGE 1

[MICK, ELAINE, AUNT BABE &  
TINA CONVERGE AT THE  
CORNER OF THE BAR]

JOH-  
NNY  
CAS-  
H  
Walk  
The  
Line

ELAINE: I mean, listen, I  
could. If it was helping.

AUNT BABE: Erm. Who says you  
get to do it?

ELAINE: You don't think you're  
Mrs. Munster material?

AUNT BABE: Why not?

TINA: No offence, but neither  
of you are gonna fit into  
Linda's costume.

ELAINE: Back in the day I  
would have! Did you know that I  
was once mistaken for Christine  
Keeler at the Chemist?

MICK: [HEARD IT BEFORE] Yeah,  
yeah, we know about that one.

AUNT BABE: [ALMOST TO HERSELF]  
And I was mistaken for Kate  
Moss at the Co-Op.

(Scene 5164/10 Continued)

**TINA:** I know. Why don't you make a competition of it? Whoever makes the best outfit, gets to be Mick's Lily.

**AUNT BABE:** [CHECKS HER WATCH] I can't make time now. I'm half way through my toxic trifle.

**ELAINE:** Toxic trifle?

**AUNT BABE:** I'm using Kiwi instead of cherries. Makes it green.

**ELAINE:** All of your trifles taste toxic to me.

**AUNT BABE:** Or maybe it's your breath.

**MICK:** Easy treacles, easy.

**ELAINE:** [TO THE POINT] Mick, I'm in. If she can't stand the heat--

**AUNT BABE:** I work in a pub kitchen! I live and breathe heat.

**ELAINE:** I always knew you were a dragon.

**AUNT BABE:** Oh, I'm gonna enjoy watching you lose.

(Scene 5164/10 Continued)

[BABE AND ELAINE, SQUARE  
UP, READY FOR BATTLE. MICK  
& TINA SHARE A LOOK... OUT  
ON MICK, WORRIED ABOUT  
WHAT HE'S STARTED]

10:08:33

CUT TO:

10:08  
:33

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SCENE 5164/11. PHIL'S HOUSE -  
LIVING ROOM. INT. DAY LIGHT.  
15.54.

10:08:33

STUDIO C

[SHARON, BEN & ABI LINGER  
AS PHIL HANGS UP THE  
PHONE]

PHIL: Kent police think  
they've had a sighting of Gavin  
at Dover.

SHARON: So he's planning on  
leaving the country?

BEN: What did I tell you?

PHIL: [IGNORING BEN] They've  
got an operation at the ports  
to try and stop him.

SHARON: [TO PHIL, CARING]  
Well that's great news.

BEN: Thanks Ben. Well done  
Ben. You were right all along,  
Ben.

ABI: [RUBBING HIS BACK] Oh I  
believed you. Well maybe you  
should go and tell your Mum.

SHARON: [DARKLY] Let her sweat  
a few more hours.



(Scene 5164/11 Continued)

**ABI:** Then she'll let you go to the pub with me tonight?

**BEN:** Well yeah, but...

**ABI:** Ok cool! I'll get our costumes.

[ABI EXITS. SHARON'S MOBILE RINGS. SHE ANSWERS]

**SHARON:** Ronnie? Yeah. Thanks for helping tonight.

[SHE ROLLS HER EYES AT PHIL AND BEN]

No, Kim definitely won't be there. [EXITING] I'm on my way, okay.

[BEN & PHIL ARE ALONE. AN AWKWARD PAUSE]

**PHIL:** Well go on then. Run along and see Mummy.

[BEN SHAKES HIS HEAD -- IT'S NEVER GOOD ENOUGH. HE EXITS. OFF OF PHIL, FEARFUL -- A HUNCH THIS STILL ISN'T OVER]

10:09:23

**CUT TO:**

SCENE 5164/12. NO. 3. INT. DAY  
LIGHT. 15.56.

10:09:23

10:09  
:23

*STUDIO C*

[STACEY PEEKS OUT THROUGH THE BLINDS, TROUBLED. THE STRANGER FROM THE MARKET IS STANDING OUTSIDE, LOOKING UP AT THE FLAT]

DIS-  
LOS-  
URE  
FT  
SAM  
SMIT-  
H-  
Omen

**STACEY:** Whit. Whit, come here a minute.

**WHITNEY:** What?

[WHITNEY COMES IN]

**STACEY:** Come here. Come look at this.

[SHE GOES TO THE WINDOW AND LOOKS OUT]

**WHITNEY:** What am I looking for?

[STACEY LOOKS DOWN. THE STRANGER IS GONE. SHE'S CONFUSED]

**STACEY:** [AFTER A PAUSE] Uh nothing... nothing, no... [SHRUGGING IT OFF] Did you hear from Lee?

(Scene 5164/12 Continued)

**WHITNEY:** Yeah I did actually.  
He's just texted me saying  
he'll spend the night with me.  
It's too little too late if you  
ask me.

[STACEY MOVES TO PLUG IN  
THE NEW FAIRY LIGHTS. THEY  
DON'T WORK]

**STACEY:** Oh don't tell me these  
don't work.

[SHE UNPLUGS THEM]

**WHITNEY:** Where'd you get 'em?

**STACEY:** Dodgy Donna.

**WHITNEY:** There you go.

[SHE TRIES ANOTHER SOCKET.  
NO JOY. SHE HEADS TO THE  
CUPBOARD]

**STACEY:** Hang on, Martin's got  
a tool box.

**WHITNEY:** Yeah I bet he has.  
With feet that big.

**STACEY:** Dirty cow!

**WHITNEY:** Has he...?

(Scene 5164/12 Continued)

[WHITNEY LOOKS POINTEDLY AT STACEY, BETTING SHE IS RIGHT. STACEY SHRUGS, INSINUATING WHITNEY IS RIGHT. THEY BURST INTO LAUGHTER. STACEY PULLS MARTIN'S TOOL BOX OUT OF THE CUPBOARD]

**WHITNEY:** Oh it's huge.

[THEY LAUGH AGAIN. STACEY SETS IT DOWN AND OPENS IT UP. HER FACE DROPS AS SHE FINDS SOMETHING RIGHT ON TOP]

**WHITNEY:** What is that?

[WHIT GETS UP, MOVES BESIDE HER AS STACEY OPENS THE BOX TO REVEAL AN ENGAGEMENT RING. OUT ON STACEY, SHOCKED]

**10:10:32**

**CUT TO:**

10:10  
:32

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**SCENE 5164/13. SONIA'S HOUSE.**  
**INT. DAY LIGHT. 15.58.**

10:10:32

*STUDIO B*

[BEX & MARTIN SIT IN THE LIVING ROOM. BEX IS WEARING SOME SORT OF GOTH GARB]

**MARTIN:** I love the costume, Bex. Very spooky.

**BEX:** [DEAD-PAN] This isn't my costume.

**MARTIN:** No? Oh. Well... I like it.

**BEX:** You wanted to talk?

**MARTIN:** Yeah. Right. Um, so, basically, your Mum. She's... well, she's a lesbian.

**BEX:** I'd noticed.

**MARTIN:** And me. Not a woman, so... there's no chance of that ever...

**BEX:** I know you're not getting back together, Dad.

**MARTIN:** [NERVOUS BUT OPTIMISTIC] Good, exactly, right? So I feel... it's time to move on. One door closes, and another door opens.

(Scene 5164/13 Continued)

**BEX:** Please get to the point.

**MARTIN:** What if that open door was the door to a chapel? Or a registry office. Hopefully not but...

**BEX:** Can I stop you there?

**MARTIN:** I knew you was gonna react like this.

**BEX:** I haven't said anything yet.

**MARTIN:** But if you just let me -

**BEX:** Can I talk for a second?

[MARTIN SHUTS UP. A PAUSE.  
BEX LEAVES HIM DANGLING]

I already know.

**MARTIN:** What?

**BEX:** Kim Fox congratulated me on my "new mum". Said with three mums I'm basically a collector.

**MARTIN:** [GUILTY] Great.

**BEX:** Yeah.

(Scene 5164/13 Continued)

**MARTIN:** Look I'm really sorry,  
I wanted to tell you first but  
-

**BEX:** But you didn't. [THEN]  
And now, I assume you want my  
blessing?

[MARTIN GRITS HIS TEETH.  
BEX TAKES OUT HER PHONE  
AND PRESSES RECORD]

**MARTIN:** What you doing?

**BEX:** I'm recording this  
moment. Call it an insurance  
policy.

[MARTIN LOOKS CONFUSED]

I'm happy for you to marry  
Stacey, as long as you promise  
I don't have to wear some  
hideous frilly bridesmaid dress  
and parade around like a corgi  
at a Crufts competition.

**MARTIN:** [GRINS, THEN] I  
promise.

[SHE STOPS HER PHONE]

**BEX:** Fine then.

**MARTIN:** [AFTER A BEAT] You can  
help with the surprise tonight  
if you like.

(Scene 5164/13 Continued)

**BEX:** Don't push it.

**MARTIN:** Okay.

[SHE EXITS. OUT ON MARTIN  
-- SMALL VICTORIES]

**10:12:09**

**CUT TO:**



**SCENE 5164/14. NO. 3. INT. DAY**  
**LIGHT. 16.00.**

10:12:09

*STUDIO C*

[STACEY HOLDS THE RING.  
HER AND WHITNEY SIT ON THE  
SOFA LEANING INTO IT.]

STACEY, STILL SHOCKED,  
INTROVERTS HER FEELINGS  
FOR A MOMENT]

**STACEY:** I think he's gonna ask  
me tonight.

**WHITNEY:** How do you know?

**STACEY:** Well I don't, but  
Shabnam and him and Kush, they  
were all huddled up earlier...  
and she's coming tonight and  
she don't even celebrate  
Halloween, so something's going  
on.

**WHITNEY:** Well I'd go and see  
him anyway. Just in case. The  
last thing you want is him  
making a fool of himself.

**STACEY:** [AFTER A BEAT] I'm  
gonna break his heart, aren't  
I?

[WHIT SAYS NOTHING,  
INADVERTENTLY SAYING  
EVERYTHING. OUT ON STACEY,  
FILLING WITH DREAD]

□

**CUT TO:**

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

**SCENE 5164/15. VIC UPSTAIRS.**

**INT. DAY LIGHT. 16.02.**

10:12:30

10:12  
:30

STAGE 1

[ELAINE EXITS MICK & LINDA'S BEDROOM, CLOSING THE DOOR AS AUNT BABE ARRIVES UPSTAIRS. THEY STOP, SUSSING ONE ANOTHER OUT]

ROB-  
BIE  
WILL-  
IAMS  
Cand-  
Y

**AUNT BABE:** Linda in there?

**ELAINE:** She's having a little lie down.

[ELAINE GOES TO BABE, THEY'RE FACE TO FACE]

Is it Linda you're looking for?  
Or this?

[ELAINE REVEALS LINDA'S LILY MUNSTER WIG. AUNT BABE SEETHES. ELAINE SWEEPS OFF TOWARD THE STAIRS, HUMMING-]

**AUNT BABE:** Mind how you go down those stairs.

[ELAINE HOLDS HER HEAD HIGH AND HEADS DOWN. OFF OF AUNT BABE, MORE DETERMINED THAN EVER]

10:13:03

**CUT TO:**

10:13  
:03

SCENE 5164/16. BEALES' - LIVING  
ROOM. INT. DAY LIGHT. 16.04.

10:13:03

10:13  
:03

STAGE 1

[BOBBY'S AT THE TABLE  
DRAWING SCARY EYEBROWS ON  
A CARVED PUMPKIN. KATHY &  
BEN SIT NEARBY]

GRO-  
OVE  
ARM-  
ADA  
MyFri-  
end.

BEN: It's over, Mum.

[KATHY SEES THE HOPE IN  
BEN'S EYES. THE HOPE THIS  
IS TRUE AND THE HOPE THAT  
SHE WILL FINALLY BELIEVE  
HIM]

KATHY: What would I do without  
you, eh?

BOBBY: And me, Gran.

[THEY TURN. BOBBY'S BEEN  
LISTENING IN. HE GETS UP  
AND GOES TO KATHY]

If anyone tried to hurt you,  
they'd have me to deal with.

KATHY: Oh come here.

[KATHY PULLS BOBBY INTO  
HER SIDE AND SQUEEZES HIM.  
FOR THE FIRST TIME, WITH  
HER BOYS AT HER SIDE, SHE  
FEELS SAFE]

(Scene 5164/16 Continued)

**BEN:** [RE: THE LANYARD] You can probably take that off now.

[A BEAT OF HESITATION FROM KATHY]

Ain't the prettiest thing, is it?

[KATHY SMILES -- MAYBE HE'S RIGHT]

**KATHY:** Why don't you go to the pub tonight with Abi eh? Dress up, have fun, be young.

**BEN:** Are you sure?

**KATHY:** Yeah. Go on. I'll show you out. [TO BOBBY] Is that pumpkin finished?

**BOBBY:** Yeah.

[SHE PICKS UP THE PUMPKIN-]

**KATHY:** Let's have a look. [FOR BOBBY] Ooh very scary.

**BEN:** [TO BOBBY] You look after your Gran tonight, yeah? Good lad.

(Scene 5164/16 Continued)

[KATHY TAKES OFF THE LANYARD AND PLACES IT ON THE SIDEBOARD. SHE AND BEN EXIT OUT THE BACK. ON THE TABLE HER PHONE VIBRATES AS IT RINGS: PRIVATE NUMBER. BOBBY ANSWERS IT]

**BOBBY:** Hello?

[NOTHING. TWO SECONDS OF HEAVY BREATHING/HUMMING THEN A DEAD TONE. OFF OF BOBBY, CONFUSED]

**10:14:06**

**CUT TO:**

10|14  
:05

---

**SCENE 5164/17. VIC DOWNSTAIRS.****INT. DAY LIGHT. 16.06.**

10:14:06

10:14  
:05

STAGE 1

[MICK PUTS SOME FINISHING TOUCHES TO THE PUB DECORATIONS AS TINA ENTERS, LOOKING CONCERNED]

LILY  
ALLE-  
N  
Fear

**TINA:** Mick, are you sure about this Babe and Elaine thing?

**MICK:** Well I'm only doing it to get L jealous so she might change her mind. You know what she's like when her mother tries to steal her thunder.

**TINA:** Well, I think you've just unleashed a monster. I just caught Elaine in the kitchen trying to sabotage Babe's toxic trifle.

**MICK:** Ooh treat it like a nature documentary. You stand back and you sort of observe it but don't get involved -- let nature take it's course. I know, I know, I don't know what I'm talking about.

[TINE EXPRESSES A LOOK OF WORRY ABOUT THAT. SHE EXITS OUT THE BACK. RONNIE ENTERS WITH MATTHEW [IN HIS BUGGY]]

**RONNIE:** Mick...

(Scene 5164/17 Continued)

**MICK:** If it ain't the grim reaper.

**RONNIE:** I came to apologise for stirring things up with Linda.

**MICK:** [SHRUGS] S'alright, s'alright

**RONNIE:** I don't want you thinking that I'm crazy.

**MICK:** You know ... It's a bit late for that.

**RONNIE:** There's a reason why I overreact to these things.

[MICK CHECKS ABOUT HIM,  
KEEPS HIS VOICE DOWN]

**MICK:** Well, he raped my wife and I managed not to kill him. He hasn't done anything to you and you're trying to start up the 'brown bread' club. It's like, what do you expect me to think?

**RONNIE:** I know what Linda went through. I know what she went through because it happened to me.

[MICK'S TAKEN ABACK. A  
BEAT, SHE GOES ON]

And it was my dad.

(Scene 5164/17 Continued)

[MICK LOOKS MORTIFIED WITH  
GUILT]

**MICK:** I'm sorry -

**LINDA:** Look...I spent my whole  
life protecting Roxy from him.  
I certainly didn't do it for  
her to end up in the arms of  
somebody like Dean.

[PAUSE, MICK NODS. HE  
CAN'T DENY SHE'S RIGHT]

Just ask yourself this - if you  
could go back, you could stop  
him from getting to Linda...  
stop all of the pain it's  
caused your family... would  
you?

[ON MICK CHILLED,  
CONSIDERING HER WORDS]

**10:15:31**

**CUT TO:**

10:15  
:35

---



**SCENE 5164/18. SONIA'S. INT.**  
**DAY LIGHT. 16.10.**

10:15:30

*STUDIO B*

[STACEY FOLLOWS MARTIN  
INTO THE LIVING ROOM,  
CROSSING BEX]

**STACEY:** Alright? I like your  
costume.

[BEX IS ABOUT TO PROTEST  
BUT SHE THINKS STACEY'S  
SORT OF COOL]

**BEX:** Thanks.

[BEX EXITS, SHE PULLS THE  
DOOR ALMOST CLOSED THEN  
STOPS TO LISTEN IN]

**STACEY:** I went to your stall  
but, um, you weren't there --

**MARTIN:** I just had to have a  
quick chat with Bex.

[MARTIN CLOCKS STACEY IS  
ON EDGE]

Everything alright? You seem a  
bit...

[STACEY SITS. MARTIN SITS  
TOO]

(Scene 5164/18 Continued)

**STACEY:** I bought some lights from Donna. But they don't work.

**MARTIN:** Dodgy Donna, innit? Did you get your money back?

**STACEY:** I asked Whit, she said that Lee might pop around and try and fix 'em. Anyway that's not the point... I opened your tool box...

[MARTIN'S FACE DROPS]

**MARTIN:** Ah.

[STACEY GETS THE RING BOX OUT OF HER POCKET. A PAUSE]

**MARTIN:** [JOKES AWKWARDLY] Surprise!

[SILENCE]

You don't seem too...

**STACEY:** I can't, Martin. I can't marry you.

[STACEY'S LOOK SAYS IT ALL. ON MARTIN.]

GO TO:

THE HALLWAY, WHERE BEX IS LISTENING IN, FEELING FOR HER DAD]

(Scene 5164/18 Continued)

[OFF OF MARTIN, CRUSHED]

10:16:35

CUT TO:

SCENE 5164/19. NO. 3. INT. DAY  
LIGHT. 16.12.

10:16:35

10:16  
:34

STUDIO C

[LEE TRIES THE FAIRY LIGHTS IN A SOCKET IN THE KITCHEN AREA. WHITNEY'S DECORATING]

JOH-  
N  
NEW-  
MAN  
-  
Com-  
e  
And  
Get It.

**LEE:** Right, well I've changed the fuse and they definitely work, but if I try 'em behind the telly it don't, so the socket must be faulty.

**WHITNEY:** Could you have a look at it for me? Please? 'Cause I thought it might be nice to hang them over that window.

**LEE:** I'll go check the fuse board.

[WHIT SHRUGS. LEE'S ABOUT TO EXIT INTO THE HALLWAY]

**WHITNEY:** Lee...

[HE STOPS]

Um, I just wanted to say that I really appreciate the fact you're staying in with me tonight. And... I know you're trying. I do know you're trying and I put too much pressure on you, but I only do it 'cause I care.

(Scene 5164/19 Continued)

**LEE:** I know.

**WHITNEY:** I just wanted to say.  
In case you didn't.

[WHIT GOES TO HIM. SHE  
KISSES HIM, THEN STOPS  
SOMETHING IS UP]

**LEE:** What?

[SHE SHAKES HER HEAD]

**WHITNEY:** Nothing.

**LEE:** What!?

**WHITNEY:** Have you been  
drinking?

**LEE:** I had one. Fats gave it  
to me 'cause I made a sale.

**WHITNEY:** You made a sale?

**LEE:** Yeah. And a good one.

**WHITNEY:** Well that's great --  
why didn't you say nothing?

**LEE:** Cos you didn't ask, Whit.

[LEE EXITS INTO THE  
HALLWAY. OFF OF WHITNEY,  
FEELING GUILTY]

(Scene 5164/19 Continued)

10:17:44

CUT TO:

10|17  
:44  
|

**SCENE 5164/20. SONIA'S. INT.**  
**DAY LIGHT. 16.14.**

10:17:44

*STUDIO B*

[AS BEFORE, MARTIN AND  
STACEY]

**STACEY:** I've been married,  
Martin.

**MARTIN:** So have I. My wife was  
a lesbian. So if anyone  
shouldn't want to get married  
again, then it's me, innit.

**STACEY:** My husband died.

**MARTIN:** [AFTER A PAUSE] Yeah.  
He did. I'm sorry.

**STACEY:** It's alright. It's  
good, this is good. Right. We  
can both agree that marriage  
doesn't actually give you any  
guarantees.

**MARTIN:** ...yeah that's true.

**STACEY:** But I really like what  
we've got now. Everything about  
our relationship has just been  
so... unusual. I actually think  
it's quite refreshing, don't  
you?

**MARTIN:** Yeah, but I just  
think...

(Scene 5164/20 Continued)

**STACEY:** Who wants to be like everyone else anyway?

**MARTIN:** [MEEKLY] Me?

**STACEY:** And on a practical note, I am growing a little human inside here, which is stressful enough without adding a wedding to the list.

**MARTIN:** Alright. [BEAT] I understand. And I get it all, I do, but just -- hear me out--

**STACEY:** I'm listening.

**MARTIN:** I didn't see this coming... us. After Sonia, I'll be honest, I came back to Walford with a lot of doubts you know? Thought it was a massive step backwards. And I found myself with you... and it couldn't be more obvious that this is my... You're my home. Everything I need is here. [BEAT] Stace, I love you. And I wanna spend the rest of my life with you and I want everyone to know that. Is that so bad?

[PAUSE. OUT ON STACEY, WAVERING. MAYBE MARTIN'S WON HER OVER AFTER ALL...]

10:19:08

**CUT TO:**



SCENE 5164/21. BRIDGE STREET.

EXT. NIGHT. 16.41.

10:19:08

LOT

[AUNT BABE IS WITH DONNA,  
WHO'S PACKING UP HER STALL  
BUT HAS A BOX FULL OF  
HALLOWEEN LEFT-OVERS. AUNT  
BABE ROOTS THROUGH]

10:19  
:08

DEA-  
DMA-  
U5  
Ghos-  
ts'N  
'Stuff

AUNT BABE: None of these are  
right!

DONNA: Well I'm hardly gonna  
shift it now, am I, whatever  
you can see you can have half  
price. Surely you can improvise  
something?

[DONNA HOLDS UP THE  
SKELETON]

[SQUEAKY VOICE AS SKELETON]  
Surely you can?

[ON AUNT BABE -- WITH NO  
CHOICE]

10:19  
:25

10:19:25

CUT TO:

SCENE 5164/22. NO. 3. INT.  
NIGHT. 16.42.

10:19:25

STUDIO C

10:19  
:25

[FATBOY HAS JUST BOUGHT  
HIS DECKS UP INTO THE  
HALLWAY]

**FATBOY:** [RE: MART AND STACE]  
Hey. So, where are they?

**WHITNEY:** [CONSPIRATORIALLY]  
Oi, don't say nothing, I think  
Martin's gonna propose tonight.

**FATBOY:** Yeah yeah yeah. I  
found out today. It's all over  
the market.

**WHITNEY:** Oh.

[WHIT GLANCES INTO THE  
LIVING ROOM WHERE LEE IS  
FIXING THE PLUG SOCKET  
BEHIND THE TV]

Listen, did you give Lee a beer  
earlier?

**FATBOY:** ...yeah. I mean, he  
made a sale, alright. And we  
were celebrating. And plus it's  
the end of the week.

**WHITNEY:** But you were the one  
who said he needs to sort  
himself out.

CHA-  
KA  
DEM-  
US  
AND  
PLIE-  
RS -  
Teas-  
e Me

(Scene 5164/22 Continued)

**FATBOY:** Yeah I know, but he's done well since he's been back and we've all been there, ain't we? You know, turned up to work a little bit late or a little bit hung over. I dunno, Whit, maybe we're being a little bit too hard on him?

[FATBOY GOES INTO THE LIVING ROOM. FOLLOW WHITNEY AS SHE HEADS IN TOO. AT THE SAME TIME, LEE STANDS. HE'S ANNOYED AND A BIT DRUNK [THOUGH NEITHER FATBOY OR WHIT DETECTS IT] HE LOOKS AT THE PLUG SOCKET, WHICH HE IS FRUSTRATED WITH. THE FASCIA IS OFF AND THE BROWN WIRE HAS BEEN LEFT EXPOSED]

**WHITNEY:** Lee, I was thinking -- why don't we stay here tonight? Might be nice to get out the house.

**LEE:** [SURPRISED, GETS UP] Really?

**WHITNEY:** Yeah.

**LEE:** Alright nice one. I'll go get the costumes.

**WHITNEY:** Oh don't forget my belt.

(Scene 5164/22 Continued)

[FATBOY AND WHIT SHARE A  
LOOK AS LEE EXITS,  
CROSSING STACEY AND  
MARTIN. FATBOY THINKS  
SHE'S DONE THE RIGHT THING  
AND STACEY HOPES SO.  
STACEY & MARTIN ARRIVE  
BACK. THEY LOOK AROUND,  
IMPRESSED]

**STACEY:** Ah, it looks so good  
in here!

**WHITNEY:** Thanks, I've put tea  
lights out as well.

**MARTIN:** Bit of atmosphere --  
like it.

**STACEY:** Right I need to go and  
get ready. We're gonna be  
Freddy and Nancy from A  
Nightmare on Elm Street and her  
hair is huge.

**WHITNEY:** [WANTING TO GO WITH  
STACEY TO GET THE GOSS] Ow  
well...I can help you with that  
if you like.

**STACEY:** Na, it's alright.

[STACEY EXITS TO HER ROOM]

**WHITNEY:** Everything alright,  
Martin?

**MARTIN:** [WITH A GLEAM IN HIS  
EYE] Yeah, yeah. Never better.

(Scene 5164/22 Continued)

[WHITNEY & FATBOY LOOK  
INTRIGUED]

**FATBOY:** What's going on  
bruvver?

**MARTIN:** Yeah..Yeah.. alright.

[MARTIN MOVES THE TV BACK,  
COVERING THE PLUG SOCKET  
LEE WAS WORKING ON]

10:20:54

**CUT TO:**

10:20  
:53

---

SCENE 5164/23. BRIDGE STREET.

EXT. NIGHT. 18.00.

10:20:54

LOT

[GO WITH A GROUP OF  
EXCITED CHILDREN IN  
COSTUMES WITH SPARKLERS  
PASSING THE CAFE AND THE  
BEALES' HOUSE.

KATHY AND BOBBY'S PUMPKIN  
SITS OUTSIDE ON THE  
BEALE'S BACK DOOR; A  
CANDLE FLICKERS INSIDE ITS  
MOUTH]

10:20  
:57

Night  
of the  
Livin-  
g  
Dead

10:21:19

CUT TO:

**SCENE 5164/24. BEALES' - LIVING ROOM. INT. NIGHT. 18.01.**

10:21:19

STAGE 1

[KATHY ENTERS WITH  
POPCORN. THE TV IS ON]

**BOBBY:** [RE: FILM] Come on -  
Gran, it's starting!

[THERE'S A KNOCK ON THE  
FRONT DOOR. BOBBY JUMPS  
UP FROM THE SOFA]

**KATHY:** Right remember, one  
sweet each ,otherwise we'll run  
out.

**BOBBY:** [RUNNING OUT]  
Yeah yeah!

[KATHY LAUGHS. WE HEAR THE  
DOOR OPENS AND CHILDREN'S  
VOICES-]

**VOICES:** [OOV] TRICK OR TREAT!

**BOBBY:** [OOV] TRICK!

[THE DOOR SLAMS SHUT.  
KATHY LOOKS SHOCKED AS  
BOBBY RETURNS WITH A GLEAM  
IN HIS EYE]

**KATHY:** What'd you do that for?

**BOBBY:** I dunno. Just to see.

(Scene 5164/24 Continued)

[BEAT. A THUD. KATHY JUMPS  
OUT OF HER SKIN. THE TRICK  
OR TREATERS HAVE EGGED THE  
FRONT WINDOW. KATHY LOOKS  
AT HIM, ANNOYED]

**KATHY:** Right. Well now you  
know!

[OUT ON BOBBY, GUILTY, BUT  
SLIGHTLY SATISFIED]

10:22  
:15

---

**10:22:15**

**CUT TO:**



SCENE 5164/25. NO. 3. INT.  
NIGHT. 18.10.

10:22:15

STUDIO C

[THE PARTY IS GOING NOW.  
THE TEA-LIGHTS ARE LIT &  
STACEY'S NEW FAIRY LIGHTS.  
WHITNEY, LEE, KUSH,  
SHABNAM [PLAY], BEX, DONNA  
[PLAY], SHRIMPY, THE  
MARKET LADS & FOOTIE LADS  
CONVERGE IN THE MAIN ROOM.  
MARTIN ENTERS, DRESSED AS  
FREDDY KRUEGER [HAT, RED  
AND BLACK STRIPED JUMPER  
AND KNIVES FOR FINGERS BUT  
NOT THE BURNED FACE] HE  
MAKES A BEE-LINE FOR KUSH  
AND SHABNAM]

MARTIN: You two, we're on.

KUSH: Now?

MARTIN: Yeah now. She'll be  
here any minute.

[SHABNAM'S EYES LIGHT UP.  
THEY EXIT]

MARTIN: Whit, where's the  
music?

WHITNEY: Fats forgot a main  
cable so he's gone to get it.

MARTIN: [ANNOYED]  
I need music. Like now.

(Scene 5164/25 Continued)

**WHITNEY:** Why?

**LEE:** Have you got a saucepan?

**MARTIN:** [AS IF THIS IS TRIVIAL] You hungry or something?

**LEE:** No. Just put the phone in the saucepan, it should amplify the music.

**MARTIN:** You, Lee Carter, are not just a pretty face. Love it.

[MARTIN RUSHES OFF TO THE CUPBOARD. WHITNEY AND LEE SHARE A GLANCE: WHAT IS HE UP TO?]

10:22:41

**CUT TO:**

SCENE 5164/26. VIC UPSTAIRS -  
LIVING ROOM. INT. NIGHT.  
18.14.

10:22:41

10:22  
:41

STAGE 1

[LINDA'S GOT HER FEET UP.  
SHE IS READING A MAGAZINE  
NEXT TO THE BABY MONITOR.  
MICK SWEEPS IN WITH  
NANCY-]

DAVI-  
D  
BOW-  
IE -  
Let's  
Danc-  
e

MICK: Right. L. I'm gonna  
crown me winner. So...wanna see  
how they got on?

LINDA: You're hoping I'll  
change my mind.

MICK: Nance, could you go and  
gather the contestants please?

LINDA: It won't work.

NANCY: [INTO THE KITCHEN]  
Elaine? The judges will see you  
now.

[ELAINE ENTERS IN LINDA'S  
LILY MUNSTER WIG AND HER  
OWN TAKE ON LILY MUNSTER  
WHICH INVOLVES A BASQUE  
AND HOLD UPS. SHE PRESENTS  
HERSELF AS IF AT COURT.  
MICK, LINDA & NANCY  
APPLAUD]

MICK: Oh yeah! Feeling that.

(Scene 5164/26 Continued)

**ELAINE:** [POSING] Whattya think!? yeah?

**LINDA:** Oh Mum, if my eyes are watering, it's only 'cause I'm proud.

**ELAINE:** [IMITATING LILY MUNSTER] Thank you. You are the kindest people I have met in all my lives.

**MICK:** That's bang on, innit L, eh? Nance, can you go and get the other old sort please?

**NANCY:** Babe?

[NOTHING. NANCY GIVES A LOOK TO MICK & LINDA. SHE EXITS THE ROOM ONLY TO COME FACE TO FACE WITH AUNT BABE, UNSEEN.

SHE STEPS OUT THE WAY AS AUNT BABE ENTERS THE ROOM TO REVEAL HERSELF: IN HER GREEN MAKE UP, THE WIG SHE BOUGHT FROM DONNA [WHICH IS SHORT & BLACK] & THE FACT SHE IS IN ALL BLACK, SHE LOOKS NOTHING LIKE LILY. IN FACT-]

**MICK:** Eehhhhhh.....

**LINDA:** Oh Babe, oh no offense, but...

**ELAINE:** [CUTS IN] You look more like Herman!

(Scene 5164/26 Continued)

**AUNT BABE:** I didn't have much to work with, did I, after you swooped in and nicked Linda's wig! Anyhow, who have you come as? Cynthia Payne?

**ELAINE:** Excuse me!?

**AUNT BABE:** You look like a sad, middle aged madam.

**ELAINE:** The cheek of it!

**MICK:** Ladies please, let's all just calm down. It's a nice competition, this is. I've made my decision...

[LONG DRAWN OUT PAUSE]

Elaine.

**ELAINE:** Yeah?

**MICK:** You can be Lily.

**ELAINE:** [CLUTCHING HER FIST]  
Thank you! Yes!

**MICK:** Babe, you're gonna be Herman.

**AUNT BABE:** Herman!?

[NANCY LAUGHS]

(Scene 5164/26 Continued)

**ELAINE:** I'm not having that as my husband!

**LINDA:** [TO MICK] What are you gonna go as?

**MICK:** Do you know what, I don't think I'm gonna do it.

**LINDA:** Mick...

**MICK:** Nah, it's the second year running now.

**LINDA:** So? You're being silly. You love dressing up.

**MICK:** Not on me jack. Just don't fancy it.

[MICK HANDS BABE HIS HERMAN JACKET]

You cop for that. You look brilliant, Babe.

[MICK EXITS IN A TERRIBLE MOOD. OFF OF LINDA, GUILT CREEPING IN]

10:24:26

**CUT TO:**

10:24  
:26

**SCENE 5164/27. NO. 3. INT.**  
**NIGHT. 18.18.**

10:24:26

*STUDIO C*

[STACEY AS NANCY THOMPSON  
[IN A PINK STRIPED SHIRT  
WITH A PINK SLEEVELESS  
WOOLY JUMPER] AND 80S  
HAIR, ENTERS CROSSING  
DONNA, IN A REVEALING  
DEVIL OUTFIT WITH HORNS  
AND A POINTY TAIL]

**STACEY:** Oh Don, you look  
smokin'.

**DONNA:** Oh thanks! I'm a horny  
little devil. [STROKES HER  
HORNS] Fatboy can kiss my tail.

[STACEY LAUGHS, IMPRESSED.  
WHITNEY GRABS HER. AT THE  
SAME TIME SHABNAM AND KUSH  
RETURN AND GO TO MARTIN]

**WHITNEY:** Stace.

**STACEY:** Yeah?

**WHITNEY:** Tell me then. What  
happened??

**STACEY:** You really wanna know?

**WHITNEY:** Yes!

(Scene 5164/27 Continued)

[THEY'RE INTERRUPTED WHEN  
MARTIN CHINKS A GLASS WITH  
A FORK]

**MARTIN:** Right. Sorry  
everyone... just keep it down.  
I just want your attention just  
for a couple of minutes.

[THE ROOM FALLS SILENT.  
ANTICIPATION FROM KUSH,  
SHABNAM & ALL THE LADS  
WHO KNOW WHAT'S ABOUT TO  
HAPPEN. STACEY LOOKS TO  
WHITNEY, WORRIED -- WHAT'S  
HE DOING?]

**MARTIN:** Thank you for turning  
up and that... As some of you  
know, I had a plan for tonight,  
erm but, Stacey found out so...  
Yeah. We've had a bit of a  
chat. And it turns out we've  
actually got quite different  
opinions on marriage. I had one  
idea, Stacey had another and...  
so we agreed to disagree,  
didn't we.

**STACEY:** [MORTIFIED] Yes we  
did, so shut up...

**MARTIN:** [IN] But that just  
ain't gonna cut it for me. If  
we want this to work then we're  
gonna have to get on the same  
page. So... here goes.

[MARTIN PRESSES PLAY ON  
HIS PHONE "ROMEO & JULIET"  
BY DIRE STRAITS PLAYS. HE  
PUTS THE PHONE INTO THE



(Scene 5164/27 Continued)

SAUCEPAN [IT AMPLIFIES THE SOUND]]

**MARTIN:** Thanks Lee, for that.

10:25  
:31

**STACEY:** Martin, what are you doing!?

DIRE  
STR-  
AITS  
-  
Rom-  
eo  
and  
Juliet

**MARTIN:** [TO STACEY] Right, if you just come over to to the window for me.

**STACEY:** What?

[STACEY LOOKS TOTALLY CONFOUNDED AS SHE GOES TO THE WINDOW AND LOOKS OUT:

LAID ACROSS IN FRONT OF THE RAILINGS ARE EIGHT LIT PUMPKINS. EACH ONE HAS A LETTER CARVED IN IT. TOGETHER THEY SPELL 'MARRY ME?'

STACEY TURNS BACK TO MARTIN AS OTHER PEOPLE POKE THEIR HEADS TO LOOK. THEY'RE ALL TOTALLY BOWLED OVER BY THE ROMANTICISM OF IT. STACEY'S TOTALLY GOBSMACKED]

**STACEY:** Martin...

**MARTIN:** Look, I know what I said, but the boys had already helped me carve them, and you know much I love my vegetables. Just didn't want them to go to waste.

(Scene 5164/27 Continued)

**STACEY:** But what about what we said though?

**MARTIN:** Yeah...

[MARTIN TURNS AWAY FROM THE WINDOW, GETS ON ONE KNEE AND TAKES OUT THE RING]

Stacey Branning... will you do me the honour of becoming my not wife?

**STACEY:** [SMILES, CONFUSED]  
Your what?

[LAUGHTER FROM THE GUEST]

**MARTIN:** Yeah. My not wife. Will you live with me forever in sin, but not in holy matrimony, as long as we both shall live?

[STACEY MELTS WITH BOTH RELIEF AND HAPPINESS]

**STACEY:** Yeah 'course I will, you doughnut! I'll not be your wife.

[EVERYONE CHEERS. MARTIN HOLDS OUT HIS HAND TO STACEY. SHE TAKES IT AND HE PICKS HER UP TO DANCE WHILE EVERYONE WATCHES ON, STACEY IS EMBARRASSED, AMUSED BUT MORE THAN ANYTHING, HAPPY. SOMEONE SHOUTS 'GO ON MY SON!']

(Scene 5164/27 Continued)

[BUT OVER MARTIN'S  
SHOULDER STACEY SEES HIM  
AGAIN: THE STRANGER IN THE  
HALLWAY. THEIR EYES LOCK.  
MARTIN TWIRLS STACEY, THEY  
KISS, & WHEN SHE COMES  
BACK THE MAN HAS VANISHED,  
LEAVING STACEY HAUNTED]

10:27:13

CUT TO:

SCENE 5164/28. NO. 3 - HALLWAY.

INT. NIGHT. 18.21.

10:27:13

STUDIO C

[THE STRANGER LOOKS BACK TOWARD THE COMMOTION IN THE MAIN ROOM. HE REACHES INTO THE NECK OF HIS T-SHIRT AND PULLS OUT A KEY, ATTACHED TO A SILVER CHAIN. HE GLANCES AT IT FOR A MOMENT. NOW IS NOT THE TIME. HE GOES. FOR NOW]

10:27:29

10:27:29

CUT TO:

10:27:22

BLU-  
E  
OYS-  
TER  
CUL-  
T -  
Don't  
Fear  
The  
Reap-  
er

**SCENE 5164/29. VIC DOWNSTAIRS.**  
**INT. NIGHT. 18.22.**

10:27:29

STAGE 1

[ELAINE SERVES JAY [AS BEETLEJUICE]. ABI [AS VAMPIRE BELLA AKA BREAKING DAWN PART 2] HELPS HIM FERRY THE DRINKS BACK TO THE TABLE.

BEN [EDWARD CULLEN] IS AT THE TABLE AND CLOCKS PAUL COKER HAVING A LAUGH WITH HIS GIRL MATES FROM BLADES; NADINE, GEMMA & LARA. HE'S DRESSED AS AN AMERICAN FOOTBALL PLAYER [SHIRTLESS BUT FOR THE SHOULDER PADS, A PADDED GIRDLE AND SPATTERED WITH BLOOD]. BEN CAN'T TAKE HIS EYES OFF IT AND PAUL NOTICES HIM, THEN SMILES. ABI BRINGS BEN'S DRINK AND CLOCKS HIM STARING AT PAUL, WHO COMES OVER]

**ABI:** [TO DRAW BEN'S EYE AWAY]  
Right. Here you are.

**BEN:** [SNAPPING OUT OF IT]  
Cheers.

**ABI:** There you go. [AT PAUL]  
What's that outfit got to do with Halloween anyway? Talk about desperate for attention.

[AS PAUL ARRIVES]

**PAUL:** Love your outfits.

(Scene 5164/29 Continued)

**ABI**: [THROUGH GRITTED TEETH]  
Thanks, you too.

[JAY BOWLS OVER WITH  
SHOTS]

**JAY**: Here we are then.

**BEN**: Bit early, ain't it?

**JAY**: Who cares, mate! My tag's  
off. Can we have a drink now?

[JAY RAISES HIS SHOT  
GLASS]

**ABI**: Actually I would like to  
propose a little toast. It's  
ironic that Ben is dressed as  
Edward tonight, because he  
really is a hero.

**BEN**: [CRINGING] Seriously?

**ABI**: What? You've stood up to  
Gavin, stood up to your dad...  
I mean you protected the  
family.

**PAUL**: She's right. You should  
give yourself some credit.

[SOMEHOW NOW THAT PAUL IS  
SAYING IT, BEN'S  
FLATTERED. HIS EYES LINGER  
ON PAUL FOR A SECOND,  
UNTIL, -]

(Scene 5164/29 Continued)

**JAY:** Alright we get it, Ben's a hero and he saved the day. Can we get on with it now?

**BEN:** Yeah go on then.

**PAUL:** Don't mind if I do.

**JAY:** Cheers.

**BEN/ABI/PAUL:** Cheers.

[JAY HOLDS UP HIS GLASS.  
THEY TOAST. EVERYTHING IS  
RIGHT IN THE WORLD...]

10:28:19

**CUT TO:**

SCENE 5164/30. SQUARE. EXT.  
NIGHT. 18.24.

10:28:19

LOT

[PAN FROM THE VIC ACROSS  
TO THE BEALES' HOUSE.

KATHY'S CLEANING THE EGG  
OFF OF THE FRONT WINDOW  
WHEN SHE HEARS A RUSTLING  
IN THE BUSHES BEHIND HER.  
SHE TURNS. BEAT]

10:28  
:22

Night  
of the  
Livin-  
g  
Dead

KATHY: Hello?

[NOTHING. SHE TURNS BACK,  
CONTINUES SCRUBBING. HER  
PHONE BUZZES FROM INSIDE  
HER POCKET. SHE TAKES OUT  
THE PHONE: NUMBER  
WITHHELD.

KATHY LOOKS OUT OVER THE  
SQUARE. A COLD CHILL RUNS  
THROUGH HER BODY.  
TENTATIVELY SHE ANSWERS  
THE CALL-]

Hello?

[SILENCE. THEN, SOMEONE  
BREATHING. KATHY'S FACE  
WASHES WITH DREAD. SHE  
SUDDENLY FEELS THE WEIGHT  
OF THIS -- WANTS IT OVER  
-- FINDS HER NERVE. SHE  
STRIDES TO THE FRONT GATE  
AND SHOUTS INTO THE  
SQUARE-]

KATHY: Come on then, you  
coward! Here I am! Come on!



(Scene 5164/30 Continued)

[NOTHING. SHE PUTS THE PHONE BACK TO HER EAR. AFTER TWO SECONDS, A DEAD TONE. BEHIND HER THE FRONT DOOR OF THE BEALE HOUSE SLAMS SHUT, LOCKING HER OUT. SHE RUNS TO THE FRONT DOOR]

10|29  
:29

**KATHY**: Bobby!?

**BOBBY**: [OOV FROM INSIDE THE HOUSE] Argh!! GET OFF ME!

**KATHY**: [PANIC STRICKEN] Bobby, don't worry! I'm coming!

[KATHY SCRAMBLES FOR HER KEYS TO LET HERSELF BACK IN]

10:29:39

**CUT TO:**

**SCENE 5164/31. BEALES' - LIVING  
ROOM. INT. NIGHT. 18.25 T/C.**

10:29:39

STAGE 1

**KATHY:** [OOV] Alright Bobby,  
don't worry, I'm here!

[THE LIVING ROOM IS EMPTY.  
THE SCARY MOVIE PLAYS ON  
THE TV. KATHY RUSHES IN]

Bobby??

[NOTHING BUT THE SCARY  
MUSIC COMING FROM THE TV,  
CREATING A STRANGE  
ATMOSPHERE. KATHY MOVES TO  
THE FOOT OF THE STAIRS]

Bobby!??

[NOTHING. SHE PUTS HER  
PHONE & KEYS DOWN BESIDE  
THE PANIC BUTTON, WHICH  
SHE'S ABOUT TO PRESS]

I'm calling the police!

[THEN, SFX: THE BACK DOOR  
SLAMS. KATHY RUSHES INTO  
THE KITCHEN [LEAVING HER  
PHONE AND KEYS BEHIND].  
SHE OPENS THE KITCHEN  
DOOR. SHE'S ABOUT TO RUSH  
OUT WHEN SHE STOPS, SEES  
HER PUMPKIN, SMASHED TO  
BITS ON THE GROUND, LIKE  
SOMEONE'S BEEN AT IT WITH  
A HAMMER. THE BACK GATE IS  
OPEN. SHE STEPS OVER THE

(Scene 5164/31 Continued)

SMASHED PUMPKIN AND RUSHES  
OUT THE BACK GATE-]

**KATHY** : Bobby!

**10:30:07**

**CUT TO:**

SCENE 5164/32. BRIDGE STREET.  
EXT. NIGHT. 18.26 T/C.

10:30:07

LOT

[THE CINDY'S CAFE SIGN  
FLICKERS IN THE NIGHT.  
KATHY RUSHES OUT ONTO THE  
STREET, LOOKING AROUND  
HER. NOT A BODY IN SIGHT.  
JUST THE SOUND OF MUSIC  
FROM THE VIC: "DON'T FEAR  
THE REAPER" BY BLUE OYSTER  
CULT [FORESHADOWING KATHY  
AND GAVIN]. KATHY'S HEART  
SINKS. SHE CALLS OUT INTO  
THE NIGHT, FEARING THE  
VERY WORST-]

KATHY: Bobby!? Bobby? [THEN,  
HELPLESSLY] Bobby!

10:30:21

CUT TO:

10:30  
:01

BLU-  
E  
OYS-  
TER  
CUL-  
T -  
Don't  
Fear  
The  
Reap-  
er.

10:30  
:21

10:30  
:21

SCENE 5164/33. NO. 3. INT.  
NIGHT. 18.28.

10:30:21

10:30  
:21

STUDIO C

[THE PARTY CONTINUES AS  
BEX GRABS STACEY]

**BEX:** I just want to say that I think it's cool. That you and Dad don't wanna get married. Everyone gets married these days, it's so predictable.

**STACEY:** At least now I don't have to be the wicked step-mum. Maybe we could be mates?

[BEX SMILES, IT'S CLEAR SHE'D LIKE THAT. THEN, STACEY STOPS STILL, FEELING SOMETHING]

Baby's kicking.

**BEX:** [EXCITED] Can I feel?

**STACEY:** Yeah.

[BEX LAYS HER HAND ON STACEY'S TUMMY AND FEELS THE KICKING. SHE LOOKS AT STACEY IN AWE]

**BEX:** That's my little brother. Or sister. I hope it's a boy.

DJ  
JAZZ-  
Y  
JEFF  
AND  
THE  
FRE-  
SH  
PRIN-  
CE -  
A  
Night-  
mare  
On  
My  
Street

(Scene 5164/33 Continued)

[STACEY SMILES. FATBOY RETURNS, OUT OF BREATH, WITH A CABLE]

**FATBOY:** Stace, I've got the lead, babe!

**STACEY:** [SHOUTS OUT] Oh we've got music! Martin, get your dragon's blood punch out the fridge.

**FATBOY:** [NOTICES DONNA] You alright? You're looking nice.

[DONNA GLARES AT HIM, TURNS AWAY ON PURPOSE]

**STACEY:** [TO FATBOY, RE: THE PLUG] Here y'are Fats, I'll help you.

**FATBOY:** Thanks babe. Grab that bit.

[FATBOY HANDS STACEY THE LEAD. SHE HEADS OVER TO USE THE PLUG SOCKET BEHIND THE TV, GRABBING WHIT ON THE WAY]

**STACEY:** Whit. Come here a minute. Did you see that bloke earlier?

**WHITNEY:** What bloke?

(Scene 5164/33 Continued)

**STACEY:** When Martin proposed.  
He was standing by the door.  
It's the same one I said I saw  
earlier.

**WHITNEY:** No.

[WHITNEY SHAKES HER HEAD]

**STACEY:** [TO WHITNEY] That is  
so weird. [BEAT, SHRUGGING IT  
OFF] Oh well. Let's have a good  
night!

[STACEY REACHES BEHIND THE  
TV TO PLUG FATBOY'S LEAD  
IN. WHERE LEE HAS LEFT THE  
FASCIA OFF, STACEY'S HAND  
BRUSHES WITH THE BROWN  
WIRE. THERE IS A FLASH AND  
A SPARK AS A SURGE OF  
ELECTRICITY JOLTS THROUGH  
HER. STACEY IS THROWN  
BACKWARD WHERE SHE BANGS  
HER HEAD ON THE CORNER OF  
THE ARMCHAIR, LANDING ON  
THE GROUND WITH A THUD.

SCREAMS AND GASPS FILL THE  
ROOM. STACEY'S EYES  
FLUTTER CLOSED AS WE  
CUT TO BLACK]

10:31:30

FADE OUT

10:31  
:31

**CUT TO:**

SCENE 5164/1. BRIDGE STREET.

EXT. NIGHT. 18.29.

10:31:30

LOT

10:31  
:28

[THE VIC: "DON'T FEAR THE REAPER" BY BLUE OYSTER CULT PLAYS FROM INSIDE. WE TRAVEL UP BRIDGE STREET TO CINDY'S CAFE. THE NEON LIGHT CRACKLES AND A HELPLESS FRIGHTENED WOMAN, STANDS ALONE: IT'S KATHY, HER HEART RACING. SHE RUNS DOWN TOWARD THE SQUARE, CALLING OUT-]

BRU-  
NO  
MAR-  
S  
Moon-  
shine

KATHY: Bobby where are you??

[SHE STOPS. A BOY RUNS BY - HIS BACK IS TO HER]

Bobby?

[HE TURNS: IT'S NOT BOBBY. KATHY LOOKS TO THE VIC.]

10:31  
:45

CUT TO:



(Scene 5164/1 Continued)

**10:31:45**

[E33\*

**SCENE 5164/2. INT. NIGHT.. INT.  
STUDIO. 18:30.**

[F66\*]STUDIO C

[dpu.

TIGHT IN ON STACEYS EYES.  
THE CAMERA PULLS UP SLOWLY  
SO WE ARE ABOVE HER,  
REVEALING MARTIN FEELING  
FOR A PULSE. EVERYONE  
GATHERS AROUND HER IN A  
PERFECT CIRCLE: SHABNAM,  
WHITNEY, KUSH, LEE,  
FATBOY, BEX, SHRIMPY, THE  
MARKET & FOOTIE LADS. THE  
CAMERA STOPS DEAD. THERE  
IS A STRANGE RINGING SOUND  
AND UNDERNEATH, MUFFLED  
VOICES: THE LIGHTS HAVE  
FUSED, IS SHE OKAY & CALL  
AN AMBULANCE]

**10:32:02**

[F67\*]

**CUT TO:**

SCENE 5164/3. BRIDGE STREET.  
NIGHT. EXT. 18:31.

10:32:03

THEN, A VOICE FROM THE FAR  
END OF BRIDGE STREET-]

SHARON: [O.S] KATHY?

[KATHY TURNS TO SEE SHARON  
HEADING DOWN TOWARD HER,  
BOBBY & DENNIS IN TOW.  
KATHY RACES TO THEM,  
STOPPING OUTSIDE THE CAFE]

KATHY: Where did you go??

BOBBY: Dennis trick or treated  
me.

SHARON: [HARSHLY, TOWARD  
DENNIS] Yeah well Denny should  
not have been out. I caught  
them running around Turpin  
Road.

KATHY: [TO BOBBY] You scared  
the living daylights out of me.

SHARON: Well you need to keep  
a better eye on your Grandson,  
don't you Kathy.

KATHY: Oh you can talk! Your  
son smashed up our pumpkin. You  
want to see the mess by the  
back door!

10:32  
:03

BRU-  
NO  
MAR-  
S  
Moon-  
shine

(Scene 5164/3 Continued)

**DENNIS**: I didn't-

**SHARON**: [CUTS OVER DENNIS]  
My son snuck out because Phil  
couldn't keep an eye on him.  
Instead he's laid up in bed  
with some injury, down to your  
mess.

[KATHY CAN'T RETORT.  
SHARON GLARES AT HER,  
THEN-]

[TO DENNIS] Now come on you.  
You're coming to work with me.

**DENNIS**: But Mum!

**SHARON**: No. You are not to be  
trusted.

[SHARON PRACTICALLY DRAGS  
DENNIS OFF BACK TOWARD THE  
ALBERT. AS THEY WALK-]

**DENNIS**: Mum?

**SHARON**: What?

**DENNIS**: I didn't touch her  
stupid pumpkin.

**SHARON**: [NOT BELIEVING HIM]  
I don't want to know. Come on.

[BACK ON KATHY AS SHE  
GLANCES AROUND THE  
STREETS, PARANOID -- STILL  
THINKING OF THE PHONE

(Scene 5164/3 Continued)

CALL]

**KATHY**: Come on. Let's go and  
find your uncle Ben.

[AS THEY WALK AWAY, WE  
MOVE INTO THE ALLEYWAY  
BETWEEN THE CAFE & THE  
BACK OF R&R: A DARK FIGURE  
OF A MAN WATCHING THEM,  
THE WHITES OF HIS EYES  
SHINING IN THE MOONLIGHT  
LIKE A NOCTURNAL  
PREDATOR... AND HIS PREY  
IS KATHY]

10:32:56

**CUT TO:**

10:32  
:57

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SCENE 5164/4. NO. 4. INT.  
NIGHT. 18.33.

10:32:57

STUDIO C

[SHABNAM, DONNA, FATBOY,  
BEX, WHITNEY, LEE,  
SHRIMPY, THE MARKET &  
FOOTIE LADS STAND OVER  
STACEY. MARTIN HOLDS HER.  
KUSH SPEAKS TO THE  
OPERATOR ON HIS PHONE-]

**STACEY:** No, no stay here.  
Please, stay here, just talk to  
me. Stay here and talk to me  
please. Please don't go.

**SHABNAM:** Stace.

**MARTIN:** Try and keep her  
still.

**KUSH:** Ambulance is on its way.

**DONNA:** [TO THE GROUP] I think  
we need to give her some space  
alright? Let's all wait for the  
ambulance outside.

[THE LADS AGREE]

**FATBOY:** Yeah yeah, I'm going  
to wait for the ambulance.  
Alright guys, let's get  
outside, let's give them some  
space, come on.

(Scene 5164/4 Continued)

[DONNA, FATBOY, SHRIMPY,  
THE MARKET & FOOTIE LADS,  
DISPERSE]

**STACEY:** He's gone! He's  
gone...

**MARTIN:** No-one's gone  
anywhere, it's alright.

**STACEY:** He's gone.

**MARTIN:** No-one's gone,  
no-one's going.

[OUT ON MARTIN, CRADLING  
HER, WORRIED TO DEATH]

**10:33:29**

**CUT TO:**

**SCENE 5165/4. VIC DOWNSTAIRS.**  
**INT. NIGHT. 18.33.**

10:33:30

STAGE 1

10:33  
:29

[MICK, TINA, BABE, ELAINE,  
TRACEY, ABI, JAY, PAUL,  
NADINE, GEMMA & LARA ARE  
ALL PRESENT, BUT THE PUB  
ITSELF ISN'T AS BUSY AS  
MICK HAD BEEN EXPECTING.  
HE LOOKS OUT, DOWNBEAT  
ABOUT IT.

FRA-  
NZ  
FER-  
DINA-  
ND  
Evil  
Eye

MOVE TO BEN & BOBBY, WITH  
A SHAKEN KATHY]

**BEN:** Where's your phone now?

**KATHY:** I left it in the house.

[IAN ENTERS, HEADS  
STRAIGHT FOR THEM-]

**IAN:** Right, what's happened?

**KATHY:** You didn't have to come  
in here.

**IAN:** I saw Sharon alright? She  
said the boys just ran out the  
back gate?

**KATHY:** I was out the front  
cleaning the windows/ and-

**IAN:** You were supposed to be  
watching them.

(Scene 5165/4 Continued)

**KATHY**: Gavin called me.

[IAN LOOKS TO BEN FOR  
CONFIRMATION]

**BEN**: We don't know that.

**KATHY**: I know that. He was  
breathing down the phone. I  
know it's him. Why does no one  
believe that?

**BEN**: Mum, alright, if what  
you're saying is true, then --  
I mean, prank calls? What is  
he, Bobby's age? He's got  
nothing, alright. He's out of  
options. All he can do is try  
and scare you.

**IAN**: Ben's right ok? Don't  
rise to it.

**KATHY**: He was in the house  
Ian, I know it.

[PEOPLE START LOOKING OVER  
NOW. KATHY'S CAUSING A  
SCENE. IAN TRIES TO PACIFY  
HER]

**IAN**: Bobby, what happened?

**BOBBY**: Dennis came in the back  
gate and jumped out on me in  
the front room. Then I ran  
after him...



(Scene 5165/4 Continued)

**IAN:** [TO KATHY] See. It was just the boys messing around okay?

**BOBBY:** But, when we were -

**IAN:** [NOT LISTENING] Bobby, just leave it will you?

[KATHY CLOCKS THAT BOBBY'S TRYING TO SAY SOMETHING, BUT IAN KEEPS GOING]

I've got to go back to work. I suggest you have a nice drink at the bar with Ben and calm yourself down. Okay?

**BEN:** I'll get them in.

[BEN GOES ACROSS TO THE BAR]

**IAN:** [TO KATHY] Have you locked my house?

[KATHY FEELS LIKE EVERYTHING IS MOVING ON TOO QUICKLY]

**KATHY:** No. It's unlocked, I panicked.

**IAN:** Right, I'll go and sort that out okay? [TO BOBBY] You - are coming to work with me.

(Scene 5165/4 Continued)

**BOBBY:** But you're not  
listening -

**IAN:** Bobby, I have done enough  
listening to you for one day.  
Come on.

[IAN TAKES BOBBY'S HAND  
AND LEADS HIM OUT. BUT AS  
THEY GO, BOBBY LOOKS BACK  
AT KATHY. THEY MEET EYES  
-- SOMETHING UNSPOKEN. HE  
KNOWS HIS GRAN ISN'T GOING  
MAD BUT THE CHANCE SLIPS  
AWAY AND THEY ARE GONE.  
KATHY IS LEFT COLD AND  
DISCREDITED -- A BURDEN TO  
EVERYONE]

10:34:48

10:34  
:48

**CUT TO:**

SCENE 5165/5. NO. 3. INT.  
NIGHT. 18.34.

10:34:48

STUDIO C

[AS BEFORE: STACEY,  
MARTIN, KUSH, SHABNAM,  
LEE, WHITNEY AND BEX]

MARTIN: Just try and keep your  
eyes open.

STACEY: [WEAK, TOUCHING HER  
STOMACH] The baby's not moving.

[SHABNAM & KUSH SHARE A  
LOOK OF DREAD. MARTIN GETS  
TEARFUL. THE SEVERITY OF  
THE SITUATION STARTS TO  
GET TO HIM-]

MARTIN: [ALMOST TO HIMSELF] How  
did this happen?

[KUSH LOOKS BEHIND THE TV]

KUSH: The wires are exposed.

MARTIN: Yeah but how?

[MOVE TO LEE, FILLED WITH  
GUILT AND FEELING THE  
WEIGHT OF WHITNEY'S GAZE  
ON HIM. MARTIN CLOCKS  
THEIR GUILTY LOOKS]

LEE: I was just trying to fix  
it.

(Scene 5165/5 Continued)

**MARTIN:** [TO LEE] You...

**LEE:** Yeah, I didn't know what was wrong with it - so I must have just left it.

**MARTIN:** You just left it?

**WHITNEY:** Martin, he didn't mean to hurt anyone.

**LEE:** I completely forgot.

[MARTIN GETS UP IN LEE'S FACE]

**MARTIN:** You forgot!?

[MARTIN'S FURIOUS. HE PUNCHES LEE, WHO, NOT EXPECTING, GOES DOWN IMMEDIATELY. KUSH FLIES OVER AND PULLS MARTIN BACK AS WHITNEY PROTECTS LEE]

**KUSH:** Leave it!

**MARTIN:** [YELLING AT LEE]  
If you've hurt my baby, you're finished...

**BEX:** Dad, stop it! Stop it!  
Dad!

[IT'S THE ONLY THING THAT TAMES HIM -- THE LOOK OF FEAR IN HIS DAUGHTER'S

(Scene 5165/5 Continued)

EYES]

**KUSH:** Just calm down alright?

[THEY REALISE THAT TWO  
PARAMEDICS [TOM PEPPER &  
HOLLY CLARK] HAVE ARRIVED  
WITH FATBOY. THEY'VE SEEN  
THE FIGHT. THEY RUSH IN TO  
STACEY]

**MARTIN:** Alright

**TOM PEPPER:** Mrs. Branning? My  
name's Tom, this is Holly.  
We're going to look after you  
ok? I'm going to ask you a few  
questions and then we'll get  
you to the hospital alright?  
We're going to take care of you  
alright? Tell me where you  
touched the electrics alright?  
Any numbness or pain? We're  
going to take care of you  
alright?

[AS THEY CONTINUE TO DEAL  
WITH STACEY WE GO OUT ON  
AN EMOTIONAL MARTIN AS  
KUSH TRIES TO COMFORT HIM]

10:35:25

**CUT TO:**

SCENE 5165/6. VIC UPSTAIRS -  
LIVING ROOM. INT. NIGHT.  
18.36.

10:35:25

10:35  
:25

STAGE 1

[LINDA PEEKS OUT OF THE WINDOW AT THE AMBULANCE OUTSIDE NO.3. MICK ENTERS. THERE'S A TENSION]

MEA-  
TLO-  
AF  
Bat  
Out  
Of  
Hell

LINDA: There's an ambulance outside Stacey's. I hope it's nothing serious.

[MICK GOES TO THE WINDOW TOO, LOOKS OUT, TROUBLED]

MICK: And I thought our night was going badly.

LINDA: I'm sorry if I let you down tonight.

MICK: I hardly know anyone down there.

LINDA: At least it's busy?

MICK: Yeah it's busy. Be even busier if everyone didn't let me down.

[LINDA CAN SEE HOW CUT UP HE IS, WHICH PROMPTS HER]

LINDA: I've got my reasons Mick.

(Scene 5165/6 Continued)

**MICK:** I know, you're shattered. We both are. But we coulda got your mum or Babe up here to look after Ollie. Mighta done you some good.

**LINDA:** It's not just that.

**MICK:** Then what is it?

[LOOKING AT MICK, LINDA DECIDES NOT TO MAKE MATTERS ANY WORSE]

**LINDA:** It don't matter. Go back downstairs. Enjoy yourself. Please.

[LINDA LOOKS BACK OUT OF THE WINDOW, BUT MICK LOOKS RESOLUTE. HE'S NOT GOING TO GO UNTIL HE GETS THE TRUTH]

10:36:16

**CUT TO:**

**SCENE 5165/7. SQUARE. EXT.**  
**NIGHT. 18.37.**

10:36:17

LOT

[MARTIN, BEX, KUSH,  
SHABNAM, WHITNEY, LEE &  
FATBOY WATCH ON AS THE  
PARAMEDICS LIFT STACEY  
INTO THE AMBULANCE]

**TOM PEPPER:** [TO MARTIN] And  
the fact you've had a few  
drinks, I think it's better you  
calm down, make your own way  
there let us focus on what we  
need to do.

**MARTIN:** Look, will you just  
let me go in the ambulance?

**SHABNAM:** Martin, I'll go, I'll  
go.

**KUSH:** I'll drive you alright.  
I haven't had a drink. I'll  
drive you there.

**TOM PEPPER:** We really need to  
go, come on.

[MARTIN PALES. SHABNAM  
RUSHES IN WITH TOM. THEY  
SLAM THE DOORS SHUT AND  
THE AMBULANCE SIREN  
STARTS. MARTIN LOOKS SHELL  
SHOCKED. KUSH GRABS HIM]



(Scene 5165/7 Continued)

**KUSH:** This is Stacey we're  
talking about alright? She's  
going to be okay.

10|36  
:49  
|

[BUT MARTIN DOESN'T KNOW.  
HE GLANCES AT THE PUMPKINS  
ON THE RAILINGS, AT THE  
AMBULANCE AS IT GOES.  
STACEY'S EARLIER WORDS  
RINGING IN HIS EARS:  
NOTHING IS FOR CERTAIN]

10:36:49

**CUT TO:**

SCENE 5165/8. VIC UPSTAIRS -  
BEDROOM. INT. NIGHT. 18.38.

10:36:49

STAGE 1

10:36  
:49

[LINDA BRINGS HER LAPTOP  
IN AND PLACES IT ON THE  
BED. MICK FOLLOWS HER]

LITT-  
LE  
MIX -  
Black  
Magic

LINDA: Look, go downstairs!  
I'm gonna get into bed and  
watch something on the laptop.

MICK: Is it something I've  
said?

LINDA: No.

MICK: Is it your Mum?

LINDA: No.

MICK: Who's upset you enough  
that you don't wanna go  
downstairs?

LINDA: I've said it don't  
matter.

MICK: It's Ronnie ain't it.  
All that stuff about Dean.

[LINDA STOPS. PAUSE]

I knew it.

(Scene 5165/8 Continued)

**LINDA:** It's not.

**MICK:** [SOFTLY] Then what is it? Because the Linda that I know, would be the life and soul of the party. The Linda that I know loves Halloween.

[PAUSE]

Baby. Please don't shut me out.

**LINDA:** [AFTER A PAUSE] Sit down. I need to explain something to you, but you've gotta promise me you won't go off on one.

[THEY SIT]

**MICK:** Okay. I promise.

**LINDA:** I'm not the Linda you know, not anymore. Well I am, I mean sort of. But there's other stuff now. [STRUGGLING TO ARTICULATE] Think of it like this; You've got a piece of China, and it breaks. And you can glue it back together, right, you can still use it, but, it'll always be broken. And that's what I think people are like who have been through something traumatic.

[MICK'S BLOOD BEGINS TO BOIL AS HE REALISES-]

(Scene 5165/8 Continued)

**MICK:** Dean...

**LINDA:** [FIRM] You promised me you wouldn't hit the roof.

[MICK SUPPRESSES ANY OF THE RAGE, RISING TO THE SURFACE]

Look, some days I'm just not myself alright? Something gets to me. And putting on that dress on earlier... the way it clung to my body... I don't know why -- I'm not a doctor. But I know that when I feel like that, the best thing is to be alone, feel the feeling and let it pass.

[MICK CAN'T FATHOM IT. HE STARTS TO SHAKE HIS HEAD]

It's okay! alright? I'm okay.

**MICK:** But sitting up here. Locking yourself away... It's like you're letting him win.

**LINDA:** No. No it's not. I'm dealing with what's happened. Alright? He's never going to be able to do that.

[LINDA DOESN'T APPEAR EMOTIONAL ABOUT THIS. INSTEAD SHE IS ALMOST CLINICAL, WHICH BREAKS MICK'S HEART EVEN MORE]

(Scene 5165/8 Continued)

**LINDA:** I don't feel like dancing today, Mick. But tomorrow's a new day. [SEEING HIS HESITATION] This is just something you can't fix.

**MICK:** Okay baby. I love you.

**LINDA:** I love you. Now get out.

10:39  
:42

[WE FOLLOW MICK AS HE GOES OUT THE ROOM. HE CLOSES THE DOOR, LEANS BACK HEARTBROKEN AND EVEN WORSE, POWERLESS]

10:40:10

**CUT TO:**

**SCENE 5165/9. VIC DOWNSTAIRS.**  
**INT. NIGHT. 18.39.**

10:40:10

STAGE 1

["THRILLER" BY MICHAEL  
JACKSON STARTS. ELAINE  
RINGS THE BELL-]

10:40  
.13

**ELAINE:** Oh Come on you lot!  
This place needs livening up!

MIC-  
HAE-  
L  
JAC-  
KSO-  
N  
Thrill-  
er

[PAUL, NADINE, GEMMA AND  
LARA PILE OVER TO THE  
DANCE FLOOR.

MOVE TO: TINA BY A TINY  
SMOKE MACHINE]

Give us some smoke, Tina!  
Anything so this lot don't have  
to see her face.

[ELAINE THROWS A LOOK TO  
AUNT BABE]

**AUNT BABE:** That's no way to  
talk to your husband. Come  
here. Gimme a kiss!

[ELAINE RECOILS. AUNT BABE  
LAUGHS. TINA PUMPS OUT THE  
SMOKE.

MICK ENTERS, FRESH FROM  
HIS ENCOUNTER WITH LINDA,  
IN A DARK, DARK MOOD. TINA  
BOUNCES OVER-]

**TINA:** How's Linda?

(Scene 5165/9 Continued)

**MICK:** She's in bed.

[JUST THEN LEE BURSTS IN,  
WHITNEY ON TOW. HE DOESN'T  
STOP]

Oi!? What's the matter with  
you?

[BUT LEE IGNORES HIM AND  
BARRELS THROUGH. WHITNEY  
STOPS IN FRONT OF A  
CONFUSED MICK AND TINA.  
ELAINE'S SWOOPED OVER AT  
THE SNIFF OF DRAMA]

**ELAINE:** [TO WHITNEY] What have  
you done?

**WHITNEY:** Elaine - why don't  
you mind your own business for  
once yeah?

[WHITNEY FOLLOWS OFF]

**ELAINE:** [TO MICK] Are you  
gonna let her talk to me like  
that?

**AUNT BABE:** [NOW ALSO INVOLVING  
HERSELF] If you ask me, it's  
about time someone put you in  
your place.

[MICK STORMS OFF OUT THE  
BACK. TINA SHOOTS A LOOK  
TO AUNT BABE AND ELAINE  
THEN FOLLOWS. OFF OF BABE  
AND ELAINE, STANDING FIRM]

(Scene 5165/9 Continued)

AGAINST ONE ANOTHER, AS  
BABE TRIES TO KISS ELAINE]

10:40:47

CUT TO:



SCENE 5165/10. VIC DOWNSTAIRS -  
KITCHEN. INT. NIGHT. 18.40  
T/C.

10:40:47

STAGE 1

[TINA FOLLOWS AN ANGRY  
MICK OUT THE BACK OF THE  
BAR]

TINA: [RUSHING IN] Oi, what's  
the matter with you?

MICK: I'm sick of all the agg,  
Teen. What's happening to our  
family? Everyone's falling to  
bits.

TINA: It's just bickering.

MICK: When we first arrived on  
this square, we was all living  
under the same roof. We was a  
family, we were strong...

[MICK EYES FILL WITH TEARS  
OF FRUSTRATION]

TINA: Yeah well, families  
change. There's nothing you can  
do about it.

MICK: Ain't there?

[WITH THAT, MICK CHARGES  
OUT. OFF OF TINA -- WHAT  
IS HE GOING TO DO?]

CUT TO:

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

SCENE 5165/14. VIC UPSTAIRS -  
LIVING ROOM. INT. NIGHT.  
18.48.

10:41:12

STAGE 1

[LEE ANXIOUSLY GAZES OUT  
OF THE WINDOW]

WHITNEY: Lee, this ain't your  
fault.

LEE: Yeah it is.

[PAUSE]

I was drunk.

WHITNEY: No you weren't - you  
only had one drink.

LEE: I was. I shouldn't have  
been anywhere near those  
electrics. I just wanted to  
prove to you that I weren't  
useless.

WHITNEY: I don't think you're  
useless.

LEE: What if I've hurt it  
Whit? What if I killed their  
baby?

(Scene 5165/14 Continued)

**WHITNEY:** Come here...

[LEE GAZES AT HER. HIS EYES LIKE A BOTTOMLESS WELL OF SADNESS. WHITNEY'S HEART BREAKS. LEE LEANS INTO HER. THERE IS A LONG SILENCE AS LEE BEGINS TO SOB LIKE A CHILD. SHE DOESN'T KNOW WHAT TO SAY, ONLY HOW TO HOLD HIM]

I've got you...

**10:42:07**

**CUT TO:**

**SCENE 5165/11. VIC DOWNSTAIRS.****INT. NIGHT. 18.41.****10:42:07***STAGE 1*

[ABI'S DRAGGED A RELUCTANT JAY UP AND BEN TRIES TO GET KATHY UP TOO]

**BEN:** Come on Mum, come and have a dance.

**KATHY:** No!

**BEN:** Come on.

**KATHY:** No, you go. I'll watch.

[BEN RELUCTANTLY GOES, WORRYING FOR HER.]

AUNT BABE AND ELAINE START TO DANCE, COMPETITIVELY, PRETENDING TO BE GHOULS.

BEN AND PAUL SUBTLY MAKE EYES AT ONE ANOTHER.

ALONE, AND LOOKING ON, KATHY CAN'T FIND A SMILE. SHE'S TOO ON EDGE. EVERYWHERE IT'S MASKS, PEOPLE LAUGHING... THE ROOM SLOWS AND IT FEELS AS THOUGH THEY ARE ALL LEERING AT KATHY... LAUGHING AT HER. SOMEONE WITH A MASK WATCHES HER]

**TRACEY:** Welcome back Kathy!

(Scene 5165/11 Continued)

[THE MAN WITH THE MASK IS REVEALED TO BE A STANGER. A PHONE RINGS ON THE TABLE BESIDE HER. FOR A MOMENT SHE WORRIES IT'S GAVIN. HE'S FOUND HER. BUT THEN, NADINE FROM BLADES GRABS THE PHONE. IT'S HERS -- SHE JUST LEFT IT. SHE WALKS OFF, ANSWERING.]

STILL, KATHY IS UNSETTLED. SHE GETS UP TO HEAD TO THE BATHROOM -- IT'LL BE QUIET THERE, BUT THEN SHE FEELS A HAND ON HER SHOULDER. SHE FLINCHES BUT IT'S JUST BEN-]

**BEN:** Mum.

[KATHY HESITATES. SHE'S CLEARLY NOT OKAY]

Let's get some air.

10:43:14

**CUT TO:**

10:43  
:14

---

SCENE 5165/12. SQUARE. EXT.  
NIGHT. 18.42 T/C.

10:43:14

LOT

10:43  
:14

[KATHY AND BEN BURST  
OUTSIDE THE PUB, AT THE  
CORNER OF THE SQUARE AND  
BRIDGE STREET. FRESH AIR &  
QUIET -- NOT A SOUL IN  
SIGHT]

CLIF-  
F  
RIC-  
HAR-  
D  
Devil  
Wom-  
an

KATHY: Look I'm sorry, Ben! It  
was just too much in there.

BEN: Don't be sorry.

KATHY: But I am though. I'm  
spoilng your night -- I'm  
spoilng everyone's night.

BEN: You ain't!

KATHY: I know you think I'm  
being paranoid, but he was in  
that house earlier and I think  
that Bobby saw him.

BEN: If Bobby had of saw him,  
he would have said something.

KATHY: He was trying to but  
Ian shut him down.

BEN: Mum.

KATHY: Look Ben, I am not  
going mad - I swear it.

(Scene 5165/12 Continued)

[THE YOUNG TRICK OR  
TREATERS FROM BEFORE, IN  
HALLOWEEN COSTUMES APPEAR  
AT THE FAR END OF BRIDGE  
STREET, DRINKING AND  
LARKING AROUND AND  
STARTLING KATHY A LITTLE]

**BEN:** It's just some kids. Come  
here.

[BEN HUGS HER TIGHT,  
TRYING TO CALM AND  
REASSURE HER-]

You're safe with me, alright?

[OVER BEN'S SHOULDER KATHY  
NOTICES THE SHADOWY FIGURE  
OF A MAN UNDER THE BRIDGE,  
JUST BEHIND THE BOYS.  
KATHY'S HEART SINKS. HER  
EYES WIDEN WITH FEAR. SHE  
SHARPLY PULLS AWAY FROM  
BEN]

What? What?

[BEN FOLLOWS HER EYES. FOR  
A BRIEF SECOND BEN SEES  
THE FIGURE TOO. BUT AS THE  
BOYS MOVE, THEY MASK HIM  
AND A FEW SECONDS LATER,  
HE IS GONE FROM SIGHT]

**KATHY:** That was him, wasn't  
it?

**BEN:** [FREAKED OUT] I don't  
know.

(Scene 5165/12 Continued)

[BEAT]

**BEN:** Let's go home. Let's go home, come on.

[THEY START OFF TOWARD PHIL'S. AS THEY GO, BOTH CHECK BEHIND THEM, SPOOKED]

10:44:08

**CUT TO:**

10:44  
:09

---



**SCENE 5165/13. HOSPITAL. INT.**  
**NIGHT. 18.46.**

10:44:08

*STUDIO B*

[SHABNAM PEERS THROUGH THE GLASS INTO A PRIVATE ROOM. STACEY IS LAID ON THE BED, EYES CLOSED, MOTIONLESS. SHE IS HOOKED UP TO A CARDIOTOCOGRAPH WHICH MONITORS THE BABY'S HEARTBEAT. DOCTORS INCLUDING DR. JO MOUNT ARE GATHERED AROUND HER.]

MOVE TO:

THE HALLWAY. MARTIN AND KUSH RUSH DOWN TOWARD SHABNAM]

**MARTIN:** What's happening? Is she okay?

**SHABNAM:** Yeah, yeah I think so. They've hooked her up to some machine -- I think they're checking on the baby.

[MARTIN GOES TO THE GLASS. JO MOUNT SEES HIM, COMES OUT]

**JO MOUNT:** Are you Mr. Branning?

**MARTIN:** No, I'm her boyfriend. I'm the father.

(Scene 5165/13 Continued)

**JO MOUNT:** Okay, well the A&E team have told me that Mother and Baby are fine, amazingly, considering she's suffered an electric shock. She does however have some burns, and some bad bruising from the fall.

[SUDDENLY, FROM INSIDE THE ROOM, STACEY CLUTCHES HER STOMACH IN PAIN. JO GLANCES WORRIEDLY AS HER COLLEAGUES GATHER ROUND STACEY IN A PANIC]

**MARTIN:** What? What's happening?

**JO MOUNT:** I'm gonna need you to wait here. Wait.

**KUSH:** Martin, just wait - listen...

[JO RUSHES INTO THE ROOM TO DEAL WITH STACEY. MARTIN, SHABNAM AND KUSH RUSH TO THE WINDOW AS THEY CLOSE THE CURTAIN AROUND STACEY. THE THREE OF THEM LOOK IN, EACH WORRIED SICK, NO IDEA WHAT IS HAPPENING]

**10:44:50**

**CUT TO:**

SCENE 5165/15. PHIL'S HOUSE -  
PHIL'S BEDROOM. INT. NIGHT.  
18.49.

10:44  
:51

10:44:50

STUDIO C

[BEN STANDS OVER PHIL'S  
BED. HE HAS A FILM ON IN  
HIS BEDROOM]

Night  
of the  
Livin-  
g  
Dead

PHIL: You think it was him or  
it was him?

BEN: I don't know alright?  
What do I do?

PHIL: Well get her out of my  
house for a start.

BEN: Then what?

[JUST THEN, A HUGE THUD,  
LIKE A SLAMMING DOOR. PHIL  
AND BEN LOOK AT ONE  
ANOTHER-]

10:45:02

CUT TO:

SCENE 5165/16. PHIL'S HOUSE -  
LIVING ROOM. INT. NIGHT.  
18.50 T/C.

10:45:02

STUDIO C

[KATHY, ALONE. LAMP LIGHT,  
SILENCE. SHE'S HEARD THE  
THUD TOO. SHE'S TERRIFIED]

KATHY: [CALLS OUT] Hello?

[NOTHING. KATHY EDGES  
FORWARD TOWARD THE DOOR  
ONLY TO COME FACE TO FACE  
WITH SHARON AND DENNIS]

SHARON: What are you doing  
here?

10:45:40

CUT TO:

10:45  
:40

---

**SCENE 5165/17. HOSPITAL. INT.**  
**NIGHT. 18.51.**

10:45:41

STUDIO B

[MARTIN SITS, HIS HEAD IN HIS HANDS, WAITING, HOPING. FURTHER DOWN THE CORRIDOR SHABNAM TRIES TO HOLD HERSELF TOGETHER, STEADIED BY KUSH]

**KUSH:** I know.

[JUST THEN JO MOUNT EXITS STACEY'S ROOM. SHE AND MARTIN MEET EYES. THERE'S A MOMENT BETWEEN THEM WHERE MARTIN DOESN'T WANT TO KNOW. SHABNAM AND KUSH RUSH DOWN]

**MARTIN:** What happened?

**JO MOUNT:** We were concerned that Ms Branning was going into early labour but it was a false alarm. We'll do a scan to check further, but it looks promising.

**MARTIN:** Thank you.

**JO MOUNT:** You can come inside now, but just -- she's exhausted, so, go easy.

(Scene 5165/17 Continued)

[JO HEADS INTO THE ROOM.  
MARTIN FOLLOWS, THEN KUSH  
AND SHABNAM.

MOVE TO:

INSIDE STACEY'S ROOM AS  
STACEY, WHO LOOKS LIKE  
SHE'S BEEN THROUGH THE  
WARS CLAPS EYES ON MARTIN.  
HE RUSHES TO HER,  
RELIEVED]

10:46:45

**CUT TO:**

SCENE 5165/18. PHIL'S HOUSE -  
KITCHEN. INT. NIGHT. 18.52.

10:46:45

STUDIO C

10:46  
:45

Night  
of the  
Livin-  
g  
Dead

[KATHY FOLLOWS SHARON AND  
DENNIS INTO THE KITCHEN]

**DENNIS:** Can I go up and sit  
with Phil?

**SHARON:** Yes, but stay there  
this time.

[DENNIS EXITS. SHARON  
NOTICES JAY'S FIREWORKS  
STILL IN THE CORNER]

I've told Jay to keep these out  
of the house.

[SHARON DUMPS HER PURSE ON  
THE SIDEBOARD. SHE LOOKS  
FRAZZLED]

You know I've spent the entire  
day and night running around  
after all the men in this house  
and what do I get for it?

**KATHY:** Yeah, I know what  
that's like.

[SHARON LOOKS AT KATHY. A  
STRANGE MOMENT OF  
AFFINITY]

(Scene 5165/18 Continued)

[BEN ENTERS]

**SHARON:** Ben, how's your dad?

**BEN:** He ain't too pleased about Dennis running away.

**SHARON:** Well.

[BEAT]

You need to get your mum home, he's going to hit the roof.

**BEN:** He already did.

**SHARON:** [SHRUGS] I've got to get going alright.

[SHARON GIVES A LOOK TO KATHY AND EXITS, ACCIDENTALLY LEAVING HER BAG BEHIND]

**BEN:** [TO KATHY] Right. Listen Mum, neither of us are sure about what we saw alright> To be honest, I think we're both over-reacting. So what we're going to do - we're going to is head over to the restaurant, grab the keys from Ian and we'll go to his. Alright?



(Scene 5165/18 Continued)

[KATHY LOOKS HESITANT BUT  
TRUSTS BEN'S JUDGEMENT.  
THEY GO]

10:47:32

10:47  
:32

CUT TO:

SCENE 5165/19. PHIL'S HOUSE -  
PHIL'S BEDROOM. INT. NIGHT.  
18.53 T/C.

10:47:32

10:47  
:32

STUDIO C

Night  
of the  
Livin-  
g  
Dead

[PHIL & DENNIS SIT ON HIS  
BED WATCHING AN OLD [AGE  
APPROPRIATE] VAMPIRE FILM.  
A BRIEF SILENCE, UNTIL-]

DENNIS: Why does Mum get so  
cross?

PHIL: Women do mate. That's  
how it works.

DENNIS: I know I trick or  
treated Bobby, but I didn't  
smash the pumpkin.

PHIL: What you on about?

DENNIS: It was the man.

PHIL: What man?

DENNIS: The man with the white  
hair.

[PHIL LOOKS SUDDENLY  
CHILLED]

He was in Bobby's kitchen.  
That's the reason why we ran  
away.

(Scene 5165/19 Continued)

[PHIL FILLS WITH DREAD]

10:48:04

CUT TO:

SCENE 5165/20. PHIL'S HOUSE.  
EXT. NIGHT. 18.54 T/C.

10:48:04

*LOT*

[KATHY AND BEN HEAD OUT OF  
THE BACK GATE]

10:48:07

CUT TO:

**SCENE 5165/21. PHIL'S HOUSE.****INT. NIGHT.**

10:48:07

*STUDIO C*

[DENNIS AND PHIL ON THE BED. FOOTSTEPS CAN BE HEARD OUTSIDE THE BEDROOM. THE SHADOW OF FEET ON THE OTHER SIDE. AS THE MUSIC FROM THE FILM CRESCENDOS, THE DOOR HANDLE SLOWLY TURNS. WE HOLD ON PHIL AND DENNIS AS THEY ARE DARKENED BY THE SHADOW OF A FIGURE LOOMING OVER THEM... THEIR FACES FILL WITH HORROR AS PHIL GRABS FOR HIS CRUTCH, READY TO DEFEND HIMSELF]

10:48:20

**CUT TO:**

:

SCENE 5165/22. SQUARE. EXT.  
NIGHT.

10:48:20

*LOT*

[AS KATHY AND BEN HEAD  
OFF, THEY HEAR A COMMOTION  
FROM THE HOUSE. THEY STOP  
AND LOOK AT ONE ANOTHER,  
CHILLED. BEN RUSHES IN,  
KATHY FOLLOWS]

10:48:26

CUT TO:

SCENE 5165/21. PHIL'S HOUSE -  
KITCHEN. INT. NIGHT. 18.55  
T/C.

10:48:26

STUDIO C

[BEN STOPS IN THE DOORWAY  
FROM THE KITCHEN INTO THE  
HALL. KATHY'S RIGHT BEHIND  
HIM]

10:48  
:46

**BEN:** Dad?

[NOTHING]

10:48  
:27

Wait here. [HANDING KATHY HIS  
PHONE] Just in case.

Night  
of the  
Livin-  
g  
Dead

[BEN HANDS HER HIS PHONE  
AND RUNS OFF UPSTAIRS. OFF  
OF KATHY, FILLED WITH  
FEAR. SHE LOOKS AROUND  
WILDLY AND NOTICES THE BOX  
OF FIREWORKS HAS MOVED]

10:48:40

**CUT TO:**

SCENE 5165/22. PHIL'S HOUSE -  
PHIL'S BEDROOM. INT. NIGHT.  
18.56 T/C.

10:48:40

STUDIO C

[DENNIS SITS ON THE EDGE  
OF THE BED. PHIL'S BY THE  
DOOR, LOCKED IN]

**BEN:** Dad!?

**PHIL:** He's locked me and  
Dennis in.

**BEN:** [OOV] Who!?

[BEAT]

Dad, who!?

[THE LIGHTS TRIP OUT. THE  
HOUSE IS PLUNGED INTO  
DARKNESS]

10:48  
:46

10:48:49

**CUT TO:**



**SCENE 5165/23. PHIL'S HOUSE.****INT. NIGHT. 18.57 T/C.****10:48:49***STUDIO C*

[AS DARKNESS FALLS, KATHY STANDS IN THE HALLWAY, CLUTCHING BEN'S PHONE]

**KATHY:** [CALLS UPSTAIRS TO BEN]  
Ben? Ben? I'm calling the police.

[SHE QUICKLY DIALS 9-9-9. SHE IS ABOUT TO HIT THE GREEN CALL BUTTON WHEN THE PHONE RINGS:

NUMBER WITHHELD.

KATHY QUIVERS, TERRIFIED. SHE KNOWS IT'S HIM. VERY SLOWLY SHE LIFTS THE PHONE TO HER EAR AND ANSWERS]

Hello?

[THEN, UNBEKNOWNST TO KATHY, FROM BEHIND HER, GAVIN SLOWLY APPEARS, INCHING OUT FROM THE LIVING ROOM INTO THE HALLWAY, MASKED BY THE DARKNESS AND WITH THE PHONE TO HIS EAR. IN KATHY FEELS THE PRESENCE BEHIND HER]

**GAVIN:** [INTO PHONE] Boo.

(Scene 5165/23 Continued)

[GAVIN DROPS THE PHONE,  
KATHY SPINS AROUND, BUT  
BEFORE SHE CAN EVEN SCREAM  
GAVIN GRABS HER, COVERS  
HER MOUTH AND PULLS HER  
INTO HIM]

**GAVIN:** [WHISPERS] Gotcha.

[SHE IS PARALYSED WITH  
FEAR AS HE DRAGS HER  
BACKWARD INTO THE KITCHEN.

WE MOVE TO THE STAIRS AS  
BEN ARRIVES AT THE BOTTOM]

**BEN:** Mum!?

[BEN STEPS INTO THE  
HALLWAY WHERE HE SEES THE  
DARK FIGURES AT THE END OF  
THE KITCHEN. GAVIN WITH  
HIS HAND OVER KATHY'S  
MOUTH.

KATHY WRESTLES FREE OF HIM  
FOR JUST ENOUGH TIME TO  
BLURT OUT-]

**KATHY:** Ben! Ben, run! Get  
help.

[BEN TURNS TO TOWARD THE  
FRONT DOOR, BUT THEN-]

**GAVIN:** I wouldn't if I were  
you.

(Scene 5165/23 Continued)

[BEN LOOKS BACK. A SPARK.  
GAVIN IGNITES A ZIPPO  
LIGHTER AND THE FLAME  
FLICKERS IN THE DARK,  
HOVERING OVER THE BOX OF  
FIREWORKS]

**GAVIN:** You wouldn't want me dropping this in here, now, would you? There's quite a few explosives. Be quite a display.

**BEN:** You got a death-wish or something?

**GAVIN:** Spot on, sunshine. Only I don't intend on going alone. Only anticipated taking your Mum with me, but I don't see why you can't join us -- since you're here.

[BEN LOOKS TERRIFIED]

Now get in here and shut the door.

10:49:51

**CUT TO:**

**SCENE 5165/24. HOSPITAL. INT.**  
**NIGHT. 18.58.**

10:49:51

STUDIO B

[MARTIN IS BESIDE STACEY'S  
BED AS JO MOUNT APPLIES  
GEL TO STACEY'S STOMACH IN  
ORDER TO CONDUCT A SCAN ON  
THE BABY. KUSH AND SHABNAM  
ARE BEHIND MARTIN.]

JO BEGINS THE SCAN,  
FINDING THE BABY. THEY  
LOOK ON AS THE BABY  
APPEARS ON THE SCREEN, ITS  
HEART BEATING]

**JO MOUNT:** There you are.

**STACEY:** Is it okay?

**JO MOUNT:** After what you've  
been through I'd say it's more  
than okay. It's pretty much a  
miracle.

[THEY STARE AT THE SCREEN.  
KUSH CATCHES A TEAR  
RUNNING DOWN SHABNAM'S  
CHEEK. IT'S BITTERSWEET  
FOR HER. KUSH PULLS HER IN  
TO HIM]

**STACEY:** Can I...Can I ask you  
a question?

**JO MOUNT:** You can ask.

**STACEY:** I'm having a boy,  
aren't I?

(Scene 5165/24 Continued)

**JO MOUNT:** [HESITATES] I'm afraid I'm not allowed to give out that information.

**STACEY:** Please. We nearly lost him. Or her. Please, it would be really nice to know.

**JO MOUNT:** I'm sorry.

[STACEY LOOKS PUT OUT. JO STOPS THE SCAN]

**MARTIN:** What makes you think it's a boy?

[STACEY LOOKS AT HIM - WILL SHE TELL?]

**STACEY:** [COVERS] I just had a feeling. [BEAT] Probably wrong.

[JO FEELS BAD. IT'S CLEAR SHE WANTS TO HELP]

**JO MOUNT:** Look, you've had a rough night, so I'll say this; if you've got a feeling -- go with it.

**STACEY:** Really?

**JO MOUNT:** [SHRUGS] Mother knows best.

(Scene 5165/24 Continued)

[SHE EXITS, TAKING THE  
SCAN MACHINE WITH HER.  
STACEY AND MARTIN LOOK AT  
ONE ANOTHER]

**MARTIN:** We're having a boy. A  
miracle boy...

**SHABNAM:** Congratulations.

[THEN]

I'm just going to call Whitney  
and let her know that you're  
okay.

[SHABNAM GOES]

**KUSH:** We'll give you two some  
time.

**MARTIN:** Yeah yeah yeah.

[KUSH EXITS, LEAVING  
MARTIN AND STACEY TO ENJOY  
THE SILENCE... THE RELIEF.  
THE ORDEAL IS OVER.

MOVE TO:

THE CORRIDOR. KUSH FINDS  
AN UPSET SHABNAM]

**SHABNAM:** I'm happy. I am  
happy.

(Scene 5165/24 Continued)

[KUSH KNOWS THIS IS TRUE  
BUT ALSO GETS A SENSE  
SHE'S TRYING TO CONVINC  
HERSELF. SHE LOOKS UP INTO  
HIS EYES, TEARS RUSHING  
OUT. SHE FALLS INTO HIM  
AND CRIES]

10:51:40

CUT TO:

SCENE 5165/25. TURPIN ROAD.

EXT. NIGHT. 19.00.

10:51:40

LOT

10:51  
:40

[MICK LOOKS AT THE ALBERT,  
WONDERING WHETHER HE  
SHOULD DO WHAT HE'S ABOUT  
TO DO, HIS EYES BURNING  
WITH RAGE AND DESPERATION]

AMY  
WIN-  
EHO-  
USE  
Back  
To

10:51:52

CUT TO:

To  
Black  
10|51  
:52

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SCENE 5165/26. VIC UPSTAIRS -  
LIVING ROOM. INT. NIGHT.  
19.01.

10:51:52

STAGE 1

10:51  
:52

[WHITNEY ENTERS THE ROOM,  
HANGING UP HER PHONE FROM  
SHABNAM. LEE LIES ON HIS  
SIDE, HIS EYES CLOSED]

QUE-  
EN  
Killer  
Quee-  
n

WHITNEY: That was Shabnam.  
Stacey and the baby are fine.

[BUT HE'S FAST ASLEEP. SHE  
PUTS A BLANKET OVER HIM,  
GAZES AT HIM FOR A MOMENT,  
SORROWFUL, THEN SWITCHES  
OFF THE LAMP BESIDE THE  
SOFA AND EXITS. WHEN THE  
DOOR CLOSES, LEE'S EYES  
OPEN. HE COULDN'T SLEEP IF  
HE TRIED. HE LAYS THERE IN  
THE DARK -- JUST HIM AND  
HIS DEMONS]

10:52  
:41

10:52:41

CUT TO:

SCENE 5165/27. HOSPITAL. INT.  
NIGHT. 19.02.

10:52:40

STUDIO B

[MARTIN HOLDING STACEY'S  
HAND]

MARTIN: Alright. I'll be back,  
yeah?

[MARTIN EXITS THE ROOM -  
OFF TO GET DRINKS. STACEY  
LIES ON HER OWN AND LAYS  
HER HAND ON HER TUMMY,  
GAZING DOWN AT IT]

STACEY: My little miracle  
boy...

10:53:14

CUT TO:

**SCENE 5165/28. PHIL'S HOUSE -  
KITCHEN. INT. NIGHT. 19.03.**

10:53:14

STUDIO C

[KATHY SITS AT THE TABLE.  
GAVIN BEHIND HER, DANGLING  
THE LIGHTER OVER THE  
FIREWORKS. BEN'S BY THE  
HALLWAY TO KITCHEN DOOR]

**GAVIN:** Poetic really. This is  
how it should have been all  
them years back. The three of  
us, going together. [BEAT, TO  
BEN] Cutting you out of that  
was where we went wrong. I see  
that now.

[KATHY HAS CLOCKED  
SHARON'S BAG ON THE  
COUNTER. SHE MAKES EYES  
WITH BEN, DRAWING HIS  
ATTENTION TO IT. TO  
SHARON'S MOBILE PHONE  
STICKING OUT OF THE FRONT  
POCKET]

Shame, 'cause we could have  
been happy, the three of us.

**BEN:** Yeah, would have been  
lovely living with a  
psychopath.

**GAVIN:** Oh that's the pot  
calling the kettle a killer.  
What was her name, Ben?

**KATHY:** Leave him alone.

(Scene 5165/28 Continued)

**GAVIN:** Heather, wasn't it.  
Yeah that's right. Didn't know  
you had it in you, boy.

**BEN:** Why don't you shut your  
mouth?

[BEN'S EYES FILL WITH  
TEARS OF FRUSTRATION. HE  
WANTS TO GO FOR GAVIN BUT  
KATHY'S EYES BURN HIM --  
BEGGING HIM NOT TO DO  
ANYTHING RASH]

**GAVIN:** Just another reason we  
should have kept you with us,  
really, protected you. Mind  
you, I protected your Mum all  
these years and apparently it  
meant nothing.

**KATHY:** No you kept me from my  
family.

**GAVIN:** No one made you do  
anything. We both made that  
choice.

**KATHY:** No, I wasn't sure.

**GAVIN:** You're never sure,  
Kathy. You can't function  
without a man to make a choice  
for you and you know it.

**KATHY:** [WITHERING TO NOTHING]  
That's not true.

(Scene 5165/28 Continued)

**GAVIN:** Don't you dare tell me that I made you do anything. All I did was love you... dote on you... I worshipped the ground you walked on and you threw it back in my face.

[AS GAVIN HOVERS OVER HER, TEARS STREAM DOWN KATHY'S FACE]

Why wasn't it good enough for you? Why wasn't I good enough?

[THERE IS A DESPERATION IN GAVIN'S EYES -- A GLINT OF SADNESS. A PAUSE. KATHY SEES THE LOST BOY BENEATH THE SURFACE. THE BOY WHO WAS ABANDONED... FOR JUST A SECOND THE CRAZY IS GONE. IT'S A TURNING POINT]

**KATHY:** [TENDERLY] Gavin. I never meant to hurt you.

[SHE REACHES OUT TO THE HAND WITH THE LIGHTER. TOUCHES HIS WRIST. THEIR EYES LINGER ON ONE ANOTHER. IT'S ALMOST ROMANTIC. WE THINK HE'S GOING TO SUBMIT...]

BEN TAKES THE OPPORTUNITY TO REACH FOR SHARON'S BAG, BREAKING THE MOMENT. GAVIN YANKS HIS HAND AWAY FROM KATHY-]

(Scene 5165/28 Continued)

**GAVIN:** Don't you move another muscle!

[BEN MOVES BACK. A LOST CHANCE. KATHY CLOCKS THE PANIC BUTTON -- PERHAPS SHE CAN REACH FOR THAT... BUT GAVIN CLOCKS HER]

Don't think about that either!

[BEAT]

Nothing's gonna save you now.  
Nothing's gonna save any of us.

[GAVIN LOOKS DOWN AT THE BOX. IT'S TIME. HE PREPARES TO DROP THE LIGHTER INTO THE BOX]

**KATHY:** Gavin, please!

**GAVIN:** But it's the night of the dead, Kathy. Don't you wanna join them?

[KATHY IS TERRIFIED.]

GAVIN'S EYES LOOK JET BLACK AS THEY FLICKER IN THE DARKNESS -- HE'S A MAN POSSESSED, SECONDS AWAY FROM BLOWING THE PLACE SKY HIGH WHEN SOMEONE TRIES THE BACK DOOR, BUT IT'S LOCKED]

(Scene 5165/28 Continued)

**SHARON:** [OOV] Hello?

**KATHY:** [TO BEN] It's Sharon.

**GAVIN:** Get rid. I don't want her here.

**BEN:** She won't go.

[GAVIN LOOKS FRUSTRATED.  
THIS IS GOING WAY OFF  
PLAN]

**GAVIN:** Get her in here.

**KATHY:** No, no. She hasn't done anything.

**GAVIN:** It's too late.

**SHARON:** [OOV] Denny?

**BEN:** [CALLS TO HER] Sharon?  
It's Ben.

**SHARON:** [OOV] [IMPATIENTLY]  
Ben I've left my bag and keys.  
Can you please open the door?

[BEN LOOKS AT KATHY,  
PAINED]

**GAVIN:** You heard the woman.

(Scene 5165/28 Continued)

[BEN GOES TO THE DOOR AND  
UNLOCKS IT]

**SHARON:** Thank you.

[SHARON COMES IN, STOPS  
DEAD IN THE DOOR AT THE  
SIGHT OF GAVIN. SHE LOOKS  
AT KATHY, AT BEN -- THE  
FEAR IN THEIR EYES]

**GAVIN:** So, you're Den and  
Angie's little Sharon, are you?

[SHARON LOOKS BEYOND  
CONFUSED]

Well don't just stand there.  
Join us.

[OFF OF SHARON, TERRIFIED]

10:55:44

**CUT TO:**



**SCENE 5165/29. THE ALBERT. INT.**

**NIGHT. 19.07.**

10:55  
:44

10:55:44

*LOT*

[THE HALLOWEEN VIBE IN THE ALBERT IS YOUNGER, HIPPER. MICK FINDS HIS WAY TO RONNIE AT THE BAR]

KAS-  
ABIA-  
N  
Unde-  
rdog

**RONNIE:** What are you doing here?

[MICK CHECKS ABOUT HIM THAT NO ONE IS LISTENING]

**MICK:** I was wrong about Dean. He's got to go.

[RONNIE'S EYES LIGHT UP WITH A DARK JOY. IT'S THE BEST THING SHE'S HEARD IN AGES]

10:56:07

**CUT TO:**

10:56  
:07

SCENE 5165/30. PHIL'S HOUSE -  
KITCHEN. INT. NIGHT. 19.09.

10:56:07

STUDIO C

[AS WE LEFT THEM: GAVIN  
OVER THE FIREWORKS, KATHY  
SITTING IN FRONT OF HIM.  
SHARON BY THE BACK DOOR  
AND BEN STANDING BY THE  
OTHER DOOR. BEN'S EYE IS  
STILL ON THE PANIC BUTTON]

**SHARON:** My husband and son are  
upstairs. What are you planning  
to do?

**BEN:** Kill us all apparantly.

**SHARON:** They'll have called  
the police by now.

**GAVIN:** With what? This?

[GAVIN TAKES PHIL'S PHONE  
OUT OF HIS POCKET. SHARON  
PALES]

**BEN:** They're locked in the  
bedroom.

**KATHY:** [TO GAVIN] Gavin you  
could still go -- get away from  
the police.

**GAVIN:** Then what? Spend the  
rest of my life on the run?

(Scene 5165/30 Continued)

**KATHY:** Well it's better than going to prison, isn't it?

**GAVIN:** And what about you? You get what you want I suppose? Your old life back, no questions asked?

**KATHY:** It won't be that easy. There'll be consequences for me too.

**GAVIN:** But at the end of it, you get your family. What do I get?

[GAVIN LOOMS OVER KATHY WHO FLINCHES BACK AWAY FROM HIM]

**SHARON:** [CUTS IN] Crawl under a rock and die. Nobody cares.

[A SHOCKED GAVIN TURNS HIS GAZE TO SHARON]

But I suppose that's the point isn't it? Feeling sorry for yourself. So Kathy doesn't love you. Boo-hoo. Be a man. Get over it. You're not the first man she's walked out on--

**GAVIN:** [SHUTS SHARON DOWN] But I'll be the last.

(Scene 5165/30 Continued)

[GAVIN MOVES TO STRIKE THE LIGHTER. IN DESPERATION KATHY ATTEMPTS TO STOP HIM.]

**KATHY:** Gavin, look. I'll go with you - I'll do whatever you want.

**GAVIN:** I'm not stupid enough to trust you again.

**KATHY:** I didn't leave you because I didn't love you. I missed my kids - my home.

**GAVIN:** Walford was my home too, once. I made the same sacrifices you did. But I didn't look back.

**KATHY:** - what are you talking about?

[ON KATHY, QUESTIONING]

10:57:22

**CUT TO:**

SCENE 5165/31. PHIL'S HOUSE -  
PHIL'S BEDROOM. INT. NIGHT.  
19.11.

10:57:22

*STUDIO C*

[PHIL TRIES TO PICK THE  
LOCK WITH A COATHANGER.  
HE'S IN AGONY BUT TRYING  
TO BATTLE THROUGH THE  
PAIN]

**DENNIS:** Stop, Phil. You can't  
do it.

[THIS IS HUMILIATING FOR  
PHIL. HE CAN'T STAND IT.  
THIS IS NOT PHIL MITCHELL.  
THIS MAN IS HELPLESS]

10:57:34

**CUT TO:**

SCENE 5165/32. PHIL'S HOUSE -  
KITCHEN. INT. NIGHT. 19.13.

10:57:34

STUDIO C

[AS BEFORE. GAVIN LOOMS  
OVER KATHY]

**GAVIN:** You and I are exactly  
the same. I had a child once.

**KATHY:** You're lying.

**GAVIN:** But I made a choice.  
Because when I walk away, I  
stay away. I know what it is to  
commit.

**KATHY:** No...I would have  
known.

**GAVIN:** I know the past belongs  
in the past!

**SHARON:** Then stop going on  
about it!

[GAVIN TURNS TO SHARON,  
SHARK LIKE. SHARON HOLDS  
HIS GAZE]

You had a kid, you left - you  
probably did them a favour.  
They would have been better off  
without a piece of scum like  
you.

(Scene 5165/32 Continued)

**GAVIN:** [VENEMOUS] I didn't want her anyway. Never really had the paternal instinct. [BEAT] Though I have to say, I do admire your guts.

[SHARON LOOKS CONFOUNDED. GAVIN GRINS, DARKLY. THE ROOM FALLS DEADLY SILENT.]

**SHARON:** [ALMOST VOICELESS] No. You can't be.

**GAVIN:** [SMILES] Hello Princess.

[SHARON IS RENDERED SPEECHLESS AS SHE GAZES UP AT GAVIN ... HER FATHER]

10:58:30

FADE OUT

10:58:31

EAS-  
TEN-  
DER-  
S  
SHO-  
RT  
END  
TITL-  
ES  
2010  
10:59:08