

EASTENDERS

EPISODE FIVE THOUSAND AND
FIFTEEN

BY

MATT EVANS

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

10:00:24

LOT

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

IAN: Sharon!

SHARON: Not long now!

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

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

IAN: Yeah I think I am
actually.

(Scene 5015/1 Continued)

[THE STALLHOLDERS AD LIB
'GOOD LUCK IAN / HAVE A
GREAT NIGHT'. WE CUT
BRIEFLY TO TAMWAR]

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

KUSH: Nice.

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

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

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

PHIL: Just do one Billy will
you?

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

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

BILLY: That problem is dead
and buried.

PHIL: Yeah well not for much
longer it ain't.

(Scene 5015/1 Continued)

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

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

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

10:01:10

CUT TO:

SCENE 5015/3. MAX'S HOUSE. INT.
NIGHT. 17.24.

10:01:10

STUDIO C

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

ABI: Have you seen my
straighteners?

[LAUREN SHAKES HER HEAD]

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

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

10:01:33

CUT TO:

10:01:33

SCENE 5015/4. BEALES'. INT.
NIGHT. 17.25.

STAGE 1

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

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

PETER: [UNCONVINCING] I am
happy.

CINDY: Well, tell your face.

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

Why aren't you dressed yet?

JANE: There's plenty of time.

BOBBY: One hour and thirty
four minutes.

JANE: You see. What did I tell
you?

[AND THAT'S WHEN IAN WALKS
THROUGH THE BACK DOOR]

(Scene 5015/4 Continued)

IAN: Alright? Tell you what,
you wait 'till you see the
restaurant. They've done a
cracking job on it.

[HE KISSES JANE]

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

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

ALFIE: [O.S] Oh yay. Oh yay.

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

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

PETER: What's the bell for,
Alfie?

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

JANE: Oi!

IAN: I don't think so.

(Scene 5015/4 Continued)

ALFIE: Alright. So you telling me it's definitely happening then?

JANE: Wild horses couldn't stop us.

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

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

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

[ON THE EUPHORIC BEALES]

10:02:33

CUT TO:

10:02:25

Dead Or Alive You Spin Me round

10:02:33

10:02:33

SCENE 5015/5. NO.23. INT.
NIGHT. 17.27.

STUDIO A

[OPEN ON THE DARKNESS]

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

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

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

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

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

[BEAT]

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

[ON DOT, HEARTBROKEN]

10:03:14

CUT TO:

10:03:15

SCENE 5015/7. PHIL'S. INT.
NIGHT. 17.29.

[BILLY FOLLOWS PHIL
THROUGH TO THE LIVING
ROOM]

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

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

I need to see Ian.

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

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

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

[ON PHIL, RUFFLED]

10:03:32

CUT TO:

10:03:32

SCENE 5015/8. MAX'S HOUSE. INT.
NIGHT. 17.31.

STUDIO C

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

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

[ABI WALKS IN SHORTLY
FOLLOWED BY MAX]

Lauren, have you seen it?

LAUREN: [BARELY FUNCTIONING]
Seen what?

ABI: The card I got for Ian
and Jane.

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

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

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

ABI: That is so typical of
you.

(Scene 5015/8 Continued)

MAX: You alright? You're cutting it a bit fine, ain't you?

LAUREN: [LOW] I'm not going.

MAX: Well, why not?

LAUREN: Me and Peter broke up.

MAX: How come?

LAUREN: It don't matter.

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

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

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

LAUREN: [LOW] Not this time.

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

MAX: Do you want me to take that card?

LAUREN: No, it's alright.

(Scene 5015/8 Continued)

MAX: No go on, save you
bumping into Peter.

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

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

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

[GO WITH LAUREN AS SHE
HEADS OUT INTO THE
HALLWAY.

ON LAUREN, FEELING THE
STRAIN]

10:04:33

CUT TO:

10:04:33

SCENE 5015/11. DOT'S HOUSE
INT/. EXT. NIGHT. 17.51.*STUDIO A*

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

PEGGY: A word.

[AN IRATE PEGGY COMES STRIDING INTO THE HOUSE AND HEADS FOR THE KITCHEN, DOT FOLLOWS]

10:05:15

CUT TO:

10:05:15

SCENE 5015/15. DOT'S HOUSE.
INT. NIGHT. 18.02.

STUDIO A

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

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

[STAY WITH PEGGY]

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

[NOTHING]

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

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

Dot?

[ON A CONCERNED PEGGY]

10:05:32

CUT TO:

10:05:34

SCENE 5015/9. HOSPITAL
CORRIDOR. INT. NIGHT. 17.39.

ELSTREE STUDIO

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

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

[ROXY JUST SHAKES HER
HEAD]

ROXY: No.

CHARLIE: So what do we do in
the meantime?

ROXY: We just wait.

[CHARLIE'S ALL BUT GIVEN
UP]

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

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

CHARLIE: And what if she
doesn't, Rox?

(Scene 5015/9 Continued)

ROXY: She's gonna wake up
today! Alright.

[ROXY STARES AT RONNIE]

[ALMOST TO HERSELF] She has to.

[ON ROXY, DETERMINED]

10:06:01

CUT TO:

10:06:02

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

STUDIO A

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

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

[DOT LOOKS STRAIGHT AT
HER]

DOT: [PANICKED] Why do you say
that?

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

[PEGGY SITS OPPOSITE HER]

So come on, where's the toe rag
now?

DOT: [LOW] He's gone.

PEGGY: Well how long for this
time?

DOT: He ain't coming back,
Peggy.

[DOT LOOKS AT HER]

(Scene 5015/20 Continued)

DOT: I've lost him. I've lost him to that poison that he puts in his veins.

[BEAT]

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

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

DOT: But I've done a terrible thing.

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

DOT: But I've hurt him.

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

[PEGGY TAKES HER HAND]

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

[DOT STARES AT HER]

(Scene 5015/20 Continued)

PEGGY: And well, who knows,
love. Wherever he's going he
might find peace.

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

PEGGY: I know so.

[A GLIMMER OF HOPE FROM
DOT]

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

DOT: I've never been abroad...

PEGGY: Haven't you?

DOT: No.

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

DOT: I'll think about it.

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

[DOT SMILES]

10:07:42

CUT TO:

10:07:42

SCENE 5015/10. MINUTE MART
INT/. EXT. NIGHT. 17.47.

LOT

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

JANE: Denise...

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

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

[DENISE SMILES
RELUCTANTLY]

I meant what I said. I would
love it if you could come
later.

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

[DENISE AND JANE SHARE A
TENTATIVE SMILE BEFORE
JANE WALKS OUT OF THE
SHOP]

10:08:23

CUT TO:

10:08:23

SCENE 5015/16A. VIC DOWNSTAIRS.
INT. NIGHT. 18.07.

STAGE 1

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

MICK: Can I help you?

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

MICK: It's just this is my
boozer.

[PEGGY SIZES HIM UP]

PEGGY: Oh. So you're Mick
Carter?

MICK: The one and only. And
you are?

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

[A BEMUSED MICK WATCHES AS
PEGGY TAKES IN THE BAR]

(Scene 5015/16 Continued)

PEGGY: Bit quiet in here,
ain't it?

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

[PEGGY IGNORES MICK]

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

MICK: You what?

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

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

PEGGY: I beg your pardon?

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

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

PEGGY: You want to watch that
pump on the right. It sticks a
bit.

(Scene 5015/16 Continued)

[STAY WITH MICK AS PEGGY
MAKES HER WAY OUT OF THE
BAR. HE GOES TO TRY THE
PUMP ONLY TO FIND THAT
IT'S STUCK. ON HIS WRY
SMILE. WHO WAS SHE?]

10:09:51

CUT TO:

10:09:51

SCENE 5015/12. TURPIN ROAD.

EXT. NIGHT. 17.53.

LOT

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

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

MAX: [DISMISSIVE] Oh yeah?

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

[MAX STOPS]

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

MAX: So what's she said to
you?

STACEY: Just go and find her.

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

STACEY: Max, it ain't about
Peter.

MAX: So what's it about?

(Scene 5015/12 Continued)

STACEY: [FRUSTRATED] Just talk to her!

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

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

STACEY: [RELUCTANT] It's Lucy.

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

She thinks she knows who killed her.

[ON A STUNNED MAX]

10:10:33

CUT TO:

10:10:34

SCENE 5015/13. BEALES'. INT.
NIGHT. 17.55.

10:10
:33

STAGE 1

Chak-
a
Khan
This
Is My
Night

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

PETER: What do you think
you're doing?

JANE: He's not even Scottish,
Peter.

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

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

LINDA: [OOV] Hello?

CAROL: [OOV] It's only us.

JANE: In here.

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

(Scene 5015/13 Continued)

ALFIE: Alright Ladies!

SHARON: Hi Jane.

IAN: Hello all. You alright?

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

IAN: There's plenty of time.

BOBBY: Sixty five minutes.

SONIA: Come on, over to Blades and pronto.

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

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

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

10:11
:08

Jewel-
lery
Box
Mus-
ic
Okla-
homa
10|11
:15

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

(Scene 5015/13 Continued)

MARTIN: Hello...?

IAN: Hey Martin! Good to see you.

MARTIN: Sorry I'm late.

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

[IAN GOES OVER AND HUGS HIS COUSIN WHILST SONIA JUST STARES AT HIM]

SONIA: Where's Rebecca?

MARTIN: [UNCONVINCING] She's got a school project due first thing.

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

Seemed only right Mum played her part today.

IAN: Shall I...?

[IAN DELVES INTO THE BOX BEFORE PULLING OUT A FRUIT BOWL. HE'S OVERWHELMED AND BURSTS OUT LAUGHING, SHARON TOO]

(Scene 5015/13 Continued)

CINDY: [OF THE FRUIT BOWL]
What is that?

IAN: This is your Auntie
Pauline.

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

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

ALFIE: Yeah, yeah, yeah. Come
on, you heard the lady. Let's
go. Come on.

IAN: I've got to get ready.

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

IAN: You buying?

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

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

JANE: [ASIDE, TO LINDA] Linda,
if you'd rather get ready here?

(Scene 5015/13 Continued)

LINDA: No, no! This is your special day. [COVERS] I don't care where we go.

JANE: Cindy... Blades?

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

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

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

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

MAX: Cheers.

CAROL: Everything alright, Max?

[MAX IS ALREADY OUT THE
DOOR]

10:12:25

CUT TO:

10:12
:26
└─

10:12:26

SCENE 5015/14. BRIDGE STREET.

EXT. NIGHT. 17.57.

LOT

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

10:12:53

CUT TO:

10:12:53

SCENE 5015/16. VIC DOWNSTAIRS.
INT. NIGHT. 18.06.

10:12:53

STAGE 1

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

Bruc-
e
Spr-
ngste-
en
Danc-
ing In
The
Dark

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

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

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

IAN: It's three tiers.

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

MICK: Shut your noise!

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

[AT NANCY] It's never too late to have you adopted.

(Scene 5015/16 Continued)

[GO TO ALFIE, MARTIN ET
AL]

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

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

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

[UNSEEN BY THE OTHERS, IAN
SLIPS OUT]

10:13:19

CUT TO:

10:13
:19

10:13:19

SCENE 5015/17. VIC. EXT.
NIGHT. 18.07.

LOT

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

SHARON: [O.S] Ian?

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

SHARON: It isn't your fault.

[BEAT. IAN LOOKS AT HER]

IAN: Yes, it is.

[ON IAN'S GUILT]

10:13:40

CUT TO:

10:13:40

SCENE 5015/11. PHIL'S. INT.
NIGHT. 17.51.

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

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

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

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

PHIL: What are you doing?

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

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

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

[BILLY STOPS IN HIS TRACKS. HE STICKS JAY'S DVD IN HIS SUIT POCKET]

(Scene 5015/11 Continued)

BILLY: I didn't know we had company.

PHIL: He was just leaving.

MAN: I'm here for Ronnie.

BILLY: Over the road at number 27.

[PHIL SHOOTS BILLY A LOOK]

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

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

Who was that?

PHIL: Trouble.

[ON PHIL, UNSETTLED]

10:14:30

CUT TO:

10:14:32

SCENE 5015/18. MAX'S HOUSE.

INT. NIGHT. 18.08.

STUDIO C

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

MAX: Is Lauren here?

ABI: No.

[ABI SHAKES HER HEAD]

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

[MAX RUNS BACK OUT AGAIN.
ON A CONFUSED ABI]

10:14:57

CUT TO:

10:14:58

SCENE 5015/19. BEALES'. INT.
NIGHT. 18.09.

STAGE 1

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

PETER: [O.S] Dad?

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

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

[LAUREN'S CLEARLY
STRUGGLING TO SUPPRESS HER
FEELINGS]

PETER: What're you doing here?

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

[PETER HOLDS HER GAZE]

I'm gonna go anyway...

(Scene 5015/19 Continued)

[PETER GRABS HER ARM.
LAUREN'S BLOOD RUNS COLD]

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

LAUREN: I can't.

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

[LAUREN HOLDS HIS GAZE]

Have I done something?

[BEAT]

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

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

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

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

PETER: Get what out of your
head?

[LAUREN JUST STARES AT
HIM]

(Scene 5015/19 Continued)

PETER: Lauren. Please. Just tell me.

BEN: [O.S] Peter?

[BEN WALKS THROUGH THE BACK DOOR. LAUREN FREEZES]

Did you find your dad?

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

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

I'll explain everything later, yeah?

PETER: [CONFUSED] Later?

LAUREN: Yeah. At the wedding.

PETER: You're coming?

LAUREN: [ONE EYE ON BEN] \Course.

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

10:16:40

CUT TO:

10:16:41

SCENE 5015/21. SQUARE GARDENS.
EXT. NIGHT. 18.14.

10:16
:41

LOT

Bry-
an
Ada-
ms
Run
To
You

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

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

[IAN GIVES NOTHING AWAY]

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

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

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

IAN: I couldn't count.

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

IAN: That was not a crush.

(Scene 5015/21 Continued)

SHARON: Getting old was for other people. We were young... We were going to be on Top of the Pops.

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

SHARON: Enter Roly for Crufts.

IAN: Leave Walford.

SHARON: And look at us now.

IAN: A pair of orphans hurtling towards fifty.

[THEY BOTH SMILE]

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

SHARON: Yes, there is.

[IAN LOOKS AT HER;
TOUCHED]

IAN: You heard from Phil?

SHARON: [BRISTLES] No. Nothing.

IAN: He'll be back.

(Scene 5015/21 Continued)

[SHARON'S FACE SAYS IT
ALL]

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

[ON IAN, BOLSTERED.]

PAN UPWARDS - A WIDE SHOT
OF THE SQUARE FROM ABOVE]

10:18:00

CUT TO:

10|18
:00

10:18:00

SCENE 5015/23. MAX'S HOUSE.
INT. NIGHT. 18.23.

STUDIO C

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

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

[HEARING NOTHING, LAUREN
GRABS A BAG FROM UNDER THE
STAIRS BEFORE CHARGING
UPSTAIRS]

10:18:28

CUT TO:

10:18:29

SCENE 5015/25. BLADES. INT.
NIGHT. 18.26.

LOT

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

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

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

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

[KIM SAUNTERS IN]

JANE: No Denise?

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

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

[LINDA GOES OVER TO STEREO]

10:19
:00

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

(Scene 5015/25 Continued)

SONIA: It's a shame your mum
can't make it.

JANE: That's not the word I'd
use.

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

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

JANE: Talk of the devil.

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

[ON PHONE] Christian. Where are
you?

[BEAT. JANE'S FACE FALLS.

SONIA TURNS TO PAM]

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

PAM: [CAGEY] No way.
Apparently.

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

[STAY WITH JANE]

(Scene 5015/25 Continued)

JANE: [ON PHONE] You too.
[BEAT] Bye.

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

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

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

JANE: You!

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

[CHRISTIAN COMES OVER AND
KISSES JANE AS SHE LAUGHS]

10:19:42

CUT TO:

10:19
:42

10:19:43

SCENE 5015/26. HOSPITAL ICU.
INT. NIGHT. 18.29.

ELSTREE STUDIO

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

CHARLIE: Where did that come
from?

ROXY: What?

CHARLIE: That rose.

[ROXY TAKES IN THE ROSE]

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

[CHARLIE LOOKS UNSETTLED
AS ROXY TAKES IN RONNIE]

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

[ROXY SMILES SADLY]

I'm the one who has to tell to
Matthew where his mummy is.

(Scene 5015/26 Continued)

[ROXY STROKES RONNIE'S
FACE]

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

[BEAT]

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

[ROXY'S ANGER IS BUILDING]

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

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

DOCTOR BADINI: My team are
ready whenever you are.

[IT'S HERE. THE MOMENT
THEY'VE ALL BEEN DREADING]

10:20:44

CUT TO:

10:20:44

SCENE 5015/27. VIC DOWNSTAIRS.
INT. NIGHT. 18.38.

10:20
:44

STAGE 1

How-
ard
Jone-
s
Thin-
gs
Can
Only
Get
Bette-
r

[A GRINNING IAN WALKS INTO
THE VIC]

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

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

ALFIE: What happened to
McBeale, eh?

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

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

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

[GROANS FROM THE BOYS]

MARTIN: Under the thumb
already.

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

ALFIE: Not so fast, boys.

(Scene 5015/27 Continued)

[ALFIE BLOCKS THEIR PATH]

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

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

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

[ALFIE WARMS TO HIS THEME]

Born in the outside toilet of number forty five.

IAN: Walford General.

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

MARTIN: What're you up to Alf?

[ALFIE FLASHES A GRIN]

ALFIE: Aha! Gentlemen, if you'd like to follow me, please. [TO IAN] Sir, if you'd like to lead the way. Go on. Go go go. Come on, come on.

(Scene 5015/27 Continued)

[ALFIE USHERS IAN IN FRONT
HIM AND MAKES HIS WAY
OUTSIDE AS THE REST OF THE
BOYS FOLLOW]

10:21:34

CUT TO:

10:21
:34

10:21:34

SCENE 5015/28. BRIDGE STREET.
EXT. NIGHT. 18.39.

10:21:34

LOT

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

Howard Jones Things Can Only Get Better

ALFIE: Your chariot awaits.

IAN: I don't see nothing.

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

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

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

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

PETER: A hundred?

(Scene 5015/28 Continued)

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

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

KUSH: Look at this.

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

ALFIE: Banana boy!

[GO TO MICK, NANCY, LEE ET
AL]

CINDY: Is this really
happening?

NANCY: I'm afraid so, young
Cindy.

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

ALFIE: Men. Fire up them
horses.

[THEY WATCH ALFIE AND
PETER LIFT IAN ACROSS TO
THE STALL]

(Scene 5015/28 Continued)

ALFIE: We've got a wedding to get to. Come on. I've got to lift you up here, ain't I.

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

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

10:22:37

CUT TO:

10:22
:37

10:22:38

SCENE 5015/29. HOSPITAL ICU.
INT. NIGHT. 18.42.

ELSTREE STUDIO

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

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

[A TERRIFIED CHARLIE AND
ROXY JUST STARE AT HER]

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

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

ROXY: What? What?

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

What's wrong with her?

(Scene 5015/29 Continued)

DOCTOR BADINI: It looks like your sister's a fighter, Miss Mitchell. She's started breathing for herself.

ROXY: [SOBS] Ronnie...!

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

[CRADLES HER] Ron! Ronnie, I knew it. I knew it, I knew it, I knew it, you stubborn old cow. I knew it.

[ON AN OVERWHELMED ROXY]

10:23:47

CUT TO:

1

SCENE 5015/30. PHIL'S. EXT.
NIGHT. 18.44.

LOT

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

PHIL EXITS THE HOUSE]

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

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

[PHIL ROLLS HIS EYES]

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

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

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

This place misses you, you
know.

PEGGY: [SMILES] Yeah and I miss
it too.

(Scene 5015/30 Continued)

[PEGGY TAKES A FINAL LOOK
AROUND THE SQUARE AND
HEADS OFF... BUT FOR HOW
LONG?]

10:24:26

CUT TO:

10:24:26

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

10:24
:26

Ami
Stew-
art
Frien-
ds

LOT

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

STACEY: How many have you had?

KAT: Just a little chaser.

MARTIN: Evening ladies.

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

[KAT MAKES HER WAY INSIDE]

STACEY: Sorry. She started
early.

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

MARTIN: Stace. It's me.
Martin.

(Scene 5015/31 Continued)

STACEY: [SHY] Oh. You alright.

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

I need to check on Kat.

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

SHABNAM: A wedding in a burger bar. That's a new low. Even for round here. No thank you.

MASOOD: No thanks.

TAMWAR: No thanks.

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

10:24:57

CUT TO:

10:24:57

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

STUDIO C

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

KAT: There he is. My gorgeous
plus one.

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

IAN: Shouldn't she be here by
now?

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

[STAY WITH PETER, ALFIE
AND IAN]

PETER: You alright?

IAN: Yeah... just a bit of
nerves, that's all.

(Scene 5015/32 Continued)

ALFIE: Shut up you big tart.
It's not like you've not had
enough practice, is it eh?

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

IAN: Lauren'll be here.

[PETER SMILES TENTATIVELY]

I keep wondering what Lucy
would have made of today.

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

[IAN PULLS HIM IN FOR A
HUG]

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

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

[GO WITH IAN AS HE MAKES
HIS WAY INTO THE KITCHEN]

10:26:08

CUT TO:

10:26:09

SCENE 5015/33. IAN'S RESTAURANT
- KITCHEN. INT. NIGHT. 18.49.

STUDIO C

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

IAN: What're you doing here?

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

PHIL: There's something I
gotta tell you.

[ON A CONFUSED IAN]

10:26:31

CUT TO:

10:26
:31

10:26:32

SCENE 5015/34. HOSPITAL ICU.
INT. NIGHT. 18.52.

ELSTREE STUDIO

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

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

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

[ROXY LOOKS AT HIM]

Why aren't you excited?

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

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

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

ROXY: I know.

[CHARLIE'S RELIEF IS
PALPABLE]

(Scene 5015/34 Continued)

CHARLIE: All that matters is here and now. Okay? And you and me...

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

[THEY'RE BOTH OBLIVIOUS TO RONNIE'S EYES WHICH HAVE JUST FLICKERED OPEN. WHAT DID SHE JUST HEAR?]

10:27:15

CUT TO:

10:27:15

SCENE 5015/35. BLADES INT/.
EXT. NIGHT. 18.55.

10:27
:17

LOT

George
Benson 20
/20

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

CHRISTIAN: Ladies. Prepare to be dazzled.

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

JANE: You don't think it's too much?

SHARON: You look gorgeous.

LINDA: I hope Ian knows how lucky he is.

SONIA: Right. Is that everything?

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

LINDA: Old?

CHRISTIAN: Ian'll have to do.

(Scene 5015/35 Continued)

[LAUGHTER]

JANE: My bouquet...!

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

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

LINDA: Good luck!

[THE WOMEN GIGGLE AS JANE
EXITS BLADES. SHE MAKES
HER WAY DOWN BRIDGE STREET
BACK TO THE BEALES' HOUSE]

10:28:01

CUT TO:

10:28
:01

10:28:01

SCENE 5015/36. MAX'S HOUSE
INT/. EXT. NIGHT. 18.56.

STUDIO C / LOT

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

MAX: Where're you going,
Lauren?

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

Nah nah nah. You ain't going
anywhere.

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

We need to talk, Lauren.

LAUREN: There's nothing to
talk about.

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

ABI: My strap's only gone and
broke.

(Scene 5015/36 Continued)

[ABI CLOCKS MAX'S HAND ON
LAUREN'S ARM.

OOV A CAR HORN SOUNDS]

ABI: What're you doing?

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

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

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

ABI: What's happened?

MAX: Lauren!

[A DESPERATE MAX PUSHES
PAST ABI BEFORE RUNNING
OUT OF THE HOUSE]

10:28:59

CUT TO:

10:29:00

SCENE 5015/37. SQUARE. EXT.
DAY LIGHT.

LOT

[A FRUSTRATED MAX RUNS
DOWN THE STEPS JUST AS
LAUREN PULLS AWAY IN THE
BACK OF A MINI CAB]

MAX: Lauren...!

[MAX RUNS AFTER THE CAR
BUT IT'S TOO LATE. SHE'S
GONE]

10:29:14

CUT TO:

10:29:14

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

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

JANE: Cindy. You should be at
the restaurant.

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

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

CINDY: Except this.

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

JANE STARTS TO RIP IT OPEN
AS SONIA WALKS IN]

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

[NOTHING. BEAT]

CINDY: Jane?

(Scene 5015/38 Continued)

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

CUT TO:

10:30:00

10:30:00

SCENE 5015/39. MAX'S HOUSE
[LIVE]. INT. NIGHT. 18.59.

STUDIO C

[ABI'S IN THE LIVING
ROOM WHEN MAX WALKS IN]

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

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

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

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

[ABI'S PULLED UP]

She knows.

ABI: Knows what?

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

MAX: That you killed Lucy.

(Scene 5015/39 Continued)

[ON ABI'S ABSOLUTE HORROR]

10:30:30

FADE OUT