

7068/ 1. EXT.
BRIDGE STREET / SQUARE. 1400.
DAY.

EastEnders
Episode 7068
By Bryan Kirkwood
Duration: 29'00.

FRONT LOT

THIS EPISODE TAKES PLACE ON
WEDNESDAY 19TH FEBRUARY 2025.

NB: ALL WOMEN IN THE EP ARE IN
WEDDING HAIR, MAKE-UP AND
COSTUME, UNLESS SPECIFIED.

[EVERYONE IN THE SQUARE IS
PREPARING FOR THE WEDDING]

ELAINE:

Here we go.

GEORGE:

Thank you.

[IAN, KATHY AND SHARON ON
BRIDGE ST, LOOKING UP AT
SOMEONE OOV]

IAN:

No, up a bit. No, up a bit.

SHARON:

Higher Martin! Higher.

IAN:

Yeah, yeah, yeah. Higher! Higher!

[IAN AND SHARON SNIGGER]

(7068/ 1 continued)

KATHY:

Couple of teenagers.

(TO UNSEEN PERSON)

Martin they're taking the mick.
Though just bring it down a bit
more. That's it.

[REVEAL MARTIN, UP A LADDER,
ATTACHING THE LOOSE END OF A
'CONGRATULATIONS BILLY AND
HONEY' BANNER TO THE BRIDGE/ A
LAMPPOST. IT'S TOO HIGH ON HIS
SIDE. HE BRINGS IT LEVEL]

MARTIN:

I can always trust you Auntie
Kath can't I?

KATHY:

Yes you can.

MARTIN:

(TO IAN AND SHARON)
You two!

IAN:

What?

SHARON:

Perfect.

(7068/ 1 continued)

[AS IAN GOES TO HELP MARTIN
DESCEND THE LADDER, PULL OUT
TO REVEAL WALFORD RESIDENTS
WORKING TOGETHER TO MAKE BILLY
AND HONEY'S WEDDING A BIG
COMMUNITY EVENT, EVERYONE
DUCKING AND WEAVING LIKE A
BALLET DANCE AROUND THE SQUARE
AND BRIDGE ST (MARKET IS
CLOSED). NB: THE SCENE IS
PACEY, CONTINUOUS MOVEMENT.
[SHARON GOES TO TIE BUNTING TO
THE SQUARE RAILINGS, WHERE
TEDDY AND HARRY (AND NS
TRADERS) FINISH ASSEMBLING A
MARQUEE.

KATHY GOES TO HELP ELAINE,
GINA AND ANNA LAYING OUT
TRESTLE TABLES, NEXT TO GEORGE
FIRING UP AN INDUSTRIAL
BARBECUE OUTSIDE THE VIC.

WINSTON, SHRIMPY AND TRADERS
DECORATE BRIDGE ST WITH
BUNTING.

BY THE VIC, GEORGE PICKS UP
ONE OF THREE GAS CANNISTERS
AND SEES IAN ON BRIDGE ST, (AS
MARTIN FOLDS THE LADDER AWAY)]

GEORGE:

Ian! Giz a hand will you?

(7068/ 1 continued)

[IAN WALKS ACROSS TO HELP
GEORGE AND SEES CINDY HEADING
TOWARDS THE CAFE (FROM GEORGE
ST). THEY LOOK ANGRY, BITTER
EYES. ON CINDY, DETERMINED TO
PROVE IAN TRIED TO KILL HER.
SHE ENTERS THE CAFE. (NB:
CINDY IS WEARING HER FAUX FUR
COAT FROM CHRISTMAS
THOUGHTOUT THIS EPISODE). IAN
CATCHES GEORGE'S SYMPATHETIC
EYE AS HE PICKS UP A CANNISTER
AND FOLLOWS HIM TO THE VEG
STORE.

MARTIN CARRIES THE LADDER UP
BRIDGE ST AND SEES STACEY
HEADING INTO THE MINUTE MART]

STACEY:

Alright? Why don't you pop round
for a glass of fizz before the
wedding if you want?

MARTIN:

Yeah, yeah. I'd like that.

STACEY:

Yeah? Alright.

[THEY BOTH IGNORE THEIR FUZZY
FEELINGS, THEN STACEY ENTERS
THE SHOP. RUBY ARRIVES BEHIND
MARTIN, SURPRISING HIM. (IN
THE B/G, GRANT EXITS THE CAFE
WITH A TRAY OF COFFEES, WAVING
HELLO AT WINSTON. NB: GRANT IS
WEARING NORMAL LEATHER JACKET
ATTIRE)]

(7068/ 1 continued)

RUBY:

(OF HER OUTFIT)
Will I do?

MARTIN:

You'll more than do. You look
amazing.

[MARTIN KISSES RUBY. GRANT
PASSES BEHIND THEM, TOWARDS
NO.55.]

ON THE T-JUNCTION OF ALBERT
SQ/BRIDGE ST, SHARON TAKES A
STEP BACK TO CHECK HER
BUNTING, NEARLY BUMPING INTO
GRANT. BEHIND HIM, KATHY (BY
THE VIC) AND IAN (EXITING VEG
STORE) ARE SHOCKED TO SEE HIM]

GRANT:

Sharon. Wow...

SHARON:

To what do we owe this honour?

GRANT:

Billy's wedding innit! It's
family.

[PASSING HONEY (HAIR/MAKE-UP
DONE BUT CASUAL CLOTHES), WHO
HAS COME FROM NO.18 TO
APPRAISE THE MARQUEE AND
DECORATIONS]

HONEY:

(TO EVERYONE)
Oh it's beautiful. Thank you!

ELAINE:

We wanted to give you and Billy a
proper knees up.

(7068/ 1 continued)

GRANT:

(GESTURING TO HIMSELF, WARM)
Hey Honey! Sure you're marrying
the right Mitchell?

HONEY:

Hey Grant. Yeah, yeah... I mean
no-one holds a candle to my
Billy.

[HONEY ENTERS THE VIC. SHARON
FOLLOWS HER IN]

CUT TO

7068/ 2. INT. QUEEN VIC. 1401. DAY.

[SHARON ENTERS AND JOINS
HONEY, TALKING TO LINDA. THE
VIC IS DECORATED FOR THE
WEDDING. A BUFFET IS LAID OUT,
COVERED WITH CLING-FILM]

HONEY:

Linda, you've made such an
effort, thank you.

LINDA:

It's nice to have a project. "One
day at a time."

SHARON:

You've done brilliantly. My hero.

LINDA:

Oh stop it.

SHARON:

(TO HONEY)
And here is your 'something
borrowed.'

[SHARON PULLS OUT THE OLD
LETTER, WITH A BATTERED PHOTO
OF ANGIE AND TEENAGE SHARON]

SHARON:

It's a letter my mum wrote when I
was 14 and heart-broken over some
lad. I held onto it.

LINDA:

Really? You're giving the bride
"Angie Watts' Guide to Love"?

SHARON:

Well she wrote it on a good day.

(7068/ 2 continued)

HONEY:

Thank you Sharon. Maybe you should read some to us.

SHARON:

(PUTTING ON HER GLASSES)

Okay... Right, better get me eyes on.

(HESITANT, THEN READING)

"So Dear Shal. It's time your old mum told you about this stupid thing called love.

(BEAT)

Falling in love is like baby butterflies hatching in your tummy. But then you get married and it's all 'till death do us part'..."

[LINDA SMILES SADLY AT A PIC OF HER AND MICK BY THE BAR.

SHARON'S V/O LINKS INTO A MONTAGE OF THE RESIDENTS OF ALBERT SQUARE...]

CUT TO

7068/ 3. INT. NO 31 - LIVING ROOM.
1403. DAY.

STUDIO B

[START ON A PIC OF THE SLATERS
(CIRCA 2000: MO, KAT, ZOE,
CHARLIE, LITTLE MO, LYNN AND
GARRY). ERNIE'S CHOCOLATEY
HAND PUTS A HALF-EATEN BISCUIT
IN FRONT OF THE PIC, REVEALING
WE'RE IN NO.31. WEDDING MAYHEM
WITH ALFIE, JEAN, HARVEY, MO,
FREDDIE, LILY, ARTHUR, HOPE,
BERT AND ERNIE. CHARLI
(UNSEEN) IN PRAM. STACEY AND
MARTIN 'CHEERS' EACH OTHER
WITH FIZZ, PRETENDING NOT TO
HAVE FEELINGS FOR EACH OTHER.]

SHARON:

(V/O)

"What happens in between is a
mystery to us all..."

[AS ERNIE RUNS THROUGH THE
LIVING ROOM]

ALFIE:

Ernie! Oi, oi, oi! Mush, that's
enough alright. Listen, we should
send you kids to the childminder
before the wedding. Nevermind
after.

(7068/ 3 continued)

SHARON (V/O):

"A gorgeous girl like you can have anything she wants. Career, marriage... So don't waste time over the wrong bloke. When you meet 'the one', everything makes sense."

[ON HEART-SICK STACEY LOOKING AT MARTIN...]

CUT TO

7068/ 4. INT. QUEEN VIC. 1401. DAY.

[SHARON CARRIES ON READING]

SHARON (V/O):

"Love is getting your heart
stamped on by a pair of size tens
and then going back for more."

CUT TO

7068/ 5. INT. NO 20 - LIVING ROOM.
1403. DAY.

STAGE 2

[START ON A PHOTO OF PATRICK
AND YOLANDE'S WEDDING DAY.
THEN A BIRTHDAY CAKE APPEARS
IN FRONT OF IT, PUT DOWN BY
KIM, REVEALING WE'RE IN NO.20.
PEARL BLOWS OUT TEN CANDLES,
WITH CHEERING YOLANDE, HOWIE,
DENZEL, MICAH AND RAYMOND.

DENISE SHOWS JACK IN FROM
OUTSIDE AND WATCHES HIM HAND
PEARL A PRESENT]

SHARON (V/O):

"Sometimes the 'making up' is
worth the 'breaking up.'"

JACK:

Happy birthday Pearl.

KIM:

You remembered!

DENISE:

(TO JACK, SOTTO)
Amy told ya, didn't she?

[JACK AND DENISE SNIGGER, THEY
KNOW EACH OTHER SO WELL]

DENISE:

She did.

JACK:

(TO DENISE, SOTTO)
I'm still up for making another
go of us if you are...

(7068/ 5 continued)

SHARON (V/O):

"You've gotta know your own mind
cos not all fellas are in it for
the right reasons."

[ON DENISE. IS JACK HER
FUTURE?]

CUT TO

7068/ 6. INT. NO 25 - LIVING ROOM.
1404. DAY.

STUDIO B

[START ON A FRAMED PIC OF THE JACKSONS: CAROL, ALAN, BIANCA, ROBBIE, SONIA, BILLIE (CIRCA 1993), THEN A NEW BABY-SCAN PHOTO IS PLACED IN FRONT OF IT BY SONIA, REVEALING WE'RE IN NO.25. SHE TURNS TO PYJAMA-CLAD BIANCA, (NB: WITH A BANDAGED WRIST), TO CAJOLE HER TO ATTENDING THE WEDDING]

SHARON (V/O):

"You solider on, my girl. Never let the wrong-'uns get you down."

SONIA:

Please come, Bee.

BIANCA:

I don't want to.

[SONIA SEES A PHOTO OF DOT (WITH ETHEL) AND HAS AN IDEA]

SONIA:

I could spend the afternoon quoting Bible passages at you?

BIANCA:

(ANNOYED, GETTING UP)
I'll get ready.

(7068/ 6 continued)

[CONERNED SONIA WATCHES BIANCA
SHUFFLE OUT OF THE ROOM, THEN
KISSES HER HAND AND TOUCHES A
PIC OF DOT (WITH ETHEL) .

FROM THE FRAMED PHOTO OF DOT
AND ETHEL...]

CUT TO

7068/ 7. INT. QUEEN VIC. 1405. DAY.

[AS BEFORE, SHARON READS TO
HONEY AND LINDA]

SHARON:

(READING)

"So dry your tears, babe.
Sometimes you gotta know when to
ring the bell and call last
orders at the bar. But when it
happens for real, you hold on for
dear life... because love is a
beautiful thing. Listen to yer
old mum Ange."

(TO HONEY)

She could have been talking about
you and Billy.

[SHARON EMBRACES HONEY. LINDA
USHERS THEM TOWARDS THE DOOR]

LINDA:

Oh that was very nice but my
advice is to go and get your
dress on!

SHARON:

Yeah. Crack on, see you later.

LINDA:

Alright.

[HONEY AND SHARON EXIT.]

SHARON:

Are you really nervous?

HONEY:

Yeah.

(7068/ 7 continued)

[LINDA PLACES DOWN A FINAL
TRAY OF BUFFET FOOD, LOOKS
AROUND, SMILES PROUDLY AT HER
HANDIWORK, THEN EXITS UPSTAIRS
LEAVING THE PUB EMPTY. C/U ON
THE QUEEN VIC BUST. QUEEN
VICTORIA, WATCHING OVER HER
QUEENDOM FOR FORTY YEARS]

CUT TO

7068/ 3. INT. NO 45 - LIVING ROOM.
1402. DAY.

STAGE 2

[KATHY AND IAN ENTER FROM THE WEDDING PREP. PETER, LAUREN AND LOUIE ARE WEDDING READY. IAN FEELS FRESH HATRED TOWARDS CINDY AFTER SEEING HER OUTSIDE. HE SEES A PHOTO OF HER ON THE SIDEBOARD AND SHOVES IT IN A DRAWER.]

IAN MAKES A PHONE CALL]

KATHY:

Ian. Don't let her get in yer head.

IAN:

(INTO PHONE, 'SWEET/INNOCENT')
Priya? Can you meet me in the caff? I've got a surprise for ya.

[HE HANGS UP AS PETER AND KATHY SWAP A CONCERNED LOOK]

IAN:

No-one gets the better of the Beales.

[IAN SMILES AT A PIC OF THE BEALE-FOWLERS: LOU, PAULINE, ARTHUR, PETE, KATHY, MARK, MICHELLE AND HIMSELF...]

CUT TO

7068/ 4. INT. NO 55 - LIVING ROOM.
1404. DAY.

STUDIO A

[GRANT HELPS STRESSED BILLY
ATTACH A CUFFLINK. NIGEL,
CALLUM, WILL AND BARNEY ALSO
THERE. NB: TAKE-AWAY COFFEES
FROM SC.1 LITTERED AROUND.]

GRANT:

Billy, it is your wedding day.
So, try smiling.

BILLY:

I will. I am. I just want it all
to go well you know? Come on.

PHIL ENTERS (HALF-DRESSED IN
SMART TROUSERS AND T-SHIRT),
WITH A SHOEBOX. BILLY, GRANT
AND NIGEL SHARE A LOOK]

NIGEL:

Alright, Phil?

PHIL:

You know what? I am!

GRANT:

(TO NIGEL, SOTTO)
You see? You dragged me back here
for nothing. He's absolutely
fine!

[ON NIGEL, UNCONVINCED. PHIL
CHECKS NO-ONE IS WATCHING,
PUNCHES THE SAFE CODE (2103)
AND OPENS IT. FROM WITHIN THE
SHOEBOX, HE TAKES OUT A GUN,
CIGARETTE BOX (FROM 7067) AND

(7068/ 4 continued)

A STASH OF SEALED ENVELOPES,
AND PUTS THEM IN THE SAFE.
THEN HE DOUBLE CHECKS INSIDE
THE SAFE...

ON PHIL, LOOKING AT THE GUN. A
SERENE SENSE OF CALM. HE'S
MADE HIS DECISION. AFTER
BILLY'S WEDDING, HE'S GOING TO
TAKE HIS OWN LIFE]

CUT TO

7068/ 5. INT. CAFE. 1510. DAY.

STAGE 1

[IN THE WINDOW BOOTH, CINDY
UNFASTENS PRIYA'S TOP ZIP]

PRIYA:

(BRUSHING HER OFF)
You ain't my pimp.

CINDY:

I'm paying you a fortune to do
whatever it takes to find that
locket.

PRIYA:

(FLASHING A SMILE)
Yeah, have you seen this?

CINDY:

I need to go.

[THEY JUMP TO SEE IAN IS
THERE, WATCHING THEM. HE KNEW
IT!]

IAN:

(TO PRIYA)
Right. Whatever she is paying
you, I will pay you double if you
tell me what she's up to.

CINDY:

Go away, Ian.

PRIYA:

Double?

[IAN AND PRIYA SHAKE ON IT.
PETER AND KATHY ENTER, TO
PROTECT IAN FROM CINDY]

(7068/ 5 continued)

PRIYA:

Cindy reckons you tried to kill her at Christmas and she wants me to find the locket that you nicked off her that night, so she can tell the coppers whodunnit.

(BEAT)

I'll text you my bank deets then yeah?

(TO SEETHING CINDY)

I like money! Sue me!

[ON IAN, PETER AND KATHY'S SHOCK. CINDY THINKS IAN DID IT? PRIYA EXITS]

IAN:

Just when I thought you couldn't destroy my life any more.

CINDY:

I am the innocent party! Trying to expose the man who tried to kill me.

PETER:

Mum! Drop it.

CINDY:

No, not until your dad's locked up! The locket'll prove it. It's got photos of your sisters. Lucy -

KATHY:

My son wouldn't hurt a fly. You're yer own worst enemy Cindy.

CINDY:

Oh yeah I tried to smash my own skull with a shovel did I?

(7068/ 5 continued)

KATHY:

Wouldn't put it past you. All the blokes say you're double jointed.

PETER:

Mum, stop it please! I can't take any more hate.

IAN:

Both of you please, just go home. I'll close this down. Go on.

[PETER AND KATHY EXIT]

CINDY:

I am coming for you, Ian.

IAN:

Don't threaten me. Why don't you just go? Leave Walford. There's nothing left for you here apart from people who hate you.

CINDY:

Why should I leave?

IAN:

Because otherwise the person who tried to kill you might try and finish the job.

[IAN EXITS. CINDY TAKES IT AS AN EXPLICIT THREAT, NOW DETERMINED TO EXPOSE IAN BEFORE HE KILLS HER]

CUT TO

7068/ 6. INT. NO 55 - LIVING ROOM.
1525. DAY.

STUDIO A

[GRANT FINISHES IRONING PHIL'S
SHIRT AND HANDS IT TO HIM. NB:
BILLY ETC HAVE LEFT]

GRANT:

I may have forgotten most of what
the army taught me but I can
still iron a shirt in under a
minute.

[HE BLOWS ON THE IRON LIKE A
GUN. ALARMED, NIGEL ENTERS,
HAVING FOUND PHIL'S
PAINKILLERS - ANOTHER REASON
TO BE CONCERNED FOR PHIL]

NIGEL:

What are theses pills?

PHIL:

They were... they're painkillers.
For the pain but err, well I've
stopped taking them.

[NIGEL EYEBALLS GRANT. ASK HIM
IF HE'S OKAY! GO ON!]

GRANT:

Phil. I should've asked last
night, but...

[PHIL LOOKS SHIFTY, WHICH
MAKES AWKWARD GRANT DIVERT]

GRANT:

You're alright aren't ya?

(7068/ 6 continued)

[PHIL EXITS]

NIGEL:

Nicely handled, Nurse Ratched.

GRANT:

For the last time, he's
absolutely fine.

(TO PHIL (OOV), SHOUTING)

We'll see you in the marquee!
Come on.

PHIL:

(OOV)

Yeah, yeah alright.

[GRANT AND NIGEL EXIT. PHIL
RE-ENTERS. HE OPENS THE SAFE.
TAKES OUT THE ENVELOPES.
THEY'RE GOODBYE LETTERS,
ADDRESSED TO SHARON, GRANT,
BEN, LOUISE. PHIL LAYS THEM ON
THE TABLE AS LEXI ENTERS
BEHIND HIM]

LEXI:

Grandad? I need your help.

PHIL:

(SHOCKED, SHOUTING)

Just get out! Get out! Out!

[ON PHIL, CAUGHT OUT]

CUT TO

7068/ 7. INT. NO 45 - LIVING ROOM.
1512. DAY.

STAGE 2

[PETER IS RUMMAGING IN THE
CUPBOARD. IAN ENTERS]

IAN:

Right come on, we should get
going.

(BEAT)

What you looking for?

PETER:

(JUMPING, GUILTY)

Nothing... Just...

IAN:

(THINKING OF THE LOCKET)

Come on. What you looking for?

[HE PULLS OUT A PHOTO ALBUM]

PETER:

Mum mentioned Lucy and I... I
just, I suddenly missed her so
much. But I didn't wanna upset
you, not after what mum said.

[IAN OPENS THE ALBUM, HIS
EMOTIONS BUBBLING TO SEE
LUCY, PETER AND STEVEN]

IAN:

D'you know what, being back with
you, mum, Louie. It makes me feel
closer to her and to Steven.

(BITTER RAGE)

It's your mother that upsets me.

(7068/ 7 continued)

PETER:

Don't do anything stupid Dad.

IAN:

You don't believe her, do ya?

PETER:

(TINY HESITATION)

Of course not.

[PETER EXITS, AS IAN LOOKS AT
HIM CURIOUSLY. DOES PETER
SUSPECT HIM? OR DOES IAN
SUSPECT PETER?]

CUT TO

7068/ 8. INT. NO 55 - HALLWAY. 1535.
DAY.

STUDIO A

[PHIL AND LEXI SIT ON THE
STAIRS]

PHIL:

I'm sorry I shouted at you, it's just, you just made me jump. You look beautiful, by the way.

LEXI:

Am I a 'bobby dazzler'? That's what dad used to call me.

PHIL:

Yeah he got that from my mum. She even called me that once or twice.

[HE DRIFTS OFF, SCARING LEXI]

LEXI:

Granddad? Granddad?

[PHIL SNAPS OUT OF IT. LEXI
WANTS TO HELP HIM]

LEXI:

I really need your help. If mum was here, she'd make a speech for Pops and Honey. So I wanna do it for her. But I can't do it without you.

PHIL:

You've... you've left it a bit late.

(7068/ 8 continued)

LEXI:

I know. Please will you help me?

PHIL:

Course I will.

[ON PHIL. DOES HE HAVE THE
RESOURCES TO HELP LEXI?]

CUT TO

7068/ 9. EXT. VIC / SQUARE. 1545.
DAY.

FRONT LOT

[WEDDING GUESTS (MARTIN,
GEORGE, ELAINE, TEDDY, HARRY,
BARNEY, CALLUM, JAY) HEAD INTO
THE MARQUEE, HANDING THEIR
EMPTY GLASSES TO LINDA AND
KOJO. GRANT IS WITH THEM]

GRANT:

(TO KOJO)

I was the landlord once, many
moons ago.

LINDA:

Grant was married to Sharon.

BIANCA:

(QUIET, LOW RAGE)

Don't forget about Tiff.

[GRANT SHUDDERS. REVEAL
BIANCA, IN A LOW-ENERGY MOOD]

GRANT:

Bianca.

BIANCA:

But you forgot about her when you
were married to her didn't you
Grant?

GRANT:

And she's off.

BIANCA:

You still think you're something,
swaggering around here like a
mangy old gorilla.

(7068/ 9 continued)

LINDA:

(TO GRANT)

Bianca! Look I'm sorry, she's had a terrible time.

(TO BIANCA)

Look I know how hard it is to let go of the past but Reiss has gone.

BIANCA:

They don't know where he is. He's got away with everything, just like him. Standing here in the same spot where my beautiful Tiffany died.

(TO GRANT, LOW-KEY, DARK RAGE)

You might not have been driving that car but it's her blood you've got on your hands. And you and Reiss, you're exactly the same.

[BIANCA EXITS TO THE MARQUEE.
ON GRANT, REELING.]

GO TO: GINA CHECKS ON THE BARBECUE AS CINDY HIDES IN THE SHADOWS NEARBY WATCHING IAN, KATHY, PETER, LAUREN AND LOUIE EXIT NO.45'S GATE AND HEAD TO THE MARQUEE. CINDY SNEAKS INTO THE YARD.]

GINA:

(TO FAMILY PASSING BY)

Yeah, yeah.

[CINDY LOOKS UNDER FLOWERPOTS FOR KEYS BUT NO LUCK. CINDY PICKS UP A FLOWERPOT TO LAUNCH AT THE WINDOW. BUT GINA GRABS IT]

(7068/ 9 continued)

GINA:

What are you doing?

CINDY:

I need to get that locket. Ian took it from me when he attacked me!

GINA:

Ian?

(BEAT)

I don't care Mum, you ain't breaking in!

(BEAT)

This is what you always do. Come on, go home, mum.

CINDY:

This is my home.

GINA:

Not anymore.

[CINDY'S HURT, THEN EXITS.
GINA LOOKS AT NO.45 WITH
CURIOSITY. DOES SHE KNOW MORE
THAN SHE'S LETTING ON?]

CUT TO

7068/ 10. INT. MARQUEE. 1600. DAY.

BBC CANTEEN ONSITE LOC

[MUSIC PLAYS. THE JOYFUL
COMMUNITY GATHERS FOR BILLY
AND HONEY'S WEDDING. HUGGING
HELLOS, TAKING THEIR SEATS.
GUESTS INCLUDE: GEORGE,
ELAINE, KATHY, IAN, MARTIN,
RUBY, ROMAN, PETER, LAUREN,
LOUIE, SHARON, ZACK, TEDDY,
NIGEL, GRANT, JAY, CALLUM,
NICOLA, HARRY, BARNEY, ALBIE,
LINDA, JOHNNY, YOLANDE,
DENISE, RAYMOND, KIM, HOWIE,
CHELSEA, JORDAN, ALFIE, MO,
STACEY, JEAN, HARVEY, FREDDIE,
TOMMY, BERT, ERNIE, ARTHUR,
HOPE, SUKI, EVE, RAVI, PRIYA,
JACK, SONIA, BIANCA, PENNY,
AMY, RICKY, WINSTON, SHRIMPY,
NS TRADERS.

GO TO: MARTIN SITS AWKWARDLY
BETWEEN STACEY AND RUBY. HE
ABSENT-MINDEDLY WATCHES AS
NICOLA APPROACHES ZACK,
PLACING HER HAND ON THE SMALL
OF HIS BACK IN AN INTIMATE
MOMENT. ZACK SMILES "NAUGHTY"
BUT REMOVES HER HAND. ON
MARTIN. WHAT WAS THAT ABOUT?

GO TO: OUTSIDE THE DOOR (EXT.
MARQUEE), PHIL'S (DRESSED FOR
THE WEDDING) IS ABOUT TO ENTER
BUT BECOMES OVERWHELMED WITH
ANXIETY. HE CAN'T DO IT. HE
EXITS (NB: SHOT SEPARATELY).

(7068/ 10 continued)

GO TO: AT THE ALTAR,
IMPATIENT, JITTERY BILLY WAITS
WITH BEST MAN WILL]

BILLY:

You got your watch on?

WILL:

Calm down, dad yeah? Chill out.

BILLY:

Alright, I just wanna marry your
mum! Alright?

CELEBRANT:

Please be upstanding for the
bride.

[EVERYONE STANDS AS WAGNER'S
BRIDAL MARCH BLASTS OUT.
BRIDESMAID LEXI ENTERS,
FOLLOWED BY JANET, MATRON OF
HONOUR. THEN HONEY ENTERS, THE
BEAMING, BLUSHING BRIDE. SHE
WALKS DOWN THE AISLE, SMILING
AT FRIENDS AND FAMILY. HONEY
AND BILLY TAKE THEIR PLACES AT
THE ALTAR]

CELEBRANT:

Please be seated.

[THE GUESTS SIT DOWN]

CELEBRANT:

We are gathered here today to
witness the joining in matrimony
of William and Susan.

[RIPPLE OF REACTIONS: SUSAN?]

(7068/ 10 continued)

ALFIE:

Billy? You sure you're marrying
the right bird?

CELEBRANT:

If any person here present knows
of any lawful impediment to this
marriage, they should declare it
now.

[EVERYONE HOLDS THEIR
BREATH... THEN ALFIE COUGHS,
STANDING UP WITH A LOOK OF
REGRET. BILLY AND HONEY ARE
HORRIFIED - WHAT IS IT?]

ALFIE:

(SINCERE, PAINED)

I'm sorry Billy, I can't let you
go through with this.

[THEN HOWIE STANDS UP]

HOWIE:

(SINCERE, UPSET)

Me neither. I've wanted to say
this for so long...

[BILLY LOOKS AT HONEY: WHAT IS
THIS? THEN MARTIN STANDS UP,
THEN RAVI, THEN EVERY MAN IN
THE MARQUEE STANDS UP]

ALL MEN:

(IN UNISON)

Billy we love you!

[THE MEN BURST OUT LAUGHING,
IT WAS A PRE-ARRANGED JOKE.

BILLY OVERCOME WITH RELIEF]

(7068/ 10 continued)

HONEY:

Very funny, yeah.

CELEBRANT:

Where were we...

BILLY:

(IMPATIENT)

We was gonna say "I do", and you
was gonna say I now pronouce you
man and wife, then I was gonna
kiss my Honey. Like this.

[BILLY KISSES AMUSED HONEY.

A ROAR OF DELIGHT FROM THE
CONGREGATION. ON BILLY AND
HONEY, ABOUT TO GET MARRIED]

CUT TO

**7068/ 11. INT. JUNIOR'S FLAT. 1645.
DAY.**

STUDIO A

[JUNIOR WATCHES CINDY'S HANDS
SHAKE AS SHE SIPS A ROSÉ]

CINDY:

Ian's gonna get away with murder.
Maybe I *should* just leave. I
can't spend the rest of my life
living in fear.

[JUNIOR'S EYES NARROW AS HE
CAREFULLY MAKES HIS POINT]

JUNIOR:

Cindy, you are smart. And
dangerous. So if the police
aren't gonna take you seriously,
maybe you need to start playing
Ian at his own game.

[CINDY WIPES HER TEARS, GULPS
HER WINE. SHE HAS AN IDEA]

CUT TO

7068/ 12. INT. VIC. 1725. NIGHT.

STAGE 1

[THE DOORS BURST OPEN AND
BILLY AND HONEY ENTER, WITH
WILL AND JANET. THEY'RE
SHOWERED IN CONFETTI BY IAN,
MARTIN, KATHY, PETER, LAUREN,
ALFIE, MO, TEDDY, NICOLA,
HARRY, BARNEY, CALLUM. JOHNNY,
ELAINE, LINDA, GINA, ANNA AND
KOJO ARE SERVING]

BILLY:

Ladies and gentlemen, the new Mrs
Mitchell.

ALFIE:

Again!

HONEY:

I'm Mrs Mitchell! Again!

[ON BILLY AND HONEY'S JOY AS
EVERYONE CHEERS]

ALFIE:

Go on Billy!

[GO TO: BY THE TOILETS,
PRICKLY DENISE BUMPS INTO RAVI
(SHOT SEPARATELY)]

DENISE:

Nice suit. You're up in court
soon ain't ya? Should get some
wear out of it.

RAVI:

(GENUINE HURT)
Harsh.

(7068/ 12 continued)

[HE WALKS AWAY]

DENISE:

Yeah, yeah I'm sorry, that was mean.

RAVI:

I probably deserve it. Suppose that means you're finished with me?

DENISE:

Well I've gotta get started with you first before I finish you off.

RAVI:

(MOCK-OUTRAGED)

Wow, Denise.

DENISE:

No... Hold on, no. I didn't mean like...

RAVI:

No, no, no, is that all I am to you?

DENISE:

No.

RAVI:

A piece of meat.

DENISE:

No. You are kind and you are loving and you fight for your family...

[RAVI IS SNIGGERING. GOTCHA!]

(7068/ 12 continued)

DENISE:

... and d'you know what, you're a rotten sod you are.

RAVI:

And you've never looked more beautiful. And I'm still waiting.

[JOY AND CONFUSION FLUSHES
THROUGH DENISE. RAVI EXITS.]

GO TO: ALFIE GETS UP TO LEAVE
FROM WHERE HE WAS SITTING WITH
IAN, KATHY, PETER, MARTIN AND
LAUREN. IN THE B/G, CINDY AND
JUNIOR ENTER THE OTHER DOOR.

IAN TURNS TO LAUREN]

IAN:

Here listen, you play your cards right, you could be the next Mrs Beale.

LAUREN:

Subtle as a brick, Ian. But you know what, I could get used to that.

CINDY:

Careful. That name comes with a curse. Or is that just the poor cows that are married to Ian.

[IAN, KATHY, PETER AND LAUREN,
ELAINE, ANNA, GINA AND KOJO
TENSE UP AT CINDY'S ARRIVAL]

GINA:

I told you earlier Mum. Don't start.

(7068/ 12 continued)

BILLY:

Yeah don't start, it's our wedding day.

JUNIOR:

Look, Cindy's got something to say alright.

CINDY:

(TO THE PUB)

I lost my locket on Christmas night. Outside this pub, when someone tried to kill me.

(BEAT)

I lay, bleeding in the snow... when someone ripped it from my neck.

MARTIN:

That is awful.

[FRUSTRATED BILLY USHERS
HARRY, CALLUM, TEDDY, BARNEY,
NICOLA, HONEY, WILL AND JANET
OUT]

BILLY:

Right, come on then. Back to the marquee.

CINDY:

I know who tried to kill me!

[ON JUNIOR. IS THAT RELIEF TO
BE OUT OF THE LINE OF FIRE?

IAN, PETER, KATHY AND GINA
HAVE HEARD IT BEFORE. MARTIN,
LAUREN, ELAINE, KOJO, ANNA ARE
SHOCKED]

(7068/ 12 continued)

CINDY:

You are finished, Ian. I am calling the police and they're gonna search No.45 and they will find that locket.

[SHOCKED REACTIONS FROM ELAINE, GINA, ANNA, LAUREN, PETER, KATHY, JUNIOR, KOJO. GINA PULLS JUNIOR ASIDE, TO PLAY UNDER IAN AND CINDY DIALOGUE]

IAN:

It wasn't me. I saved you. I saved you when you had nothing else.

CINDY:

Yeah, cos that's what you do isn't it Ian? You take home vulnerable women to repair their wings and keep them in your cage.

IAN:

Oh please, you're about as vulnerable as a Great White shark.

CINDY:

You hate it when I have a voice. And you hate it when I'm strong! You're a coward! You are the only man I know that would smash my skull in from behind. Coward!

[IAN IS UPSET, FLOUNDERING]

KATHY:

Oi, don't talk to him like that!

(7068/ 12 continued)

CINDY:

Why? You couldn't even look me in the eyes when we were making love. Because if you did, you would see how bored I was. How bored and repulsed I was with myself for going back there.

PETER:

(VENOMOUS, HATING CINDY)
Stop it! No wonder everyone hates you!

[DISGUSTED, PETER GETS UP]

LAUREN:

Peter, don't.

[PETER EXITS]

IAN:

I want you gone.

[IAN GRABS CINDY'S ARMS AND MARCHES HER TO THE DOOR. CINDY RECOILS, SCARED]

CINDY:

Get your hands off me!

IAN:

Out! Out!

CINDY:

(TO EVERYONE)
Are you just all gonna stand there?

(7068/ 12 continued)

[CINDY SEES A WALL OF HURT,
ANGRY FACES: ELAINE, GINA,
ANNA, JUNIOR, LAUREN, KATHY
AND IAN, ALL UPSET (OR
GUILTY?)]

CUT TO

**7068/ 13. EXT. BRIDGE STREET. 1730.
NIGHT.**

FRONT LOT

[CINDY EXITS THE PUB INTO
WEDDING GUESTS AND SEES PHIL
AND LEXI BY THE BARBECUE.
SHE'S EATING A SANDWICH]

PHIL:

Remember, if you get nervous
during your speech just, just
think of Pops sitting on the
toilet.

LEXI:

Ugh.

PHIL:

I'll be watching.

LEXI:

Thanks Granddad.

PHIL:

Good luck, yeah.

[LEXI EXITS AS CINDY ARRIVES]

CINDY:

Phil, I need that gun. Ian's
gonna kill me.

PHIL:

Beale? You are joking, right?

(7068/ 13 continued)

CINDY:

(PANICKING)

No, no, he tried to kill me
already at Christmas. I've told
him the police are gonna come.
I'm gonna catch him moving the
evidence. I need that gun to
defend myself.

PHIL:

No. You're in a state. I wouldn't
trust you with a water pistol.

CINDY:

If he kills me, this is on you.

[PHIL SHRUGS AND WALKS AWAY,
NOT TAKING HER SERIOUSLY.
OUT ON CINDY: DETERMINED TO
PROTECT HERSELF]

CUT TO

7068/ 14. INT. MARQUEE. 1734. NIGHT.

FRONT LOT

[BIANCA SITS ALONE IN THE
VESTIBULE, OVERWHELMED WITH
TRAUMA. GRANT APPROACHES. NB:
SHOT SEPARATELY]

GRANT:

(CONCILIATORY)

Bianca... Look it's Courtney's
28th birthday next month. She'll
be six years older than Tiffany
was when she died. She was so
young.

(DEEP BREATH)

And every time I hear Courtney
crying over some bloke, I regret
the way I treated her. But I am
not like this Reiss bloke. I am
nothing like him.

BIANCA:

(WRONG-FOOTED AT HIS HUMILITY)

Have you ever said sorry to
Courtney?

GRANT:

How can I tell her I cheated on
her mum? The way I did.

BIANCA:

You think you're just a 'love
rat', don't you? It weren't just
the cheating Grant. You drove
Tiffany mad, on purpose. You
mentally tortured her. And every
time she tried to stand up to
you, you tried to destroy her
life.

[ON GRANT. THE TRUTH HURTS]

(7068/ 14 continued)

BIANCA:

You're a psychopath, Grant.
Always have been, and you always
will be.

[HURT, GRANT WALKS AWAY. ON
BIANCA'S FURY.]

GO TO: IN THE MARQUEE, TEDDY'S
GETTING READY FOR SPEECHES,
WITH BILLY, HONEY, WILL AND
JANET. GUESTS INCLUDE: JEAN,
ALFIE, MARTIN, STACEY, ZACK,
HARVEY, SONIA, RUBY, FREDDIE,
TEDDY, NICOLA, HARRY, BARNEY,
CALLUM AND JAY. (NB: ALL KIDS
HAVE GONE). OPEN ON SUKI AND
EVE.

[TEDDY TAPS THE MIC FOR
ATTENTION]

TEDDY:

Ladies and gentlemen, ladies and
gentlemen. In a change to the
advertised programme, please show
your appreciation for Miss Lexi
Pearce!

CALLUM:

Go on Lex!

JAY:

Go on Lex!

[NERVOUS LEXI TAKES THE MIC TO
APPLAUSE FROM THE CROWD]

LEXI:

I wanted to say a few words
because mum's not here to say
them herself.

(7068/ 14 continued)

[BILLY'S EYES FILL-UP]

LEXI:

Did you know, on the day I was
born, my Pops ran with the
Olympic torch? Course you did!
Cos he never stops banging on
about it...

[EVERYONE LAUGHS, WHICH MAKES
LEXI RISE IN CONFIDENCE. BILLY
GLOWS WITH PRIDE]

CUT TO

7068/ 15. EXT. MARQUEE. 1740.
NIGHT.

FRONT LOT

[PHIL STANDS AGAINST THE
MARQUEE, LISTENING TO LEXI'S
SPEECH AND THE APPLAUSE
THROUGH THE CANVAS. HE FEELS
CALM AND GROUNDED. TRACEY
PASSES WITH DRINKS ORDERS]

PHIL:

Trace, get us a pint in will ya?

TRACEY:

You sure?

PHIL:

Yeah... yeah I'm sure. I'll...
I'll be in once Lexi's done.

[ON PHIL, NOTHING TO LOSE]

CUT TO

7068/ 16. INT. MARQUEE. 1745. NIGHT.

FRONT LOT

[IN THE VESTIBULE (SHOT SEPARATELY), IAN IS LOST IN PARANOIA ABOUT CINDY'S ACCUSATIONS. MARTIN SNEAKS PAST, EN-ROUTE TO THE TOILET. NB: UNDER THIS, APPLAUSE AND LAUGHTER AT LEXI'S SPEECH]

IAN:

Here Mart. You didn't believe her d'ya?

MARTIN:

No, course not. Battering a bit of cod, yes, but not a defenceless woman.

IAN:

Then who did do it?

MARTIN:

I dunno. But smacking Cindy over the head with a shovel then nicking her dead daughter's locket? I mean that is dark.

IAN:

Enough people who hate her.

MARTIN:

I don't wanna point fingers but I saw the look on Gina's face earlier. Anna and Peter's too.

IAN:

Yeah. They hate her.

(7068/ 16 continued)

MARTIN:

Exactly. The way she treats those kids. Whatever she does to them... it's different.
(REPRISE OF EARLIER LINE)
It's dark.

IAN:

Yeah the mother who abandoned her kids... and then betrays them all over again.

MARTIN:

Listen Ian, there is a lot going on I get that. But just try and enjoy the wedding will ya? Come on.

[MARTIN EXITS. LOUIE PASSES
WITH FOOD FROM THE BBQ]

IAN:

Lou, where's your dad?

LOUIE:

Dunno. Haven't seen him for ages.

[ON HORRIFIED IAN, COGS
WHIRRING. WAS IT PETER?]

CUT TO

7068/ 17. INT. VIC. 1747. NIGHT.

STAGE 1

[IN B/G: ELAINE IS BEHIND THE BAR.]

PHIL LOOKS AT HIS FULL PINT,
LIKE IT'S HIS LAST SUPPER.
SHARON, NIGEL AND GRANT ENTER,
HORRIFIED TO SEE PHIL TAKE A
SIP. BUT IT GIVES HIM NO
SATISFACTION, JUST AN EMPTY
NOTHINGNESS]

SHARON:

(RAGING, UPSET)

What are you doing?! You are so
selfish. One drink could kill
you.

GRANT:

It was just a sip, Sharon.
(TO PHIL)
It was, right?

SHARON:

Yeah and that ends with him
passed out in a skip, needing a
new liver. They won't give him
another one!

[ON GRANT: FAIR POINT]

SHARON:

(TO PHIL, MIND WHIRRING)
This why you've been so weird?
You've been secretly drinking
haven't you?

NIGEL:

Talk to us. We're worried about
you.

(7068/ 17 continued)

[PHIL HANDS GRANT THE PINT]

PHIL:

I... I just wanted one drink
y'know. Well... it don't taste
how I remember.

NIGEL:

So you haven't been drinking?

PHIL:

No.

GRANT:

So you're alright?

PHIL:

Yeah.

GRANT:

(ELBOWING NIGEL)
I told you.

PHIL:

Look you don't have to worry
about me anymore alright. And I'm
sorry, sorry that I stressed you
out.

SHARON:

Is that apology for tonight, or
for the last 35 years?

PHIL:

For everything.

[PHIL EXITS AS LINDA EMERGES
FROM THE BACK OF THE PUB]

(7068/ 17 continued)

LINDA:

Sharon. What was that about? Is
Phil alright?

SHARON:

(LYING, PROTECTING LINDA)
Yeah, yeah he's fine.

LINDA:

I'm gonna go to the marquee,
coming?

SHARON:

Yeah.

[ON SHARON, HIDING THE TRUTH,
AS SHE AND LINDA GO TO THE
DOOR]

CUT TO

7068/ 18. INT. MARQUEE. 1750. NIGHT.

FRONT LOT

['IT MUST BE LOVE' BY MADNESS
STRIKES UP AS BILLY AND HONEY
WALK TO THE DANCEFLOOR FOR
THEIR FIRST DANCE.

GUESTS INCLUDE: TEDDY, HARRY,
NICOLA, BARNEY, JEAN, MO,
PRIYA, JAY, CALLUM, WILL,
JANET, SUKI, EVE, ALFIE,
DENISE, JACK, AMY, RAVI, KIM,
YOLANDE, STACEY, MARTIN, RUBY,
ZACK, HOWIE, FREDDIE, CHELSEA,
SONIA, PENNY, RICKY JR,
SHRIMPY, WINSTON.

FELIX, BERNIE, DENZEL, VINNY
NUGGET AND AVANI HAVE JOINED
THE RECEPTION.

COUPLES PEEL OFF TO DANCE.
FOCUS ON: KIM AND HOWIE, JACK
AND AMY, RAVI AND AVANI.

LINDA AND SHARON ENTER. SHARON
IS LOOKING FOR THE KIDS, TO
TAKE THEM TO THE BABYSITTER.
LINDA JOINS DENISE, AND SEES
JACK AND RAVI CHECK HER OUT]

LINDA:

Nice to be in high demand.

DENISE:

Linda, I'm driving myself bandy.
I'm a nan in her fifties, for
God's sake!
(TO HERSELF)
Stupid woman.

(7068/ 18 continued)

[LINDA SMILES TO HERSELF. ON
DENISE, PROTESTING TOO MUCH.
GO TO: STILL DANCING, HONEY
AND BILLY STOP TO GIVE JANET
AND LEXI A GOODBYE CUDDLE]

HONEY:

You were brilliant today, both of
you. You look beautiful.

BILLY:

There you go baby. See you later.

HONEY:

See you.

LEXI:

Bye.

HONEY:

Bye.

BILLY:

Bye.

TEDDY:

Right, ok everybody, kids can go
to the childminders now.

[JANET EXITS. KIM HECKLES
HONEY TO THROW THE BOUQUET]

KIM:

Come on Honey, come on, chuck
that bouquet! Share the love with
us spinster sisters! Howie...

[HONEY PREPARES TO THROW THE
BOUQUET AS KIM, MO, PRIYA,
NICOLA, JEAN, YOLANDE, RUBY,
RELUCTANT STACEY AND OTHERS
GATHER]

(7068/ 18 continued)

HONEY:

Ready?

KIM:

Yes! Come on.

[HONEY THROWS THE BOUQUET INTO
A INELEGANT RUGBY SCRUM. BUT
IT'S RUBY WHO CATCHES IT, SHE
BEAMS AT MARTIN]

RUBY:

Book the church, babe!

ALFIE:

Oi oi, Martin! Another Mrs
Fowler? You're getting very close
to Henry VIII!

[MARTIN LAUGHS, HE GENUINELY
CARES FOR RUBY. HIS EYES FLICK
TO BEREFT STACEY. MARTIN SEES
ZACK STARING AT HIM,
DISAPPROVINGLY. ON MARTIN,
TORN BETWEEN TWO WOMEN]

CUT TO

**7068/ 19. EXT. SQUARE / NO 55. 1756.
NIGHT.**

FRONT LOT

['IT MUST BE LOVE' BY MADNESS
PLAYS UNDERNEATH. PHIL SITS ON
THE VIC'S SMOKERS' BENCH,
WATCHING SHARON TAKE RAYMOND
AND ALBIE TO THE CHILDMINDER
AT NO.1, WALKING AWAY FROM HIM
FOREVER. PHIL DECIDES: IT'S
TIME. HE GETS UP TO GO HOME AS
LINDA EXITS THE MARQUEE]

LINDA:

You done? You can tolerate
everyone 'til the shots come out,
right?

[PHIL HOLDS LINDA'S GAZE FOR A
FRACTION TOO LONG. SHE MEANS A
LOT TO HIM]

PHIL:

I'm proud of you, Linda. I'll see
ya.

LINDA:

See ya.

[HE LEAVES. SOBER LINDA'S
HIGHLY TUNED-IN TO PHIL'S
FREQUENCY. SOMETHING'S WRONG]

CUT TO

7068/ 20. INT.
NO 55 - KITCHEN / LIVING ROOM.
1758. NIGHT.

STUDIO A

[PHIL ENTERS THE SILENT, DARK KITCHEN. HE TAKES A DEEP BREATH, RELIEVED TO BE HOME. PEACE AT LAST. HE TAKES HIS COAT OFF AND GOES INTO THE DINING ROOM. HE LOOKS AT THE GOODBYE LETTERS ON THE TABLE. HE FEELS TOTALLY CALM ABOUT HIS DECISION. EVERYONE HE LOVES IS SAFE. NO-ONE NEEDS HIM ANYMORE. THEY'RE ALL BETTER OFF WITHOUT HIM. IT'S NOT SELF-PITY, IT'S ACCEPTANCE. HE GOES TO THE SAFE, PUNCHES IN THE CODE 2103, OPENS THE DOOR AND LOOKS INSIDE. ON PHIL'S SHOCK. WHERE IS THE GUN?]

CUT TO

7068/ 21. INT.
NO 45 - KITCHEN / LIVING ROOM.
1759. NIGHT.

STAGE 2

[START ON THE BACK DOOR, WHICH HAS BEEN LEFT ON THE LATCH. THE DOOR OPENS AND CINDY TENTATIVELY ENTERS. SHE CREEPS IN, SHAKING WITH FEAR AND PURPOSE, AND OPENS THE DOOR TO THE LIVING ROOM.

GO TO: LIVING ROOM. IN THE CAMERA FOREGROUND, A HAND (UNSEEN) HOLDS CINDY'S LOCKET, WHICH DANGLES IN FRONT OF THE LENS. PULL FOCUS ON CINDY ENTERING THE ROOM. SHE SEES THE PERSON (UNSEEN) HOLDING THE LOCKET. HER FACE FULL OF HORROR AND RAGE]

CINDY:

You!

[SHE PULLS PHIL'S GUN FROM HER COAT AND POINTS IT AT THE PERSON, HER FINGER ON THE TRIGGER. ON CINDY - SHE'S GOING TO SHOOT HER ATTACKER!]

FADE OUT