

7069/ 1. INT. NO 45. 1800. NIGHT.

EastEnders
Episode 7069
By Simon Ashdown
Duration: 28'47.

STAGE 2

THIS EPISODE TAKES PLACE ON
WEDNESDAY 19TH FEBRUARY.

[DIRECT PICK UP.

CLOSE ON A SHAKY CINDY, GUN IN
HAND, STARING AT THE PERSON
(FACE UNSEEN) HOLDING THE
LOCKET]

CINDY:

I knew it was you ... I knew it!

[REVEAL IAN, STANDING, LOCKET
IN HAND, THE DISARRAY OF THE
SEARCHED CUPBOARD, INCLUDING
THE PHOTO ALBUM, BEHIND HIM.

HE STARES AT CINDY, CAN'T
BELIEVE SHE'S HOLDING A GUN]

IAN:

No, no, this is -

CINDY:

D'you know my biggest mistake
Ian? All those years ago, paying
someone else to kill you. I
should have just done it myself.

IAN:

No, no, it wasn't me. Honestly,
it wasn't me. You've gotta hear
me out, come on -

(7069/ 1 continued)

CINDY:

I don't want to hear another word.

IAN:

Cindy -

[CINDY POINTS THE GUN AT IAN,
FEARFUL THAT HE'LL TALK HER
ROUND]

CINDY:

(THE GUN)

You say anything else and I will use it Ian. I will.

[IAN'S FROZEN TO THE SPOT,
REALISES HOW CLOSE TO THE EDGE
CINDY IS.

OUT ON CINDY, HER FINGER ON
THE TRIGGER]

CUT TO

7069/ 2. INT. NO 55. 1801. NIGHT.

STUDIO A

[PHIL PACING, PANICKING,
CALLING CINDY. HE GLANCES AT
THE EMPTY SAFE, AGITATED. A
MOMENT, THEN HIS CALL GOES TO
VOICEMAIL]

PHIL:

Cindy. Cindy, where are you? I
know that is was you that took
the gun alright. Now, I want it
back. I need it. I need it now!

[PHIL, FRUSTRATED, FINISHES
THE CALL]

CUT TO

7069/ 3. INT. VIC. 1802. NIGHT.

STAGE 1

[THE VIC IS A HIVE OF ACTIVITY
AS BILLY, HONEY, TEDDY, HARRY,
BARNEY, WILL AND CALLUM GATHER
FOR A MITCHELL FAMILY PHOTO. A
DOWN AT HEEL WEDDING
PHOTOGRAPHER IS IN ATTENDANCE.
LAUREN IS NEARBY, IN THE
BACKGROUND, WATCHING THE
CHAOS.]

TEDDY IS BOSSING EVERYONE
AROUND. IN THE BACKGROUND,
ELAINE CAN BE GLIMPSED,
PICKING UP GLASSES, SERVING AT
THE BAR]

TEDDY:

Right everyone, let's have this
photo eh... Come on! Come on!
Come on! Right, you over here.

[NICOLA MOVES FORWARD TO JOIN]

TEDDY:

Nic. Nic, family only.

[GO TO A DRUNK ZACK, EYEING
NICOLA. MARTIN IS BESIDE HIM]

MARTIN:

See you two getting a little bit
cosy earlier.

ZACK:

(CONSPIRATORIAL)
You don't know the half of it
mate. Me and her. History.

(7069/ 3 continued)

MARTIN:

Really?

ZACK:

Yeah. Not recent. Well back.
About sixteen years ago or
something.

[MARTIN GLANCES OVER, SEES
NICOLA TALKING TO BARNEY,
CAN'T RESIST WINDING ZACK UP]

MARTIN:

Well you never know maybe she
kept a souvenir.

ZACK:

What?

MARTIN:

Barney. He's about sixteen aint'
he?

ZACK:

Do me a favour, don't be silly
mate ...

MARTIN:

(ENJOYING THE WIND UP)
He's got the look of you mate.

ZACK:

Come on.

MARTIN:

He's got the look of ya!

[MARTIN LAUGHS.]

(7069/ 3 continued)

GO TO BILLY, READY FOR THE
PHOTO, ARM ROUND A RADIANT
HONEY, REALISING PHIL ISN'T
THERE]

BILLY:

We can't do a photo without Phil.

[GO TO LINDA, GRANT, SHARON
AND NIGEL, DISCUSSING PHIL]

SHARON:

You seen Phil?

LINDA:

Oh he's just gone home.

[SHARON AND NIGEL EXCHANGE A
WORRIED LOOK]

LINDA:

Why, what is there a problem?

NIGEL:

(RELUCTANT)
He had a drink earlier. We're a
bit worried.

LINDA:

(TO SHARON/ACCUSATORY)
Why didn't you tell me?!

SHARON:

Because you've just come out of
rehab. I didn't want to mess with
your head.

NIGEL:

It was just a sip.

(7069/ 3 continued)

LINDA:

I'll talk to him.

SHARON:

No, no. It's fine, I'll go.

LINDA:

No, no look, let me. Please. I know what he's going through.

[LINDA HEADS OFF, PASSING
BIANCA, TENSE, TALKING TO
SONIA. THEY'RE SAT ALONE]

BIANCA:

I might go home in a bit.

SONIA:

Why? We're having fun aren't we?

[TAKE BIANCA'S REACTION, NOT
HAVING FUN AT ALL, COVERS WITH
A SMILE. SONIA TAKES BIANCA'S
EMPTY GLASS]

SONIA:

Just one more. Keep me company.

[GO TO STACEY, WATCHING MARTIN
DANCING WITH LILY. SHE'S
TOUCHED BUT SAD. ALFIE, MO,
TOMMY, JEAN, HARVEY, FREDDIE
AND PENNY ARE ALSO PRESENT.

GO TO RUBY WATCHING STACEY,
WATCHING MARTIN. SHE'S
JEALOUS]

ALFIE:

Ruby, you caught that bouquet a
bit sharpish didn't ya? You're
gonna be getting married next!

(7069/ 3 continued)

RUBY:

(FOR STACEY'S BENEFIT)

We've been talking about getting married. Again.

[TAKE STACEY'S REACTION,
SHOCKED]

RUBY:

We wanna be a proper family, you know. Yeah.

[RUBY GRIMACES A SMILE AT
STACEY, HEADS OVER TO JOIN
MARTIN. ALFIE TURNS TO JEAN
AND STACEY]

ALFIE:

He kept that one quiet didn't he?

[JEAN IS WATCHING STACEY, SEES
HER SADNESS]

JEAN:

(TO STACEY)

You want to say something to Martin. Now's the time yeah.

STACEY:

Well I think I've missed my moment. Don't you?

JEAN:

No it's not too late. Look at Kat and Alfie, Billy and Honey! Second chances do come along Stacey. You just gotta grab it.

[TAKE STACEY'S REACTION,
LOOKING AT MARTIN, THOUGHTFUL.
PICK UP A TENSE PETER, PASSING
STACEY, APPROACHING KATHY]

(7069/ 3 continued)

PETER:

Have you seen Dad?

KATHY:

No.

PETER:

Tracey, can I have a beer please?

[OUT ON KATHY, PICKING UP ON
PETER'S TENSION]

CUT TO

7069/ 4. INT. NO 45. 1805. NIGHT.

STAGE 2

[A TERRIFIED IAN STARING AT
CINDY WHO HAS THE GUN TRAINED
ON HIM. SHE'S RANTING, THE
ANGUISH OF THE LAST MONTH
POURING OUT]

CINDY:

I said sit down!
(WHEN HE DOES)
I told you Junior meant nothing.
I begged you, I told you we had a
future together, that we could
make it work, but no, you
wouldn't listen would you? It
wasn't enough just to throw me
out, you had to hunt me down, try
and kill me, leave me for dead in
the Square. You never loved me. I
see that now, you just wanted me,
a bright, sparkly little bauble,
lock me up, show me off.

IAN:

No, no -

CINDY:

Yes. You've been doing it my
whole life Ian! The last few
weeks, moving me back in here.

IAN:

No I just wanted to help.

CINDY:

You wanted to control me, to have
me all to yourself. Like the
money, clearing out my bank
account!

(7069/ 4 continued)

IAN:

I'm sorry okay? I was upset, I was hurt. But I still care about you even after all this -

CINDY:

You're a liar Ian! You tried to kill me. You got the locket in your hand, you ripped it off my neck!

IAN:

No I swear. No I swear, I swear it wasn't me.

CINDY:

Well if it wasn't you, then who was it?

[CINDY'S LOSING IT NOW,
BRANDISHING GUN]

CINDY:

Tell me!

IAN:

(TERRIFIED)
It was Peter.

CINDY:

(STUNNED)
Peter?

IAN:

(SICKENED)
Yeah...

CINDY:

No... You are making it up Ian. You are throwing your own son under the bus like the weasel that you are!

(7069/ 4 continued)

[IAN REALISES HE'S LOSING
CINDY, DESPERATE]

IAN:

No, Cind, no -

[SHE POINTS THE GUN AT IAN,
DETERMINED TO FINISH HIM ONCE
AND FOR ALL. IAN FALLS TO HIS
KNEES, PLEADING, BEGGING]

IAN:

No. No Cindy -

[CINDY'S FINGER TIGHTENS ON
THE TRIGGER]

KATHY:

(OOV)

Stop ...

[CINDY WHIPS ROUND TO SEE
KATHY IN THE DOORWAY]

CINDY:

Just leave it alone Kathy. This
has got nothing to do with you.

[CINDY POINTS THE GUN BACK AT
IAN. KATHY LURCHES FORWARD]

KATHY:

It wasn't Ian. He didn't try to
kill you.

[CINDY'S FINGER TIGHTENS ON
THE TRIGGER]

KATHY:

It was me!

(7069/ 4 continued)

[CINDY HESITATES, LOOKS BACK
AT KATHY AS DOES A SHOCKED
IAN.

OUT ON CINDY, STARING AT KATHY
- IS SHE TELLING THE TRUTH?]

CUT TO

7069/ 5. EXT. NO 55. 1807. NIGHT.

FRONT LOT

[LINDA APPROACHES THE BACK
DOOR, FINDS IT OPEN. SHE'S
UNSETTLED, ENTERS]

CUT TO

7069/ 6. INT. NO 55. 1808 T/C. NIGHT.

STUDIO A

[LINDA ENTERS THE KITCHEN]

LINDA:

Phil ... Phil ...

[PHIL, FRANTIC, PULLING ON HIS COAT, ABOUT TO HEAD OUT. HE HEARS LINDA, PANICS, BACKS OFF INTO THE DARKENED HALL, CONCEALS HIMSELF AT THE BOTTOM OF THE STAIRS, AS LINDA HEADS THROUGH TO THE LIVING ROOM.

SHE CLOCKS THE EMPTY SAFE, IS TAKEN ABACK TO SEE THE LINE OF LETTERS ADDRESSED TO GRANT, BEN, SHARON AND LOUISE, LAID OUT NEATLY ON THE TABLE.

GO TO PHIL, CREEPING SILENTLY BACK INTO THE KITCHEN, HEADING OUT THROUGH THE BACK DOOR AS A PANICKY LINDA ENTERS THE HALLWAY FROM THE LIVING ROOM, GOES TO THE BOTTOM OF THE STAIRS, LOOKS UP, AFRAID]

CUT TO

7069/ 7. INT. NO 45. 1809. NIGHT.

STAGE 2

[CINDY, GUN IN HAND, STARING
AT KATHY. IAN STUNNED BY
KATHY'S REVELATION]

CINDY:

I don't believe you Kathy, you're
just trying to save his skin.

KATHY:

No! It was me. I saw what you did
to him. I saw him throw you out,
out in the snow. And I thought
that was it. That you were gone.
That all of this was finally
over. Ian, he just fell to
pieces. He went crazy. And I had
to stand there and watch that,
watch what you had done to him,
ripping this place apart, and
then he just disappeared, ran off
into the night. And I thought,
anything could happen ... his
heart, anything ... but d'you
know what, at least you were
gone, at least he was safe from
you... Oh no... there you were,
traipsing past the house, back. I
came out. I grabbed that shovel,
it was me.

CINDY:

I was gone. It was over!

KATHY:

I don't care. My only regret,
that you're still standing here.
That you are still breathing.

(7069/ 7 continued)

IAN:

(SCARED)

She doesn't mean it. She doesn't mean it!

CINDY:

Why'd you take the locket?

KATHY:

(RE. LOCKET)

Because it was Lucy's, her eighteenth ... And no, you do not get to keep it, you do not get to steal that memory too.

[CINDY HOLDS UP THE GUN.

OUT ON IAN, SCARED]

CUT TO

7069/ 8. INT. NO 55. 1810. NIGHT.

STUDIO A

[LINDA DESCENDS THE STAIRS,
CALLING PHIL, GETS HIS
VOICEMAIL]

LINDA:

Phil, it's Linda. Please call me
soon as you can.

[LINDA ENTERS THE LIVING ROOM,
LOOKS OVER AT THE LETTERS,
HESITATES, PICKS UP THE ONE TO
SHARON, RIPS IT OPEN]

CUT TO

7069/ 9. EXT. SQUARE. 1811. NIGHT.

FRONT LOT

[PHIL, GRIMACING SLIGHTLY WITH THE PAIN FROM HIS DAMAGED KNEE, EXITS THE MARQUEE. HE'S FRUSTRATED, BUT DETERMINED TO RETRIEVE THE GUN, SUDDENLY HEARS A VOICE]

LAUREN:

(OOV)

Oh, Billy's looking for you...

[HE TURNS TO SEE LAUREN, HAVING JUST EMERGED FROM THE VIC, GETTING A BREATH OF FRESH AIR.]

LAUREN:

They're cutting the cake and stuff.

[PHIL'S SUDDENLY FLOODED WITH CONFUSING FEELINGS, KNOWING BILLY AND ALL HIS FAMILY ARE IN THE VIC, LOOKING FOR HIM. HE COVERS]

PHIL:

Is... Is Cindy in there?

LAUREN:

(SCOFFING)

Nah, course not. She weren't invited. Look, she's probably skulking around Junior's cos he's the only one stupid enough to take her in ...

(7069/ 9 continued)

[PHIL, HAVING GOT THE
INFORMATION HE NEEDS, JUST
WALKS OFF BEFORE LAUREN'S
FINISHED TALKING. LAUREN'S
IRRITATED BY WHAT SHE ASSUMES
IS PHIL'S USUAL MOODINESS,
CALLS AFTER, SARCASTIC]

LAUREN:

You're welcome.

[PICK UP BIANCA HEADING PAST,
PULLING OUT KEYS, SHE OPENS
THE DOOR TO NO.25, HEADS
INSIDE.

GO TO REISS EMERGING FROM THE
ALLEY BETWEEN NO.55 AND THE
GARAGE FOR NO.31.

HE'S EDGY, SCARED, LOOKS OVER
AT THE VIC, THEN AT NO.25
(DOESN'T SEE BIANCA), TORN]

CUT TO

7069/ 10. INT. NO 45. 1812. NIGHT.

STAGE 2

[IAN, CINDY AND KATHY]

CINDY:

So it's all my fault is it? And he's innocent is he? He's done nothing? He's not tried to control me and manipulate me? Like you did to him.

KATHY:

What are you talking about?

CINDY:

Come on Kathy, you and your precious son. You've always wanted him under your thumb. The pair of you, always against me, ganging up on me.

IAN:

We're not ganging up on you.

KATHY:

No Cindy, we're telling the truth. You're trash.

CINDY:

Well maybe, you should have finished me off. Because now I am holding all the cards. All I've gotta do is make a phone call and have you arrested. Attempted murder.

(7069/ 10 continued)

KATHY:

(SCARED/COVERS)

Go ahead. I did what I thought
was right. I've got no regrets.
You deserved it.

CINDY:

Yeah? And what do you deserve eh
Kathy? You and your precious son?

KATHY:

To be free of you.

CINDY:

Maybe something else eh? Maybe we
don't need to get the police
involved, maybe we can just sort
this out ourselves eh?

IAN:

How we gonna do that?

CINDY:

(RE. GUN)
With this.

[IAN LOOKS TERRIFIED]

KATHY:

And then what, prison?

CINDY:

Maybe, who knows, a good lawyer.
There was a struggle, Ian grabbed
the gun and it went off.

KATHY:

Your gun!

(7069/ 10 continued)

CINDY:

Who's to say where it came from?

(RE KATHY)

A desperate woman, a son trying
to cover for her, finish the job,
a job she messed up.

KATHY:

It was me. Just me.

CINDY:

Well like you said, you don't
care what happens to you Kathy,
you just care about your precious
boy.

KATHY:

I mean it Cindy. Do what you
want to me but just leave him out
of it.

[CINDY RAISES THE GUN, POINTS
IT AT IAN, WHO IS SUDDENLY
GALVANISED INTO ACTION, LUNGES
AT CINDY, GRABS HER ARM]

KATHY:

Don't Ian, don't! Ian! Ian!

IAN:

It's alright, Cindy let go! I've
got it, I've got it!

CINDY:

Get off! Get off!

[IAN AND CINDY STRUGGLE, THE
GUN WAVING AROUND, POINTING AT
H, THEN CINDY, THEN IAN.

THE GUN GOES OFF]

CUT TO

7069/ 11. INT. VIC. 1813. NIGHT.

STAGE 1

[A CHAMPAGNE CORK BEING POPPED
BY BILLY AS THE CAKE IS CUT.
CHEERS GO UP.

BILLY:

Who wants some?

HONEY:

Help yourselves. Help yourselves.

PICK UP STACEY, PUSHING
THROUGH THE CROWD, LOOKING FOR
MARTIN. SHE SUDDENLY SEES HIM,
TALKING TO SONIA.

GO TO SONIA AND MARTIN]

SONIA:

At least I'm still a Fowler.
Means the baby can be one too.
Not a Colwell.

MARTIN:

Sonia this is your baby, you can
call her whatever you want, I
mean you can call it Jackson,
Fowler. It's your choice but
listen, whatever happens, I will
be there, every step of the way.
You'll not be on your own.

SONIA:

You're so sweet Martin.

MARTIN:

I know, I'm a catch ain't I?

(7069/ 11 continued)

[SONIA GIVES HIM A HUG. THEY
HOLD EACH OTHER, CLOSE
FRIENDS. SONIA PULLS BACK]

SONIA:

Twinge from the baby. I think I
better sit down.

MARTIN:

You sure?

SONIA:

Yeah, yeah it's fine. Thank you.

MARTIN:

Don't scare me like that.

[SONIA HEADS OFF. MARTIN TURNS
TO GO, FINDS STACEY IN HIS
PATH, EMPTY GLASS IN HAND]

MARTIN:

Stace ...

[STACEY'S WORKED HERSELF UP,
IS ALMOST SHAKING]

STACEY:

Can I have a word?

[TAKE MARTIN'S REACTION,
CURIOUS]

MARTIN:

Yeah, yeah ... I'll get us a
drink shall I?

[GO TO DENISE DANCING WITH
RAVI. A PALPABLE CHEMISTRY
BETWEEN THEM, EVEN THOUGH
DENISE IS RELUCTANT TO LOOK
HIM IN THE EYE.]

(7069/ 11 continued)

JACK:

Go on Den!

SHE TURNS, FINDS HERSELF
DANCING WITH JACK. SHE SMILES,
DESPITE HERSELF.

KIM DANCING NEARBY WITH HOWIE
AND DENZEL.

KIM:

My hair, my hair...

DENZEL:

Get your own dance partner.

SHE'S DRUNK, WHOOPING, WHIRLS
AROUND, CRASHES INTO SHARON,
KNOCKING HER DRINK OVER HER
TOP. SHARON LOOKS AT HER WET
TOP, AGHAST. KIM BLURTS OUT AN
APOLOGY]

KIM:

Sorry Sharon! Sorry! Sorry!
Sorry! Howie, Howie, come and -

[LET SHARON AND KIM GO, PICK
UP A WORRIED LINDA ENTERING.
SHE APPROACHES GRANT AND
NIGEL]

NIGEL:

Was he there?

LINDA:

No, but there were these letters.

[SHE HOLDS UP THE LETTERS]

(7069/ 11 continued)

LINDA:

Letters to Sharon ...
(TO GRANT)
... you, Ben, Louise.

NIGEL:

What's it say?

[LINDA HESITATES, TREMBLING]

LINDA:

Goodbye.

[OUT ON GRANT AND NIGEL,
SHOCKED]

CUT TO

7069/ 12. INT.
BREWERY APARTMENTS - CORRIDOR.
1814. NIGHT.

STUDIO A

[PHIL KICKS THE DOOR IN
FRUSTRATION. NO SIGN OF CINDY.
HE THINKS, HEADS BACK OUT,
PURPOSEFUL]

CUT TO

7069/ 13. INT. NO 45. 1815. NIGHT.

STAGE 2

[IAN, PANICKING, CLUTCHES HIS
ARM, WHICH IS BLEEDING, AS
KATHY EXAMINES THE WOUND.
CINDY'S REELING, SHOCKED AT
WHAT SHE'S DONE]

IAN:

Look at it Mum... look at it!

[KATHY GRABS A TEA TOWEL, DABS
AT THE BLOOD]

KATHY:

Press it against the wound
alright.

IAN:

Alright, alright.

[KATHY PRESSES IT FIRMLY
AGAINST THE WOUND. IAN'S IN
AGONY, NEAR TEARS. KATHY GRABS
HIS HAND, MAKES HIM HOLD IT IN
PLACE]

KATHY:

I'll call an ambulance.

CINDY:

(FLUSTERED)
No ambulance.

KATHY:

He's been shot.

CINDY:

It just went off. It just went
off!

(7069/ 13 continued)

KATHY:

Yeah well that to the police.

CINDY:

He tried to kill me. Then you ...
It was defence.

KATHY:

I'm a witness.

CINDY:

You tell em your story and I'll
tell em mine.

IAN:

You are out of control!

CINDY:

She in the wrong here, not me.
Not me!

IAN:

(BLUFFING)

Alright fine. We'll call the
police. Is that what you really
want? We'll call the police and
we'll tell em there's a firearm
involved. And then yeah, go on,
let's see you taking on a SWAT
team. That's something I would
really love to watch.

[A MOMENT]

CINDY:

You're lucky I don't finish you
off. Both of you.

[CINDY WALKS OUT.

OUT ON IAN, SHAKEN]

CUT TO

7069/ 14. EXT.
NO 45 / BRIDGE STREET. 1816 T/C.
NIGHT.

FRONT LOT

[A SHAKEN CINDY EXITS THE BACK DOOR OF NO.45, CONCEALS THE GUN, OPENS THE BACK GATE, HEADS INTO BRIDGE STREET, RUNS STRAIGHT INTO PHIL, HEADING TOWARDS IAN'S BACK GATE. THEY BOTH FREEZE, STARE AT EACH OTHER]

PHIL:

Oi, oi!

[CINDY'S FROZEN TO THE SPOT, DOESN'T RESPOND]

PHIL:

Give me the gun!

[CINDY HESITATES, UNEASY, PULLS OUT THE GUN]

CINDY:

Sorry Phil, I was desperate -

[HE GRABS THE GUN OFF HER]

PHIL:

I told you. I told you no.

CINDY:

(LIES)

I didn't use it. I didn't use...

(7069/ 14 continued)

[PHIL ISN'T INTERESTED,
BRUSHES PAST CINDY, HEADS
TOWARDS THE SQUARE., TUCKING
THE GUN INTO HIS BELT.
A MOMENT ON CINDY, IN A
DESPERATE STATE. SHE LOOKS
OVER AT THE VIC, HESITATES]

CUT TO

7069/ 15. INT. NO 25. 1817. NIGHT.

STUDIO B

[BIANCA SAT, STIRRING A MUG OF COCOA WITH A SPOON, WATCHING A REALITY SHOW ON TV. LAUGHTER ETC. SHE'S NOT REALLY INTO IT, JUST TRYING TO BLOCK OUT THE TROUBLING THOUGHTS IN HER HEAD.

SHE HEARS A NOISE IN THE KITCHEN, LISTENS, SILENCE. SHE THINKS NOTHING OF IT, TAKES A SIP OF COCOA.

SHE HEARS ANOTHER SOUND, A FAINT CLACK, LIKE A DOOR BEING SHUT. SHE'S A LITTLE UNSETTLED, GETS TO HER FEET, GOES TO THE HALL]

BIANCA:

Sonia?

[NO RESPONSE. SHE HEADS DOWN THE HALLWAY, PUSHES OPEN THE KITCHEN DOOR, SHE SEES AN ENVELOPE PROPPED UP AGAINST A CUP ON THE TABLE.

THE KITCHEN DOOR IS SHUT TO REVEAL REISS - HE LOOKS AT HER, A CORNERED ANIMAL.

OUT ON BIANCA, SCARED]

CUT TO

7069/ 16. INT. VIC. 1818. NIGHT.

STAGE 1

[CINDY ENTERS, UNEASY,
EVERYONE DRUNK, HAVING FUN,
HEADS TO THE BAR, PASSING
PRIYA, SUKI, VINNY, AVANI AND
NUGGET. TRACEY IS SERVING]

CINDY:

Vodka. Double ...

[TRACEY PICKS UP ON CINDY'S
SLIGHTLY MANIC TONE, GOES TO
FIX THE DRINK.

GO TO MARTIN BRINGING DRINKS
BACK FROM THE BAR FOR HIM AND
STACEY]

STACEY:

Thanks.

MARTIN:

Cheers.

STACEY:

(HESITATES/ NERVOUS)
I hear congratulations are in
order.

MARTIN:

What?

STACEY:

You and her getting married.

MARTIN:

Who told you that?

(7069/ 16 continued)

STACEY:

She did. She said it earlier.
Said you were getting hitched.

MARTIN:

Stace. It ain't gonna happen. Me
and Ruby, we're good ... but I
don't want to marry her.

STACEY:

You don't?

MARTIN:

No ...

[A MOMENT]

MARTIN:

Why? Why... why you so
interested?

[STACEY HESITATES, GLANCES AT
KAT, WHO GIVES HER AN
ENCOURAGING NOD]

STACEY:

I dunoo just...

[HE LOOKS AT HER, WAITING.
SUMMONS UP HER COURAGE, THEN
JUST SAYS IT]

STACEY:

Still like you.

[TAKE MARTIN'S REACTION, TAKEN
ABACK.

GO TO NIGEL ON THE PHONE, AN
AGITATED LINDA BESIDE HIM.
NIGEL SHAKES HIS HEAD, HE'S
NOT GETTING THROUGH]

(7069/ 16 continued)

LINDA:

Keep trying ...

[GRANT CHARGES IN, APPROACHES]

GRANT:

He's not in the Marquee.

LINDA:

(PANIC)

He's going to kill himself.

GRANT:

You don't know that.

LINDA:

(BRANDISHING LETTERS)

What else could this mean?

NIGEL:

What about the Arches? The last time things got bad he went there.

LINDA:

Let's go.

GRANT:

What about Sharon?

[LINDA GLANCES OVER AT SHARON,
TALKING TO TRACEY]

LINDA:

She's been through enough. Let's leave her out of it.

[THEY HURRY OUT.

GO TO SHARON, DABBING AT HER
TOP WITH SOME BLUE ROLL,
TALKING TO TRACEY]

(7069/ 16 continued)

TRACEY:

You're soaked.

SHARON:

Can I go upstairs, dry myself off?

TRACEY:

Sure, no problem.

SHARON:

Thanks darling.

[SHARON HEADS OUT TO THE
HALLWAY, PASSING SONIA AND
LAUREN AT THE BAR, HANDS ON
THEIR STOMACHS, TRYING SLICES
OF WEDDING CAKE]

SONIA:

(RE. CAKE)

This is rank.

LAUREN:

I'd kill for some ice cream.

SONIA:

You still getting cravings?

LAUREN:

(NODS)

I bet they got some in the kitchen.

SONIA:

Double portions. You me and the babies.

[OUT ON SONIA AND LAUREN,
LAUGHING]

CUT TO

7069/ 17. INT. NO 25. 1820. NIGHT.

STUDIO B

[A TERRIFIED BIANCA BACKING
AWAY FROM REISS, WHO HAS A
CARD IN HAND]

REISS:

Just calm down. I'm not here to
hurt you. I just wanted to see
Sonia.

BIANCA:

She's not here.

REISS:

At the wedding is she?

[BIANCA DOESN'T RESPOND. HE
TAKES THIS AS A YES, FOLLOWS
BIANCA INTO THE LIVING ROOM,
HOLDING OUT THE ENVELOPE]

REISS:

Can you give this to her? It's a
good luck card. Expectant
mothers, they've got a lovely
range actually.

BIANCA:

Are you insane? You're a wanted
man. Someone would have seen you
coming here. They're gonna be
here any minute.

[REISS, UNSETTLED, ADJUSTS HIS
GLASSES, EDGES CLOSER, TRYING
TO GET HER TO TAKE THE CARD]

(7069/ 17 continued)

REISS:

Bianca, I really am only here for Sonia. To make sure she knows I'm thinking of her. I'd liked to have seen her but this card, it will explain everything, well everything that I want her to understand.

[HE PUTS IT GENTLY DOWN ON THE TABLE, TRYING TO REASSURE BIANCA]

REISS:

But I'll just... I'll just... leave it here.

BIANCA:

You're just gonna leave it there and walk away? Scott free? You think that's right?

REISS:

It's a complicated situation. We all made mistakes.

BIANCA:

Mistakes! You kept me locked me up Reiss and you left me for dead.

REISS:

My hand was forced. Surely you can see that. Debbie and you ... all of this, it weren't my fault.

BIANCA:

The sad thing is, you actually believe that.

(7069/ 17 continued)

REISS:

It's true. But I don't expect you to understand. You've never liked me. Now if you don't mind, please mention to Sonia that I popped by.

BIANCA:

I don't think so.

[BIANCA TAKES OUT HER PHONE]

REISS:

What are you doing?

BIANCA:

I'm calling the police.

[BIANCA GOES TO DIAL 999]

REISS:

I wouldn't do that if I were you.

[REISS GRABS THE PHONE.
THERE'S A STRUGGLE. HE RIPS
THE PHONE FROM BIANCA'S HAND.
IT FALLS TO THE FLOOR. REISS,
DESPERATE TO ESCAPE, PUSHES
PAST, OPENS THE DOOR, HEADS
OUT. BIANCA HEADS AFTER HIM]

CUT TO

7069/ 18. INT. VIC. 1821. NIGHT.

STAGE 1

[STACEY AND MARTIN,
MID-CONVERSATION]

MARTIN:

(slightly irritated)
Why now? Look, I'm with Ruby, I'm
all settled Stace.

STACEY:

Well I did try to tell you before
Christmas. I mean I literally
spilt my guts out but you fell
asleep.
(with difficulty)
I ... I still have feelings for
you Martin ... I don't want to
but I do ... I just, I can't help
it ...

[A MOMENT BETWEEN THEM,
FLICKERING ON THE EDGE OF
INTIMACY. MARTIN'S TORN, AWASH
WITH FEELING FOR STACEY, BUT
WON'T LET HER SEE THIS, IS
ANNOYED THAT SHE'S MESSING
WITH HIS PEACE OF MIND.]

MARTIN:

I'm sorry ... I'm really sorry
Stace. It's just... it's just bad
timing.

STACEY:

Yeah I know. Of course, but if I
don't say anything -

(7069/ 18 continued)

MARTIN:

Sometimes it's best not to.
Because what you do Stacey, is you
mess with my head. Sometimes I
feel like you enjoy it.

STACEY:

(taken aback)
What?

[HE MOVES CLOSER, WHISPERS,
RESENTFUL]

MARTIN:

Well like I move on, and then you
just pull me back. D'you like me
on the leash? Is that what it is?

STACEY:

No. I was just being honest.

MARTIN:

Well don't. Just think we'd all
be better off.

[MARTIN WALKS OFF, LEAVING
STACEY SHOCKED AND UPSET.
JEAN APPROACHES, EXPECTANT]

JEAN:

Well?

[STACEY LOOKS AT HER, CLEARLY
ABOUT TO BURST INTO TEARS.]

STACEY:

He don't want me Mum. He's not
interested ...

[JEAN FEELS FOR HER, DOESN'T
KNOW WHAT TO SAY]

(7069/ 18 continued)

JEAN:

Well, you told him how you feel,
that's the important thing.

[STACEY GLANCES AT MARTIN,
CAN'T BEAR FOR HIM TO SEE HER
CRY.]

STACEY:

I'll be back in a sec ...

[STACEY HEADS OFF TO THE
LADIES. TAKE MARTIN'S
REACTION, WATCHING STACEY GO,
FEELING BAD ABOUT THE
HARSHNESS OF HIS TONE]

CUT TO

7069/ 19. INT. VIC. 1823. DAY.

[DENISE GLANCES OVER AT RAVI
AND JACK, TORN BETWEEN THE TWO
MEN, UNABLE TO COPE WITH THE
DILEMMA GNAWING AWAY AT HER,
EXITS TO BRIDGE STREET.

PICK UP LAUREN, FOLLOWED BY
SONIA, PASSING DENISE]

SONIA:

Double chocolate fudge is what
I'm after ...

[LAUREN SUDDENLY CLOCKS CINDY,
CAN'T RESIST HAVING A GO]

LAUREN:

(TO SONIA)
Perfect... Hold that thought.

[JACK PASSES IN THE
BACKGROUND, EXITS TO BRIDGE
STREET AS LAUREN DRAWS UP
ALONGSIDE CINDY]

LAUREN:

Look what the cat dragged in.

[TRACEY HANDS CINDY ANOTHER
DRINK]

LAUREN:

You do know this is invite only.

[CINDY OFFERS LAUREN HER
DOUBLE VODKA]

CINDY:

Want a sip?

(7069/ 19 continued)

[TAKE LAUREN'S REACTION,
UNSETTLED. CINDY DOWNS HER
DRINK]

CUT TO

7069/ 20. EXT. SQUARE. 1823. NIGHT.

FRONT LOT

[REISS RIPS OPENS THE DOOR OF
HIS CAR (WHICH IS PARKED IN
THE ALLEY BEHIND NO.31) , GETS
IN. BIANCA TRIES TO STOP HIM
CLOSING THE DOOR. REISS SHOVS
BIANCA OFF, SLAMS THE DOOR
SHUT, LOCKS IT, PUTS THE KEY
IN THE IGNITION, TURNS IT. THE
ENGINE SPUTTERS, WON'T START]

REISS:

Come on!

[OUT ON A FRUSTRATED REISS,
DESPERATELY TRYING TO START
THE CAR]

CUT TO

7069/ 21. EXT. ARCHES. 1824. NIGHT.

FRONT LOT

[GRANT, NIGEL AND LINDA
APPROACH THE ARCHES. THEY TRY
THE DOOR. IT'S LOCKED]

GRANT:

I told you he's not here.

[LINDA TRIES CALLING PHIL
AGAIN]

NIGEL:

Isn't he?

[NIGEL SEES A STRIP OF LIGHT
SHOWING UNDER THE DOOR. THEY
HEAR THE SOUND OF PHIL'S PHONE
RING INSIDE. GRANT THUMPS ON
THE DOOR]

GRANT:

Phil!

[THE DOOR DOESN'T MOVE]

CUT TO

7069/ 22. EXT.
SQUARE / BRIDGE STREET. 1825.
NIGHT.

FRONT LOT

[BIANCA BEATING ON THE CAR
WITH HER FIST, SHOUTING
THROUGH THE GLASS AS THE
ENGINE SPUTTERS INTO LIFE.

BIANCA:

No !

REISS DRIVES OFF, OUT OF THE
ALLEY BETWEEN NO.55 AND THE
GARAGE TO NO.31, ROUNDS THE
SQUARE, PASSING WEDDING S/A'S
MILLING, HEADING TOWARDS
BRIDGE STREET BIANCA CHASES
THE CAR ON FOOT, BUT REISS
SPEEDS OFF DOWN BRIDGE STREET
LEAVING BIANCA, OUT OF BREATH,
OUTSIDE NO.18, WATCHING HIM
GO.

GO TO CINDY EXITING THE VIC,
AS THE CAR (DRIVER UNSEEN)
SPEEDS PAST, HEADING TOWARDS
TURPIN ROAD.

CINDY LOOKS OVER AT NO.45,
SEES KATHY AND IAN, TEA TOWEL
WRAPPED AROUND HIS ARM, EXIT
THROUGH THE BACK GATE TO
NO.45, SEE CINDY.

THEY STOP, STARE AT HER]

IAN:

(TO KATHY)
Wait here.

(7069/ 22 continued)

KATHY:

Ian, no ...

IAN:

Mum, trust me. I'm gonna sort this out.

[IAN CROSSES THE STREET TO
CINDY, WHO PUTS ON A FRONT]

CINDY:

Enjoying the wedding?

IAN:

I need to talk to you.

[CINDY TAKES OUT HER MOBILE]

CINDY:

Sorry Ian I can't, I'm busy. I'm calling the police.

[CINDY TAPS IN 999]

IAN:

Cindy don't please. Don't. Just hear me out.

[CINDY HESITATES, LOOKS AT
IAN]

CUT TO

7069/ 23. EXT. TURPIN ROAD. 1826.
NIGHT.

FRONT LOT

[REISS DRIVES UP TURPIN ROAD,
SEES A ROAD CLOSED SIGN
OUTSIDE THE ALBERT. HE'S
FORCED TO COME TO A HALT,
PANICS, LOOKS BACK, JAMS THE
CAR INTO REVERSE]

CUT TO

7069/ 24. EXT. ARCHES. 1827. NIGHT.

FRONT LOT

[GRANT, NIGEL AND LINDA
OUTSIDE THE ARCHES]

GRANT:

Phil, open the door!

LINDA:

Just, just go alright, both of
you, leave this to me -

NIGEL:

(TO GRANT)
Kick the door in.

[GRANT GIVES THE DOOR AN
ALMIGHTY KICK, BUT IT DOESN'T
BUDGE]

CUT TO

7069/ 25. EXT. BRIDGE STREET. 1828.
NIGHT.

FRONT LOT

[IAN AND CINDY]

CINDY:

You gonna beg Ian? You gonna beg
for your mum's life? Because she
will spend the rest of her life
in prison, you know that?

IAN:

Can we put a stop to all this
alright, we can put an end to it
all.

CINDY:

Oh she already tried that, over
there ...

[CINDY STABS A FINGER TO WHERE
SHE WAS ATTACKED]

CINDY:

I nearly died Ian. I nearly bled
out in the snow because of her.

IAN:

(RE. ARM)
You shot me.

CINDY:

Self defence. It was an accident.
Now if you don't mind I need to
make a phone call ...

[SHE TURNS TO GO. IAN PUTS HIS
HAND ON CINDY'S ARM, STOPS
HER]

(7069/ 25 continued)

IAN:

No come on, please, please don't.
Don't. We can... Look, we can do
a deal can't we? We can come to
some sort of arrangement.

CINDY:

An arrangement?

IAN:

Yeah, yeah... Look I'll give you
money. I'll, I'll pay you. Look,
face it, you're not getting any
younger, you haven't got a penny
to your name. If you promise to
stay quiet about this I will make
it worth your while. I'll set you
up for the future. What d'you
say?

CINDY:

What do I say?

IAN:

Yeah have we got a deal?

[CINDY MOVES CLOSER TO IAN,
SIMMERING WITH HATE]

CINDY:

D'you know what Ian, I should
have shot you when I had the
chance. Because if I did, we
wouldn't be having this
conversation.

[IAN GOES TO SPEAK BUT SHE
CUTS HIM OFF]

CINDY:

I don't care whether you did it
or not. Because you are the
problem, not me. You.

(7069/ 25 continued)

[IAN JUST STARES AT HER.

IN THE BACKGROUND REISS' CAR
CAN BE SEEN SPEEDING DOWN
BRIDGE STREET FROM TURPIN
ROAD]

IAN:

That deal is on the table now, or
you can call the old bill and
tell em about my mum.

(RE. ARM)

Think about it, I will fight you
in court. I will get her the best
solicitors and I will get her
off. I will make your life a
living hell. Your choice.

[CINDY, SEETHING, SEES REISS'
CAR SPEEDING TOWARDS THEM]

CINDY:

My choice?

[IAN NODS]

CINDY:

Goodbye Ian.

[CINDY PUSHES IAN IN THE
CHEST, FORCEFUL, INTO THE
ONCOMING CAR.

IAN, HORRIFIED, STUMBLES BACK,
FALLS TO THE GROUND. HE LOOKS
UP TO SEE THE HEADLIGHTS OF
THE SPEEDING CAR, LOOMING, AS
IT HEADS STRAIGHT FOR HIM.

(7069/ 25 continued)

[REISS DRIVING FAST, SUDDENLY
SEES IAN ON THE ROAD IN FRONT
OF HIM. HE TWISTS THE WHEEL.
THE CAR SKIDS, ONLY JUST
MISSES IAN WHO COVERS HIS
FACE, EXPECTING TO DIE.
THE CAR CAREERS WILDLY ACROSS
BRIDGE STREET AND CRASHES INTO
THE BBQ AND STRAIGHT THROUGH
THE VEG STORE DOORS, WHICH
SPLINTER AROUND THE BONNET.
UNSEEN BY ANYONE, THE GAS
CANISTER BEING USED FOR THE
BBQ IS TORN FREE, BEGINS TO
VENT GAS. FLAMES LEAP UP,
BEGIN TO LICK THE CAR]

CUT TO

7069/ 26. INT. VIC. 1829. NIGHT.

STAGE 1

[THE GUESTS ARE ALL DANCING,
DRINKING, LAUGHING AS THE
SOUND OF THE CAR CRASHING INTO
THE VEG STORE ROCKS THROUGH
THE BAR. PEOPLE STOP, TURN,
UNSETTLED BY THE NOISE.
TRACEY, HONEY, BILLY, RAVI,
SUKI, PRIYA, VINNY, AVANI,
NUGGET, HOWIE, KIM, DENZEL,
WILL, MARTIN, ZACK, HARRY,
TEDDY, NICOLA, BARNEY, PENNY,
RUBY, JEAN, KAT, ALFIE, TOMMY
AND LILY ARE ALL PRESENT]

CUT TO

**7069/ 27. EXT. BRIDGE STREET. 1830.
NIGHT.**

FRONT LOT

[GEORGE EMERGES FROM THE
MARQUEE, SEES THE BURNING CAR,
CALLS BACK INTO THE MARQUEE.

GEORGE HEADS OVER TO THE
BURNING CAR, PASSING KATHY.
IAN STAGGERS TO HIS FEET,
HELPED BY KATHY WHO SCREAMS AT
A DAZED CINDY, WHO IS STARING
AT THE SCENE OF DEVASTATION]

KATHY:

Are you out of your mind?!

GEORGE:

Stay back! Everyone stay back!

[GEORGE RUSHES PAST A DAZED
CINDY, LOOKS INTO THE CAR AND
IS SHOCKED TO SEE REISS
SLUMPED FORWARD, BLOOD POURING
FROM HIS HEAD]

CUT TO

**7069/ 28. EXT. /INT ARCHES. 1831.
NIGHT.**

FRONT LOT

[PHIL, STANDING IN THE
DARKNESS, COMING APART. THE
DOOR SHAKING WITH EACH KICK
FROM GRANT. PHIL PICKS UP THE
GUN. THE DOOR CRASHES OPEN,
REVEALING GRANT, NIGEL AND
LINDA. THEY'RE SHOCKED TO SEE
PHIL, GUN IN HAND, BY HIS
SIDE, COME TO A HALT]

GRANT:

Bruv ...

[PHIL STARES AT THEM, A LITTLE
MANIC]

GRANT:

You don't have to do this.

PHIL:

I do... I do...

[OUT ON PHIL, BARELY HOLDING
IT TOGETHER, GUN SHAKING IN
HIS HAND]

CUT TO

**7069/ 29. EXT. BRIDGE STREET. 1832.
NIGHT.**

FRONT LOT

[GEORGE STRUGGLING TO OPEN THE
BUCKLED CAR DOOR, REISS
TRAPPED INSIDE. HE MANAGES TO
RIP IT OPEN AND PULLS A DAZED
REISS OUT.]

A DISORIENTATED REISS,
CLUTCHING HIS BLEEDING HEAD,
STUMBLES AWAY FROM THE BURNING
CAR]

GEORGE:

Let's get you out. Come on.
That's it, that's it. Stay there
and you don't move.

[CLOSE ON THE GAS CANISTERS,
TRAPPED BENEATH THE CAR, THE
SOUND OF HISSING.]

CINDY LOOKS PAST NICOLA,
BARNEY, TEDDY AND HARRY THAT
HAVE JUST EMERGED FROM THE VIC
AND ARE HEADING TOWARDS THE
SQUARE, AT THE FIRE FROM THE
BBQ THAT IS NOW ENGULFING THE
CAR.

SHE BACKS OFF, TURNS TO GO,
FINDS A VENGEFUL IAN IN HER
FACE. HE GRABS HER]

IAN:

You! You coulda killed me.

[CINDY TRIES TO GET AWAY. IAN
STOPS HER]

(7069/ 29 continued)

IAN:

Look what you done. This is down
to you.

[CINDY STRUGGLES TO GET AWAY.
GEORGE APPROACHES]

GEORGE:

Oi what you doing? Let her go.

IAN:

What, still on her side George?

GEORGE:

Are you blind?! We got a
situation here.

[GEORGE GESTURES AT THE SMOKE
AND FLAMES BILLOWING OUT.

CLOSE ON THE GAS CANISTERS,
TRAPPED BENEATH THE CAR, THE
SOUND OF HISSING]

GEORGE:

Cindy, we need an extinguisher.
Get them people out the Vic,
quick ...

[CINDY HEADS INTO THE VIC.
KATHY HEADS AFTER CINDY,
FURIOUS]

IAN:

Mum please don't, just leave it
...

KATHY:

I'm not letting her get away with
this.

(7069/ 29 continued)

[KATHY DISAPPEARS INTO THE
VIC. BIANCA APPEARS,
APPROACHING FROM THE SQUARE,
IS SHOCKED BY WHAT SHE SEES]

GEORGE:

Call 999.

TEDDY:

Woah, woah come back. Everyone
back, back now!

HARRY:

Is he in there?

TEDDY:

I dunno just get back.

[BIANCA HESITATES, TURNS BACK
TOWARDS THE SQUARE AND RUSHES
TO NO25]

GEORGE:

Reiss?

[GEORGE GLANCES BACK AT REISS,
BUT HE'S DISAPPEARED, SEES THE
GAS CANISTERS BENEATH THE CAR,
THE FIRE SPREADING]

GEORGE:

We gotta get out of here.

IAN:

What?

GEORGE:

Now!

IAN:

What?

(7069/ 29 continued)

TEDDY:

Get back!

NICOLA:

Get back!

[GEORGE DRAGS A DAZED IAN AWAY
FROM THE BURNING CAR BUT
BEFORE THEY'VE GOT ANY
DISTANCE THE GAS CANISTERS
CATCH FIRE AND EXPLODE.

GEORGE AND IAN ARE BLOWN TO
THE PAVEMENT AS THE HUGE
EXPLOSION RIPPLES OUT THROUGH
THE BARREL STORE, THE WINDOWS
OF THE VIC AND NO.45 SHATTER,
SPRAYING BROKEN GLASS
EVERYWHERE.

A HUGE PALL OF SMOKE FILLS
BRIDGE STREET.

GEORGE IS PRONE, BARELY
MOVING. IAN, REELING, PEERS
UP, STRUGGLES TO HIS FEET.

IAN CAN BARELY STAND, TAKES A
STEP FORWARD, LOOKS UP TO SEE
THE THICK SMOKE STARTING TO
THIN REVEALING THE BLACKENED
RUINS OF THE VIC.

IAN STANDS, SHAKY, STARING AT
THE VISION OF HELL BEFORE HIM.

THE VIC HAS BEEN TRANSFORMED
INTO SOMETHING FROM THE BLITZ,
A JAGGED RUIN, LIT UP BY THE
BURNING CAR, SMOKING DRIFTING
UP AGAINST THE BLACKNESS OF
THE NIGHT SKY]

FADE OUT