

**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]

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(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!

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(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.

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(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]

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(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!

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(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 Stace, 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,  
UNSETLED. 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 SHOVES 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, STUMBLERS 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]

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(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**