

7070-7071/ 1. EXT. SQUARE. 1833.
NIGHT.

EastEnders
Episode 7070-7071
By Kevin Rundle
Duration: 58'22.

FRONT LOT

THIS EPISODE TAKES PLACE ON
WEDNESDAY 19TH FEBRUARY 2025 -
IT IS A ONE HOUR EPISODE.

[DIRECT PICK-UP.

A SWEEP OF THE SQUARE... THE
VIC IN RUINS FROM ABOVE, SMOKE
AND DUST RISES UP. THE WINDOWS
ARE BLOWN OUT, RUBBLE IS
BLOCKING THE ENTRANCES...

THE REMAINS OF THE FLAMING CAR
ARE STILL BURNING IN THE
DOORWAY OF THE VEG STORE.
OUTSIDE THE VIC, IAN AND
GEORGE ARE LOOKING ON
STUNNED...

THEN PEOPLE START EMERGING
FROM THE MARQUEE AND THE
SURROUNDS... ELAINE, JOHNNY,
JACK, GINA, ANNA, KOJO AND
PETER...

HAVING BEEN BLOWN TO THE
GROUND FROM THE BLAST, GEORGE
AND IAN, STILL STUNNED, STAND
AND TAKE IN THE VIC AND CAR -
STILL ON FIRE.

BY THE MARQUEE WE SEE BARNEY
ON THE GROUND, CLUTCHING HIS
STOMACH (THERE'S A SMALL
AMOUNT OF BLOOD).

(7070-7071/ 1 continued)

TEDDY, NICOLA AND HARRY ARE
HELPING HIM. THE QUEEN VIC IS
A WRECK. WILL THE SQUARE EVER
BE THE SAME AGAIN?]

CUT TO

7070-7071/ 2. INT.
VIC - DARTBOARD AREA. 1834.
NIGHT.

STUDIO C

[INSIDE - AN EERIE SILENCE, DUST SWIRLING... THE BUILDING CREAKING. A CHUNK OF CEILING HAS FALLEN DOWN DIAGONALLY ACROSS THE FLOOR. THE PELMETS HAVE CRASHED DOWN TOO. THEY BLOCK THE WAY THROUGH TO THE MAIN BAR...]

THE BRIDGE STREET SIDE DOOR IS BLOCKED BY THE FRUIT MACHINE AND FALLEN DEBRIS. THE DOOR TO THE TOILETS IS BLOCKED BY MORE DEBRIS.

MARTIN, LILY, FREDDIE, ALFIE, JEAN, RUBY, ZACK, TOMMY, AND PENNY HAVE BEEN KNOCKED OFF THEIR FEET. PENNY'S BEEN THROWN OUT OF HER WHEELCHAIR (WHEELCHAIR UNDAMAGED). THEY ARE ALL REELING... WHERE ARE THEY, WHAT JUST HAPPENED?

MARTIN REMOVES DEBRIS COVERING HIS CHEST]

MARTIN:

Lil... Lil!
(NO ANSWER)
Lily! Lil!

[MARTIN REACHES HIS FOR HIS MOBILE PHONE AND PUTS THE TORCH LIGHT ON. HE SEES LILY UNDER SOME DEBRIS]

(7070-7071/ 2 continued)

MARTIN:

Lily! Lil! Lily! You alright?

LILY:

Dad -

ALFIE:

(TO TOMMY)

You okay? I gotcha, I gotcha...

[HE PULLS HIM INTO A HUG.
PEOPLE GATHER THEMSELVES. SOME
PULL OUT THEIR PHONES AND
LIGHT UP TORCHES TO LOOK
AROUND]

JEAN:

Where's Stacey?

(CALLING)

Stace -

MARTIN:

(CALLING)

Stacey! Stace! Are you in there?

[MARTIN LOOKS TO THE DOORWAY
TO THE TOILETS - THAT'S
BLOCKED TOO. PANIC HITS HIM]

CUT TO

(7070-7071/ 2 continued)

7070-7071/ 3. INT. VIC - TOILETS. 1834.
DAY.

[IN THE TOILETS, AMONGST A
PILE OF FALLEN CUBICLE PANELS
AND DEBRIS... WE FIND THE
STUNNED STACEY. SHE IS TRAPPED
IN THE FURTHEST CUBICLE PINNED
INTO A SMALL SPACE... SHE
REELS FROM THE IMPACT, WIPES
DUST FROM HER EYES... HER EARS
ARE RINGING, SHE'S FINDING IT
HARD TO FOCUS]

MARTIN:

(OOV)

Stace! Stacey! Stacey!

STACEY:

(MUTTERED - LOW)

Hello... Hello?

[SHE TRIES TO MOVE THE DEBRIS
BUT SHE'S TRAPPED]

CUT TO

7070-7071/ 4. INT.
VIC - DARTBOARD AREA. 1834. DAY.

[MARTIN SHOUTS THROUGH TO
STACEY, WORRIED SHE IS
TRAPPED]

MARTIN:

Stacey, are you alright? Can you
get to us?

[ON MARTIN, PANIC RISING]

CUT TO

7070-7071/ 5. INT. VIC - TOILETS. 1834.
DAY.

[IN THE TOILETS, STACEY TAKES IN HER SURROUNDINGS AND PILES OF DEBRIS ON TOP OF HER]

STACEY:

(SHOUTING TO MARTIN)

No, I'm stuck...

[STACEY LOOKS UP TO SEE A MASSIVE HOLE IN THE CEILING]

CUT TO

7070-7071/ 6. INT.
VIC DOWNSTAIRS - KITCHEN. 1834.
NIGHT.

STUDIO C

[ANOTHER GROAN FROM THE WALLS
AND CEILING OF THE VIC... IN
THE KITCHEN, IN DARKNESS, WE
CAN MAKE OUT SONIA LEANING
AGAINST THE COUNTER, DUST AND
RUBBLE ALL AROUND HER.]

HER HAND IS ON HER BABY
BUMP... SHE'S RUBBING IT LIKE
SHE'S IN PAIN.

LAUREN IS THERE GATHERING
HERSELF AND TURNS ON HER
MOBILE PHONE LIGHT, HAND GOES
TO HER BABY BUMP TOO... BUT
SHE'S OKAY. THEN SHE SEES
SONIA STRUGGLING. SHE RUBS HER
BACK]

LAUREN:

Sonia?

SONIA:

Lauren -

LAUREN:

Are you okay?

SONIA:

Yeah... Are you?

LAUREN:

I think so, yeah...

(7070-7071/ 6 continued)

[LAUREN PULLS OUT HER PHONE
AND FLICKS ON THE TORCH TO
LOOK AROUND]

LAUREN:

What happened?

SONIA:

I dunno -

LAUREN:

How are we gonna get out of here?

(PANIC)

How are we gonna get out of here?

[THE DOOR IS BLOCKED BY THE
STAINLESS STEEL FRIDGE AND
OTHER KITCHEN UNITS... THE
HATCH SEEMS TO BE CLUTTERED
WITH DEBRIS...]

LAUREN TRIES TO PUSH AT THE
HATCH... BUT FROM THE OTHER
SIDE WE SEE IT IS BLOCKED BY A
LARGE CHUNK OF PELMET. LAUREN
HEAVES, THEN GIVES UP -
THERE'S NO WAY THEY'RE GETTING
OUT. SHATTERING THE SILENCE -
A PRE-LAP CRASH]

CUT TO

7070-7071/ 7. INT. ARCHES. 1835.
NIGHT.

FRONT LOT

[CRASH. BANG - WILD PHIL PUSHES GRANT BACK AGAINST THE DOOR OF THE ARCHES... THE GUN STILL IN HIS HAND. LINDA, AND NIGEL REEL BACK]

PHIL:

(MID-FLOW)

Get out!

[GRANT PUSHES HIM BACK]

GRANT:

Get off me!

NIGEL:

(DESPERATE)

Please don't do this.

PHIL:

Go! Go!

LINDA:

Please, Phil. There's so many other options...

GRANT:

(RILED)

You heard that explosion, out there? There are bigger things going on.

PHIL:

(BACK AT HIM)

Well go! Go, then - Go and leave me alone!

(7070-7071/ 7 continued)

NIGEL:

(DISTRESSED)

No - we're not going anywhere...

GRANT:

- Just put the gun down!

[WORRIED IT MIGHT TRIGGER
PHIL, NIGEL TRIES TO CALM THE
SITUATION AND GRANT...]

NIGEL:

All we want to do, is talk.

(TO GRANT)

Isn't that right?

[GRANT TAKES A BREATH NODS.
PHIL IS GRIPPED WITH SHAME.
EMOTIONS PRICKING... LINDA AND
NIGEL ARE WORRIED. ON THE
TENSE GRANT - CAN HE TALK HIM
DOWN?]

CUT TO

7070-7071/ 8. INT. VIC - MAIN BAR.
1836. NIGHT.

STUDIO C

[MORE GROANING AND CREAKING FROM THE PUB - BEYOND THE COLLAPSED LUMP OF CEILING, IN THE MAIN AREA OF THE VIC... AMONGST THE RUBBLE AND DUST, IS THE FALLEN QUEEN VICTORIA BUST, STILL IN ONE PIECE...]

AS WE SCAN AROUND THE ROOM, WE SEE RAVI, SUKI, VINNY, TRACEY, PRIYA, AVANI, NUGGET, HONEY, BILLY, KIM, HOWIE, WILL, DENZEL AND SOME NS LOCALS... ALL REELING - AGAIN USING PHONE TORCHES TO SCAN AROUND. RAVI GETS TO HIS FEET. HE LOOKS AROUND HIM STUNNED. THE PUB IS IN RUINS]

RAVI:

It's okay, we're all gonna be okay.
(CHECKING AGAIN)
Kids? You're good, yeah?

[NUGGET AND AVANI NOD. HE SEES PEOPLE ARE MOVING, THEY'RE OKAY.]

RAVI LOOKS AROUND HIM - HINT OF PANIC]

RAVI:

Anyone seen Denise?

(7070-7071/ 8 continued)

[WE SEE NUGGET SMART AT THE
MENTION OF DENISE. A FLICKER
OF JEALOUSY FROM PRIYA]

KIM:

She left. She's safe... She's
safe...

VINNY:

(OF HIS PHONE)
I'm not - I'm not getting a
signal.

[RAVI LOOKS AROUND, SEES THE
CLAMSHELL DOOR HAS COLLAPSED -
NO WAY OUT. HE TRIES TO CLEAR
A WAY, BUT IT MAKES THE OTHERS
NERVOUS HE'LL DISLODGE BIGGER
DEBRIS]

KIM:

What are you doing?

BILLY:

No! No, don't!

HONEY:

No!

KIM:

Easy! Easy!

BILLY:

Just leave it, yeah!

[BILLY AND HONEY, STILL IN
WEDDING OUTFITS HUG EACH OTHER
AS THEY LAY ON THE FLOOR
COVERED IN DUST.

(7070-7071/ 8 continued)

A LARGE SECTION OF THE PELMET
IS BLOCKING THE OTHER WAY
OUT... THEY'RE TRAPPED]

SUKI:

How are we gonna get out of here?

[THEN A VOICE FROM THE OTHER
SIDE OF THE OBSTRUCTION CALLS
OUT]

FREDDIE:

(V;O)

Suki, is that you?

SUKI:

Freddie?

FREDDIE:

(OOV)

Are you lot alright in there?

SUKI:

Yeah. We're all okay, but the
door's blocked...

[WE GO TO THE OTHER SIDE]

CUT TO

7070-7071/ 9. INT.
VIC - DARTBOARD AREA. 1836.
NIGHT.

STUDIO C

[FREDDIE IS LOOKING THROUGH
THE COLLAPSED BIT OF CEILING,
TRYING TO SEE WHO'S THERE.
BEHIND HIM ZACK, ALFIE AND
RUBY ARE HEAVING AT THE FRUIT
MACHINE...]

THE PEOPLE AT THE FRUIT
MACHINE GIVE UP TRYING TO
SHIFT IT - THEY CATCH THEIR
BREATH]

FREDDIE:

Yeah... same.
(LOOKS TO ALFIE - LIGHT)
Alf, you need to put your back
into it man, come on -

ALFIE:

(STRETCHING OUT)
Oi, d'ya wanna get your backside
over here and give us a hand,
yeah?

[THEY TRY THE FRUIT MACHINE
AGAIN, WHICH DISTRACTS RUBY -
MARTIN'S AT THE DOOR TO THE
TOILETS, LOOKING AT IT WITH
THE TORCH ON HIS PHONE.
THERE'S NO EASY WAY THROUGH.
WORRIED LILY LOOKS ON]

(7070-7071/ 9 continued)

MARTIN:

(MID FLOW - CALLING THROUGH)
Look, Stace, I'm gonna get
everyone else out first, then
I'll come back for you, alright?

QUICK CUT TO LADIES LOOS

STACEY:

No - don't, don't, don't - don't
come back.

QUICK CUT TO DARTBOARD AREA

MARTIN:

I ain't arguing about it.

QUICK CUT TO LADIES LOOS

STACEY:

It's fine. Just forget about me.
Is Mum alright? Is Lily alright?

QUICK CUT TO DARTBOARD AREA

[LILY AND JEAN CALL BACK
THROUGH TO STACEY]

LILY:

Yeah, Mum, I'm fine.

JEAN:

Yeah, yeah. I've been in worse
scrapes than this!

[THEY GIVE UP ON THE FRUIT
MACHINE]

ALFIE:

(CALLING OVER - BREATHING HEAVY)
Stace, I'm gonna give you my
dry-cleaning bill for my suit.

(7070-7071/ 9 continued)

[IT'S THE FIRST BIT OF GALLOWS
HUMOUR, AND IT LIFTS THE
TENSION

MARTIN GOES THROUGH TO THE
HALLWAY, AND STARTS TO LOOK AT
THE BLOCKED DOORWAY]]

FREDDIE:

(OOV)

And nan really really needs a
wee.

JEAN:

(OOV)

Oi!

TOMMY:

(OOV)

You did say that

JEAN:

Yeah, but the whole world doesn't
need to know about it!

MARTIN:

(CALLS BACK)

Hey, I think we might be able to
get through here. Through the
barrel store...

FREDDIE:

Lil, come on -

[THEN WE GO TO PENNY AND ZACK.
SHE LOOKS TO ZACK. HE LIFTS
HER UP, READY TO CARRY HER
OUT. SHE LOOKS TO ZACK]

ZACK:

Ready?

(7070-7071/ 9 continued)

PENNY:

(HUSHED)

You're loving this aren't you?

ZACK:

(FUN)

Come on, you needed rescuing
and...

(CASUAL - 1985 SONG TITLE)

I'm your man.

PENNY:

(AMUSED)

Oh, you're gonna be so
insufferable after this...

[BUT THERE'S A NICE WARMTH
BETWEEN THEM.]

MARTIN PROPS UP THE LINTEL
WHICH MAKES ENOUGH ROOM FOR
PEOPLE TO LEAVE. THEY ALL
HURRY TOWARDS THE HALLWAY...]

LILY:

No, no, no... what about Mum?

MARTIN:

I said it will be fine.

LILY:

I love you.

MARTIN:

I love you too. Go -

[MARTIN CONTINUES TO HOLD THE
UP THE LINTEL. LILY, TOMMY,
AND FREDDIE GO FIRST INTO THE
BARREL STORE... FOLLOWED BY
ZACK CARRYING PENNY - BUT
THERE IS A GROAN FROM ABOVE.
JEAN PANICS]

(7070-7071/ 9 continued)

MARTIN:

Come on, let's go!

ZACK:

Fred, you alright?

[MARTIN IS FEELING THE PAIN OF
HOLDING THE LINTEL UP, EAGER
FOR EVERYONE TO GET THROUGH]

MARTIN:

Come on! Come on! Come on!

ALFIE:

Jean, Jean, come on, we need to
go, sweetheart...

JEAN:

No, no! What are you thinking? We
can't leave Stacey behind.

MARTIN:

Come on! Come on!

ALFIE:

Jean, Jean, we need to go now.
Put it down, let's go.

JEAN:

Okay.
(CALLING TO STACEY)
Love you!

ALFIE:

Let's go, let's go...

[WE CUT TO THE OTHER SIDE OF
THE CONVERSATION...]

CUT TO

7070-7071/ 10. INT.
VIC - LADIES LOOS. 1837. NIGHT.

STUDIO C

[STACEY HAS MOVED SOME DEBRIS
AWAY BUT IS STILL TRAPPED]

STACEY:

(CALLING OUT)
I love you too!

[DESPERATE STACEY MEANS IT]

CUT TO

7070-7071/ 11. INT.
VIC - DARTBOARD AREA. 1837.
NIGHT.

STUDIO C

[MARTIN IS STILL PROPPING UP
THE LINTEL... AS JEAN AND
ALFIE HEAD OUT TO THE BARREL
STORE.

NB: LILY, TOMMY, FREDDIE,
ALFIE, ZACK AND PENNY ARE NOW
GONE.

FINALLY RUBY COMES OVER]

RUBY:

Wait, how will you get out?

[HE SHAKES HIS HEAD - HER
HEART SINKS]

RUBY:

What, no - Stacey?

MARTIN:

I got to get her out...

RUBY:

(HUSHED)

It's too dangerous. The Fire
Brigade will be here soon.

(SEES HE'S UNWAVERING)

Martin! Please. You need to think
of Roman, he needs you. I need
you!

MARTIN:

She needs me more now...

(STRAINING)

Just move.

(7070-7071/ 11 continued)

[SHE STANDS BACK, HE CAN'T HOLD IT ANY LONGER... HE MOVES OUT OF THE WAY AND THE LINTEL COLLAPSES BACK DOWN. THERE'S A HUGE PILE OF DUST. NO GOING BACK NOW. RUBY'S DEVASTATED, SHE HEADS OUT THE BARREL STORE.

RUBY STARES AT MARTIN THROUGH A SMALL GAP CREATED BY THE FALLEN LINTEL.

BEAT - AS THEY LOOK AT EACH OTHER. ON RUBY DEVASTATED BY MARTIN'S CHOICE.

OUT ON THE FOCUSED MARTIN.
HE'S GOT A JOB TO DO]

CUT TO

7070-7071/ 12. INT.
VIC - STAIRS / HALLWAY. 1837. DAY.

STUDIO C

[AS MARTIN MOVES BACK INTO THE BAR TOWARDS THE TOILETS, HE DOESN'T NOTICE ANYONE ELSE IN THE HALLWAY...]

THE VIC STAIRS ARE A MESS OF RUBBLE AND PLASTERBOARD... WE MOVE UP, WE SEE A HAND AND THEN SHARON, UNDERNEATH IT ALL. SHE'S BARELY BREATHING, HARDLY MOVING... IS SHARON GOING TO MAKE IT?]

CUT TO

7070-7071/ 13. INT.
VIC - DARTBOARD AREA. 1837. DAY.

STUDIO C

[MARTIN MOVES PAST THE
DARBOARD AREA TOWARDS THE
TOILETS. HE SHOULDERs THE
DOORS FORCING THEM OPEN, BUT
IS MET BY A TON OF DEBRIS AND
FALLEN CEILING.]

MARTIN:

Stace, I'm coming...

[ON MARTIN - HOW WILL HE GET
TO STACEY?]

CUT TO

7070-7071/ 14. INT. ARCHES. 1838.
NIGHT.

FRONT LOT

[WORRIED GRANT LOOKS OVER TO PHIL. PHIL HAS THE GUN IN HIS HAND, AND IS MUTTERING TO HIMSELF. GRANT'S OUT ON A LIMB - NOT SURE WHAT TO SAY]

GRANT:

(TENTATIVE)

I know you're having a hard time, but this is stupid...

[PHIL'S GRUNTS, DISMISSIVE]

GRANT:

(FRUSTRATED)

You heard the explosion out there, there could be people in serious trouble...

NIGEL:

(QUICKLY)

He's in serious trouble.

GRANT:

Not if he puts the gun down.

LINDA:

Please, Phil. We just wanna help you.

PHIL:

(SNAPS)

I don't need help -

(7070-7071/ 14 continued)

GRANT:

(SNAPS BACK)

Yes you do!

[GRANT CAN'T HIDE HIS
FRUSTRATION]

PHIL:

(ANGUISHED)

Please! Please, just go away and
leave me alone.

[FRUSTRATED GRANT HAS HAD
ENOUGH. CUTS THROUGH]

GRANT:

We ain't gonna do that.

PHIL:

Why? Why?

GRANT:

(SNAPPING)

Because I know what this is
about. She read the letter you
left for Sharon.

[OUT ON PHIL AS HIS FACE
CRUMPLES... HAS GRANT SAID TOO
MUCH?]

CUT TO

7070-7071/ 15. EXT. SQUARE. 1839.
NIGHT.

FRONT LOT

[GEORGE HURRIES FROM THE DIRECTION OF THE CAFE WITH A FIRE EXTINGUISHER. HE HEADS TOWARDS THE BURNING CAR - A BURST OF POWDER AS HE TRIES TO PUT OUT THE REMAINING FLAMES, IT'S NO USE...]

THE STUNNED ELAINE HAS HER ARMS AROUND ANNA. JOHNNY AND GINA ARE STILL REELING]

ELAINE:

(BREATHLESS)

Never in all my days... (I've never seen anything like that)

ANNA:

(LOOKING ROUND - FRETTING)

I don't know where Mum is...

ELAINE:

And where's Linda?

JOHNNY:

I'm sure they'll be okay.

[THEN IAN COMES OVER WITH PETER, HIS ARM WITH A MAKESHIFT BANDAGE ROUND THE WOUND]

IAN:

Don't think Cindy will - she's just gone in there.

(7070-7071/ 15 continued)

ANNA:

No.

IAN:

(GRAVE)

And so has my mum.

PETER:

(LOOKING AROUND)

And I haven't seen Lauren...

[IAN AND PETER LOOK WORRIED.
ELAINE GIVES ANNA A SQUEEZE OF
SUPPORT...]

THEN WE GO TO JACK IS PUSHING
AT THE MAIN DOORS OF THE
PUB.... TRYING TO FIND A WAY
IN]

JACK:

(CALLS INTO VIC)

So, we're getting someone to
help, okay!

BILLY:

(OOV)

Well hurry up, then! People are
trapped!

CALLUM:

(INTO PHONE)

There's been an explosion, the
Queen Victoria Pub - Albert
Square, we need everyone,
alright! Fire, Ambulance,
Police...

[CRACK - SOME DEBRIS FALLS OFF
THE ROOF, A CLATTER OF RUBBLE
ON THE GROUND. THE PUB SIGN
SLAMS TO THE GROUND]

(7070-7071/ 15 continued)

JACK:

(TAKING CHARGE)

Alright, everyone back! Back away
from the building...

[JACK GIVES INSTRUCTIONS TO
THE PEOPLE STANDING BY. THEY
MOVE BACK, AND GET CLEAR OF
THE PUB...]

BUT THEN THE PUB SIGN FALLS
DOWN. AND SPLINTERS INTO
CHUNKS WITH A CRASH!
IT MAKES EVERYONE JUMP - THEY
LOOK ON IN STUNNED TERROR.
THIS BUILDING IS A DANGER...
IT SEEMS LIKE IT COULD
COLLAPSE AT ANY MOMENT. JACK
REDOUBLES HIS EFFORTS]

JACK:

Come on... get in the marquee or
in the cafe. Callum -

[JACK LOOKS TO CALLUM - OF THE
CAFE AND MARQUEE]

JACK:

Yeah, in the marquee.

ELAINE:

He's right - it's not safe, come
on, let's go -

JACK:

Here we go, go on!

[JACK USHERS JOHNNY, ANNA AND
GINA TOWARDS THE MARQUEE.]

(7070-7071/ 15 continued)

ELAINE GOES TOWARDS GEORGE.
JACK LOOKS AROUND HIM AS HE
WALKS... AND PULLS OUT HIS
PHONE TO MAKE A CALL. THE
PHONE GOES TO VOICEMAIL]

JACK:

(INTO PHONE)

Dee... Look, Dee, I hope you're
okay... Just call me when you get
the message.

[HE FOLLOWS THE OTHERS INTO
THE MARQUEE AND -

WE GO TO: IAN AND PETER
LOOKING ON. IAN IS WINCING,
AND RUBBING HIS ARM]

PETER:

Are you okay?

IAN:

Yeah... shrapnel from the
explosion...

[PETER LOOKS BACK TO THE VIC,
THE CRASHED CAR]

PETER:

(REELING)

Dad, how did it even happen?

IAN:

(FACE DARKENS)

Someone's got a lot to answer
for.

[ON THE STONY IAN]

CUT TO

7070-7071/ 16. INT. VIC - MAIN BAR.
1840. NIGHT.

STUDIO C

[BACK IN THE PUB WE SEE A HUGE
CHUNK OF THE BAR PELMET HAS
CRASHED DOWN ONTO THE BAR,
ALONG WITH SOME PLASTER
BOARD... A BOTTLE OF VODKA HAS
TIPPED OVER ON THE BAR. VODKA
RUNS ALONG THE BAR AND DRIPS
DOWN...]

WE FOLLOW THE DRIPS OF VODKA
AND GO BEHIND THE BAR...
TRAPPED UNDERNEATH IT, IN AN
AREA FORMED BY THE CEILING
DEBRIS... ARE TWO BODIES. (A
FIRE EXTINGUISHER NEXT TO THEM
- THAT THEY WENT TO FETCH IN
EPISODE 7069) THEY'RE DROWSY,
BARELY MOVING... A FEW COUGHS
AND SPLUTTERS AND WE REVEAL
IT'S KATHY AND CINDY]

CUT TO

7070-7071/ 17. INT. ARCHES. 1841.
NIGHT.

FRONT LOT

[GRANT IS STILL FRUSTRATED
WITH PHIL, HE PACES ROUND,
LIKE THEY'VE BEEN TALKING,

THEN LINDA APPROACHES PHIL]

LINDA:

Phil - you - you don't have to
feel embarrassed, or ashamed
about anything you wrote in that
letter...

PHIL:

You shouldn't have opened it.

LINDA:

But I did, and I'm here, and what
you wrote to Sharon... She needs
to hear it from you, you owe her
that...

[PHIL'S STRUGGLING, HAND
GRIPPING ROUND THE GUN.
ANXIOUS GRANT LOOKS ON, AWARE
OF THE THREAT. NIGEL VISIBLY
DISTRESSED]

LINDA:

Remember it Phil, remember what
you wrote...

LINDA:

It came straight from the
heart... but it's not fair to
leave all that in a letter -

(7070-7071/ 17 continued)

[BEAT]

LINDA:

Sharon will have questions she wants to ask you, questions that only you can answer... And Albie will too.

[BACK IN THE ARCHES, LINDA'S WORDS ARE SINKING IN - BUT PHIL'S SHAKING HIS HEAD]

LINDA:

(CONTINUES)

You love that little boy. You do. You couldn't write those words if you didn't... and from where I'm standing that's a reason to live...

PHIL:

(MUTTERS)

It's just pain though innit... It's just pain. All I ever cause. Is pain. It doesn't matter what I feel, that's what I do. That's what I always do and I'm a burden to every single one of 'em...

NIGEL:

No. No, you're not...

PHIL:

Ask Kathy, yeah - ask Ben... Ask Kat -
(OF GRANT)
Ask him -

[A FLICKER AS HE POINTS THE GUN TOWARDS HIMSELF]

(7070-7071/ 17 continued)

NIGEL:

Please put the gun down.

PHIL:

(OVER - ANGER RISING)

Sooner or later, I mess up,
yeah... So I've gotta get out
their lives now. They'll have a
chance. Albie'll have a chance,
Raymond'll have a chance...

[HE'S NOW GRIPPING THE GUN
TIGHTLY. GRANT'S WORRIED]

GRANT:

Stop talking like that.

PHIL:

(SNAPS)

It's true, Grant!

LINDA:

(DISTRESSED)

Have you seen what suicide does
to families?

PHIL:

(SNAPS)

They are all better off without
me, alright!

LINDA:

They need their dad -

PHIL:

They're better off. No! No!

LINDA:

(DESPERATE)

Please! Phil!

(7070-7071/ 17 continued)

PHIL:

It's over! It's over!

NIGEL:

Phil! Don't do that!

GRANT:

Phil!

[HE LIFTS HIS GUN HAND (WE SEE THE VERY BEGINNINGS OF IT MOVING) THEN WE'RE ON GRANT, NIGEL AND LINDA AS SHE SCREAMS OUT]

LINDA:

No! No!

(COVERS HER EYES)

NO!

[CLICK! CLICK! THE GUN'S EMPTY (ALL OUT OF VISION). WE'RE BACK ON PHIL'S UTTER DESPAIR. AS HE REALISES IT HASN'T WORKED... FACE CRUMPLES, TEARS WELL... THEN GRANT STORMS FORWARD AND GRABS THE GUN. HE WRESTLES IT OFF HIM.

GRANT PUSHES PHIL AWAY. PHIL SLUMPS DOWN ON THE FLOOR, DESPERATE TEARS WELLING. GRANT'S IN SHOCK, LOOKING AT THE GUN... HE CAN'T BELIEVE HE PULLED THE TRIGGER.

GRANT'S IN DEEP SHOCK, AND THAT THEN COMES OUT AS ANGER]

GRANT:

(RAGING)

What if it had been loaded!?

(7070-7071/ 17 continued)

[BUT PHIL DOESN'T ANSWER,
GRANT CAN'T DEAL WITH IT...
DOESN'T KNOW WHAT TO DO... SO
HE LEAVES. LINDA AND NIGEL
STAND IN SHOCK. LINDA RUSHES
OVER AND SUPPORTS PHIL]

CUT TO

7070-7071/ 18. EXT. ARCHES. 1842.
NIGHT.

FRONT LOT

[GRANT COMES OUT OF THE ARCHES, GOES ROUND THE CORNER... AND HEAVES... HE CAN'T COPE WITH WHAT HE'S JUST SEEN, HE'S GRIPPED BY A RISING SENSE OF PANIC... HE HAS TO BREATHE DEEP TO CONTROL HIMSELF...]

CUT TO

7070-7071/ 19. INT. VIC - TOILETS.
1905. DAY.

STUDIO C

[CRASH, CLATTER... MARTIN PULLS THE REMAINING DEBRIS AWAY FROM THE TOILET DOOR. THERE'S A MESS OF PLASTERBOARD AND TOILET PANELS BLOCKING THE WAY... HE JUST CATCHES SIGHT OF STACEY TRAPPED IN THE CUBICLE AT THE BACK]

MARTIN:

Stace, are you hurt?!

STACEY:

No, I'm fine!

MARTIN:

(LIGHT)

Blimey, and I thought the gents was a mess...

STACEY:

(SHORT)

I told you not to come back. I'm not yours to save.

MARTIN:

(BACK AT HER)

Exactly - we ain't a couple, are we? So, I don't have to do what you tell me...

[MARTIN GRABS HOLD OF A PANEL AND STARTS TO SHIFT IT - THERE'S A CLATTER]

(7070-7071/ 19 continued)

STACEY:

Martin! Careful!

MARTIN:

Alright, alright... I'll take it easy.

[MARTIN STARTS TO PICK HIS WAY THROUGH. THERE'S A FROSTINESS BETWEEN THEM]

CUT TO

7070-7071/ 20. INT. CAFE. 1843.
NIGHT.

STAGE 1

[IN THE CAFE, PEOPLE ARE GATHERING. TEDDY, NICOLA, HARRY AND BARNEY ARE TOGETHER. ELAINE IS WITH KOJO. MARIE IN THE BACKGROUND SERVING HARVEY AND ALFIE. ZACK AT A TABLE WITH PENNY (RELIEVED TO BE OUT) BERNADETTE IS HANDING OUT TEA, SHE GIVES ONE TO YOLANDE]

YOLANDE:

No, they're in there -
(TO BERNADETTE)
Thank you, darling...

BERNADETTE:

(SPEAKS A LITTLE TOO LOUD)
RIGHT, SO THAT ONE'S ON THE HOUSE.

YOLANDE:

(WINCING)
Hey - Oush...

BERNADETTE:

SORRY...
(QUIETENS)
Sorry, sorry - it's my ears
they're still ringing.

[SAT AT A TABLE IN THE CORNER, BARNEY CLUTCHES HIS STOMACH AS HE'S HELPED INTO A SEAT BY HARRY.

(7070-7071/ 20 continued)

THERE'S SOME BLOOD ON BARNEY'S
TOP THAT'S COMING FROM HIS
ABDOMEN. HE'S IN REAL PAIN.
TEDDY, NICOLA AND HARRY ARE
CONCERNED]

HARRY:

Just keep pressure on it, mate...
That's it.

BARNEY:

(WINCING)

Must have got caught with a bit
of glass or something...

TEDDY:

It's alright, Barn, we'll get it
sorted.

[TEDDY'S PUTTING ON A BRAVE
FACE, BUT HE'S WORRIED. THEY
ALL ARE. NICOLA SEES ELAINE]

NICOLA:

(SHARP)

I hope your insurance is up to
date. 'Cos, you've got a lot of
compo claims coming your way.

[ELAINE MEETS HER WITH A
GLARE. TEDDY HUSHES HER]

TEDDY:

Easy Nic, I know you're worried,
but people are suffering here.

NICOLA:

(SEES BERNADETTE - 1985 SONG
TITLE)

Oh, Frankie?

(7070-7071/ 20 continued)

BERNADETTE:

(CORRECTS HER)
BERNIE.

NICOLA:

When the paramedics arrive, send them in for my boy, yeah?

BERNADETTE:

(A BIT PUT OUT)
Alright.

[WE GO TO ELAINE AND KOJO.
KOJO IS HOLDING HIS BLACK TAXI
TOY]

KOJO:

Kaboom - it went kaboom. We don't have a house anymore. Where will I sleep?

ELAINE:

(REASSURING)
We'll figure something out, darlin'.

[BUT WE SEE SHE'S NOT
CONFIDENT OF THAT...]

WE PICK UP DENISE AT THE DOOR
- SHE IS COMING IN, HAVING
BEEN FOR A WALK TO TRY AND
PROCESS WHAT'S HAPPENED. SHE'S
SHELL-SHOCKED. SHE SEES
YOLANDE, A SIGH OF RELIEF]

DENISE:

(COMES OVER)
Oh Yolande, thank God you're safe!

(7070-7071/ 20 continued)

YOLANDE:

I've spoken to Chelsea and she's
fine...

(WORRIED)

But Kim and Howie and Denzel...
They're still in there...

DENISE:

(TROUBLED)

What? And where's Patrick?

YOLANDE:

He's not coming back until later,
thank goodness...

(WORRIED FOR HER)

Where were you?

DENISE:

(TROUBLED)

I just went for a walk, I needed
to clear my head and - Oh,
Yolande, are you alright?

(OFF YOLANDE'S REACTION)

Are you sure?

JACK:

(FROM BEHIND)

Denise.

[SHE LOOKS ROUND, CAN'T
CONTAIN HER RELIEF. SHE THROWS
HERSELF INTO HIS ARMS]

DENISE:

Oh, Jack. I thought you was in
there...

JACK:

I got out before the place went
up. Is everyone alright? Where's
Kim and Howie...

(7070-7071/ 20 continued)

DENISE:

They're in there.

[HE HOLDS HER, WE FEEL THE
LOVE BETWEEN THEM. SHE FEELS
SO SAFE IN HIS ARMS]

CUT TO

7070-7071/ 21. INT.
VIC - MAIN ENTRANCE. 1844. NIGHT.

STUDIO C

[HEROIC RAVI HEAVES A LUMP OF
THE PELMET OUT OF THE WAY...
IT CRASHES DOWN. HE'S CLEARED
A SPACE FOR KIM, PRIYA AND
TRACEY TO SIT]

RAVI:

You can sit there.

KIM:

Thank you, Ravi...

[KIM EYES HIM UP, HE'S SWEATY
AND HOT - SHE'S SLIGHTLY WIDE
EYED...]

KIM:

(HUSHED TO PRIYA)

I can see why you had two kids
with him!

PRIYA:

(AMUSED)

He looked like Davinder when I
knew him.

KIM:

Really?

[PRIYA IS AMUSED... BUT CAN'T
RESIST A STOLEN GLANCE TO RAVI
- SHE'S STILL GOT THE HOTS FOR
HIM.]

(7070-7071/ 21 continued)

THERE'S ANOTHER BIG CREEK FROM
THE BOUGHS OF THE VIC -
SILENCE]

BILLY:

I don't like the way it keeps
doing that.

[AVANI SEES THE BUST OF QUEEN
VICTORIA ON THE FLOOR, SHE
LIGHTS IT UP WITH THE TORCH
FROM HER PHONE. THE BUST
STARES UP AT THEM]

AVANI:

Shall I pick it up?

DENZEL:

Yeah. Do you want a hand with it?

AVANI:

Yeah, it's alright. I've got it.

HONEY:

The ghost of Queen Victoria...

PRIYA:

And she sounds really angry...

AVANI:

She wasn't like an actual person
though, was she?

[PEOPLE LAUGH, IT BREAKS THE
TENSION]

DENZEL:

Did you actually just ask that?

WILL:

Of course she was!

(7070-7071/ 21 continued)

NUGGET:

You're so thick sometimes.

AVANI:

Shut up! You're so thick.

RAVI:

Hey - cut it out.

[A SILENCE, THEN AVANI, WHO IS
NEXT TO RAVI HAS A HUSHED
WORD]

AVANI:

Dad, are we actually just gonna
sit here and wait for the
building to collapse on top of
us?

[HE SEES HOW SCARED SHE IS]

RAVI:

No - no we're not.

[HE GETS UP - LOOKS AROUND.
ALIGHTS ON THE WINDOW]

RAVI:

(ADDRESSING THE ROOM)
I reckon - we clear this glass,
and go out through here...

HONEY:

No, no. We can't. You heard what
Jack said the building isn't
safe.

RAVI:

Then we don't wanna wait here any
longer, do we? This window is the
only way out.

(7070-7071/ 21 continued)

[ON RAVI - HE HAS TO DO
SOMETHING.]

THEN IN THE BACKGROUND, WE
FINALLY HEAR THE SOUND OF
SIRENS APPROACHING]

CUT TO

7070-7071/ 22. EXT. ARCHES. DAY.

FRONT LOT

[GRANT IS STILL WAITING AROUND
THE CONER HE SEES NIGEL, GETS
HIMSELF UNDER CONTROL AND LETS
SOME OF HIS FRUSTRATION OUT]

GRANT:

What is wrong with him?

NIGEL:

He's depressed.

GRANT:

He needs to suck it up and stop
feeling sorry for himself!

NIGEL:

That's not how you talk to
someone who's suicidal...

GRANT:

(FRUSTRATED)

How do I talk to him?

NIGEL:

I don't know. I don't know - ask
him what he's going through...

Er... ask him how he's feeling
and let him know that you're
there for him no matter what...

(OFF GRANT'S FRUSTRATION)

I know it's hard, but... he needs
you.

[GRANT IS CONFLICTED, THE
THOUGHT OF THAT IS ALL TOO
MUCH.]

(7070-7071/ 22 continued)

THEN BEHIND THEM WE HEAR
PEOPLE RUNNING OUT OF THE
COMMUNITY CENTRE TO THE SQUARE
SAYING SOMETHING LIKE 'PEOPLE
ARE TRAPPED', 'WHAT?',
'QUICK'. IT'S TOO MUCH FOR
GRANT]

GRANT:

(CLOSES DOWN)
He's got Linda.

[BUT HE'S RESOLUTE. GRANT PUTS
THE GUN IN THE INSIDE POCKET
OF HIS JACKET AND HEADS OFF...
NIGEL'S LEFT CLOSE TO TEARS.
WHAT IS HE GOING TO DO?]

NIGEL:

Grant!

CUT TO

7070-7071/ 23. EXT. SQUARE. 1845.
NIGHT.

FRONT LOT

[WITH THE SOUND OF SIRENS
GETTING CLOSER STILL, GRANT
COMES ON TO THE SQUARE AND
TAKES IN THE SIGHT, THE
CARNAGE... DESPERATE BIANCA
LOOKING ON. CALLING SONIA ON
REPEAT AND GETTING NO REPLY]

BIANCA:

(FRUSTRATED)

Sonia, come on -

NIGEL:

(OOV)

Grant!

[GRANT SEES ALL THE DOORS TO
THE PUB ARE BLOCKED OFF,
WINDOWS BLOWN OUT - HE REELS.
WHAT THE HELL HAPPENED?]

SMASH - THE REMAINING GLASS
FROM ONE OF THE WINDOWS GETS
CLEARED OUT BY A LUMP OF
WOOD... JACK (COMING UP FROM
BRIDGE STREET) SEES AND RUSHES
OVER TO HELP]

JACK:

Do you need any help?

[THEN RAVI APPEARS AT THE
WINDOW... A MOMENT OF SLIGHT
AWKWARDNESS BETWEEN THE MEN -
BUT THIS IS NO TIME FOR PETTY
SQUABBLES]

(7070-7071/ 23 continued)

RAVI:

Yeah, I've got a load of people
to get out...

JACK:

Yeah course, come on -

[THEN WITHOUT HESITATION,
GRANT RUSHES OVER AND STARTS
HELPING. HE STARTS DRAGGING
THINGS NEXT TO THE WINDOW SO
THERE'S SOMETHING FOR THEM TO
STEP DOWN ON]

CUT TO

7070-7071/ 24. EXT.
BRIDGE STREET / SQUARE. 1846.
NIGHT.

FRONT LOT

[DENISE COMES OUT OF THE CAFE TO SEE THE AMBULANCE ARRIVING. IT PARKS AT THE T-JUNCTION OF BRIDGE STREET AND THE SQUARE. ANXIOUS TEDDY IS OUTSIDE WAITING, WHEN HE SEES THE PARAMEDICS]

TEDDY:

(CALLS OVER)
In here, quickly...
(IN RESPONSE TO PARAMEDIC)
No, no, it's my son. Come on -
look, just come on!

[PARAMEDICS GET OUT AND RUSH OVER TO THE CAFE (TO HELP BARNEY INSIDE - UNSEEN). DENISE WALKS ROUND THE VIC... AND SEES HEROIC RAVI AT THE WINDOW OF THE VIC, HELPING KIM OUT]

RAVI:

(OOV)
Take a step, there you go -

KIM:

(OOV)
And I thought giving birth in the toilets was gonna be the most dramatic thing that would ever happen to me in here, but...

(7070-7071/ 24 continued)

RAVI:

One more step - I've got ya, I've
got ya, I've got ya -

[HE SWEEPS HER OFF HER FEET]

RAVI:

Can we get a chair?!

[HE CARRIES HER AWAY FROM THE
VIC AND SETS HER DOWN, SHE
LOVED THAT... DENISE COMES
OVER TO KIM. BEHIND THEM, AS
THEY TALK...]

GRANT AND JACK HELP THE OTHERS
OUT - HOWIE, SUKI NUGGET,
PRIYA, VINNY, WILL, DENZEL,
TRACEY, AND SOME NS LOCALS.
(AVANI WILL GET OUT UNSEEN)]

DENISE:

Oh Kim - are you all okay?

KIM:

Yeah, yeah...

[AND FOR A MOMENT HER BRAVE
FACE SLIPS, SHE WELLS UP.
DENISE TAKES HER IN HER ARMS.
GIVES HER A BIG HUG. HOWIE
COMES OVER... DENISE SEES AND
HANDS HER OVER... KIM CLINGS
ON TO HOWIE]

HOWIE:

You good?

KIM:

(NODS - FIGHTS TEARS)
I love you, Howie...

(7070-7071/ 24 continued)

[WE'RE ON THEIR MOMENT OF
WARMTH...]

BY THE WINDOW, BILLY HAS COME
THROUGH AND WE SEE BILLY,
GRANT AND JACK HELPING HONEY.
HONEY'S IN HER TATTERED
WEDDING DRESS. THEY GET OUT
SAFELY. THEN -]

BILLY:

Come on, Honey. Come down. Come
down here -

GRANT:

That's it, come on -

HONEY:

Get my son. Get my son, please -

BILLY:

Come on. Never gonna forget our
anniversary, are we? The day the
Vic blew up.

HONEY:

(GETS UPSET)
That's it, isn't it - that's all
people are gonna remember from
our beautiful wedding?

BILLY:

No, no. No, babe. Come here. It's
alright. I didn't mean that to
sound like that...

[HE GIVES HER A HUG, SHE SOBS.

THEN WE GO BACK TO DENISE, WHO
HAS CLOCKED EYES WITH RAVI.
SHE'S SO GRATEFUL THAT HE
HELPED KIM, AND SO RELIEVED
HE'S OKAY TOO...]

(7070-7071/ 24 continued)

DENISE:

Thank you... thank you so much.

[HER FEELINGS FOR HIM ARE WRITTEN ACROSS HER FACE. HE FEELS IT TOO]

RAVI:

Hey, no. It's all good.

[SHE WANTS TO REACH OUT AND HUG HIM... BUT HE HEARS GRANT WITH SUKI]

RAVI:

(OF THE EMERGENCY SERVICES)
Hey look, I should, um - I should um help them...

DENISE:

Yeah. Of course. Go, go -

[A CRACKLE OF CHEMISTRY...

BUT THEN HER EYES FALL ON JACK WHO IS HELPING PEOPLE TOO AND HER HEADS SPINS.

JACK HELPS DENZEL OUT OF THE WINDOW]

KIM:

Denzel! Denzel!

[SIRENS OF A FIRE ENGINE GET LOUNDER AND IT SPEEDS ONTO THE SQUARE. FIREFIGHTER SAMANTHA TAVERNIER ORGANISES HER TEAM]

(7070-7071/ 24 continued)

SAMANTHA TAVERNIER:

I need a crew of two. Get the fire extinguishers and sort the car out.

[THEN THE FIRE FIGHTERS START FLOODING OUT OF THE VEHICLE WHICH IS PARKED UP ON THE JUNCTION WITH BRIDGE STREET. GEORGE COMES OUT OF THE MARQUEE AND HEADS STRAIGHT OVER TO ADDRESS THE BOSS - FIRE FIGHTER SAMANTHA TAVERNIER]

GEORGE:

(URGENT)

There are still lots of people in there, including two pregnant woman...

SAMANTHA TAVERNIER:

Okay... thanks.

(BRIEFING HER TEAM)

No-one steps foot in that building until we've made it safe...

[FIRE FIGHTERS GO TO CHECK THE BUILDING, THEY ASK PEOPLE TO STAND BACK - A FLURRY OF ACTIVITY AS THEY PULL OUT THE HOSE TO DAMPEN THE FLAMES OF THE CAR...]

A SECOND AMBULANCE PULLS UP. MORE PARAMEDICS COME OVER TO SEE IF PEOPLE ARE OKAY...

WE PICK UP THE HEAD FIRE FIGHTER AS SHE COMES OVER TO THEM]

(7070-7071/ 24 continued)

SAMANTHA TAVERNIER:

You need to step back from the building...

RAVI:

But people are still trapped inside. You need to get in there.

SAMANTHA TAVERNIER:

We need to secure the building first. Please step back.

[THEY DO STEP BACK... AND
RAVI, GRANT AND JACK LOOK UP
TO THE OPEN WINDOW, THE DUST
STILL SWIRLING INSIDE]

CUT TO

7070-7071/ 25. INT. VIC - MAIN BAR.
1848. NIGHT.

STUDIO C

[WE CONTINUE THROUGH THE MAIN BAR... WE GO BACK TO THE BAR WHERE KATHY AND CINDY ARE TRAPPED. THERE ARE MORE COUGHS, SPLUTTERS... KATHY MANAGES TO PUSH SOME DEBRIS OFF OF HER, SHE LOOK ROUND AND SEES CINDY. SHE LIGHTS HER UP WITH THE TORCH FROM HER PHONE]

SAMANTHA TAVERNIER:

(OOV)

No-one steps in the building until we get it safe!

KATHY:

Cindy, Cindy...

[CINDY LOOKS UP, SHE'S DROWSY CONFUSED]

CINDY:

What's happened?

[KATHY MOVES A BIT OF DEBRIS, BUT THERE IS CREAKING FROM ABOVE BITS OF FALLING DUST]

KATHY:

(LOOKING AROUND)

I think we're better off sitting here until they rescue us...

[CINDY HAULS HERSELF UP TO A SITTING POSITION, BUT SHE'S IN A LOT OF PAIN. HER HAND GOES TO HER STOMACH... A WINCE]

(7070-7071/ 25 continued)

KATHY:

(SEES HER PAIN)

What is it? What's wrong?

[CINDY'S HAND IS COVERED IN BLOOD...]

CINDY:

It's really bad. It's really bad...

[SHE LOOKS TERRIFIED, WEAK - THE BUILDING CREEKS AROUND THEM. WHAT ARE THEY GOING TO DO?]

CUT TO

(7070-7071/ 25 continued)

**7070-7071/ 26. INT. VIC - TOILETS.
NIGHT.**

STUDIO C

[MARTIN TRIES TO MOVE DEBRIS
AWAY FROM STACEY AND SHE TRIES
TO HELP]

MARTIN:

Right, I've got it, I've got it.

STACEY:

You got it?

MARTIN:

Yeah, just mind yourself.

[MARTIN WRENCHES THE TOILET
DOOR OFF OF ITS HINGES...
TOSSES IT TO ONE SIDE AND
FINALLY GETS TO STACEY...]

MARTIN:

Stace -

[IT'S A MOMENT OF RELIEF FOR
BOTH OF THEM AND INSTINCTIVELY
THEY HUG... AND THE HUG FEELS
RIGHT... BUT THEN IT'S
AWKWARD]

MARTIN:

Come on, let's go...

STACEY:

Wait...

MARTIN:

Stace...

(7070-7071/ 26 continued)

STACEY:

You said the timing was bad...

MARTIN:

(OF THE SURROUNDINGS)

Yeah! It's even worse now.

STACEY:

But you came back for me.

MARTIN:

It doesn't mean nothing, does it...

STACEY:

(GRABS HIM)

I ain't leaving here, Martin, until we sort this.

[MARTIN'S GOT A FIGHT ON HIS HANDS. ON THE DETERMINED STACEY, SHE WON'T LET THIS DROP]

CUT TO

7070-7071/ 27. INT. VIC. KITCHEN.
1850. NIGHT.

STUDIO C

[SONIA IS RUBBING HER STOMACH, BREATHING DEEP. SHE HEARS A CLATTER AND A CLANG... IT'S LAUREN, SHE'S HAD SUCCESS CLEARING AWAY SOME DEBRIS]

LAUREN:

Get in...

SONIA:

(SUDDEN)

What?

[BUT IT'S NOT AN ESCAPE ROUTE... LAUREN'S BY THE FREEZER, AND HAS FOUND ICE CREAM - SHOWS SONIA WITH A SMILE]

LAUREN:

We might be stuck in here for hours, so... Do you fancy some more?

[SONIA MANAGES A SMILE BACK, SHE'S PLEASED SHE'S STUCK IN HERE WITH LAUREN]

SONIA:

Thank you.

LAUREN:

For what? Ice cream?

SONIA:

(HEARTFELT)

For everything.

(7070-7071/ 27 continued)

[SHE 'S TALKING ABOUT REISS -
LAUREN KNOWS. ON THE WARMTH
BETWEEN THEM]

CUT TO

7070-7071/ 28. EXT. / INT. ARCHES.
1857. NIGHT.

FRONT LOT

[PHIL IS SAT, SLUMPED AGAINST THE WALL IN THE ARCHES...
LINDA COMES OUTSIDE TO MEET WITH NIGEL. HE'S A BIT OF A MESS, ANXIOUS AND CONFUSED]

NIGEL:

(POINTS TO SQUARE)

The explosion, The Vic. It was the Vic... everyone's trapped.

LINDA:

What - What?

NIGEL:

(QUICKLY - OFF HER WORRY)

Not everyone - your lot are okay, your mum and Johnny are fine...

LINDA:

Are you sure?

NIGEL:

Yeah, yeah... hundred percent -

LINDA:

I can't believe it... Did you mention Phil?

NIGEL:

No, but look, if you wanna go -

LINDA:

(WELLING UP)

He's in there, he's muttering... 'you shouldn't have stopped me'.

(7070-7071/ 28 continued)

[THAT'S HARD FOR THEM BOTH...]

LINDA:

(HURTING TOO)

I know it's hard - but he needs professional help...

NIGEL:

(AT A LOSS)

No, no - I can't, he won't want that. He'll hate us for it.

LINDA:

(HUSHED - HURTING)

Yeah, well what's the alternative - he ends up dead?

NIGEL:

I dunno, I dunno...

LINDA:

Just do it, just call 999, tell them exactly what happened...

NIGEL:

Me?

LINDA:

(LOOKING TO PHIL)

I can't leave him.

[LINDA HEADS BACK INSIDE. ON THE TROUBLED NIGEL. WHAT'S HE GOING TO DO]

CUT TO

7070-7071/ 29. INT. VIC - MAIN BAR.
1853. NIGHT.

STUDIO C

[UNDER THE BAR, STILL TRAPPED,
ARE CINDY AND KATHY - THEY
HAVE HAULED THEMSELVES TO A
SITTING POSITION, THEY'RE
WAITING FOR HELP... CINDY'S IN
A LOT OF PAIN. HANDS STILL WET
WITH BLOOD... A MOMENT]

CINDY:

We aren't that different really,
you and me, Kath.

KATHY:

I'm nothing like you.

CINDY:

Failed marriages, loads of kids
from different dads... and we
both came back from the dead.

KATHY:

Yeah, but I didn't have a fling
with my ex-husband's son, did I!

CINDY:

(A BEAT - A SMIRK)
If he looked like Junior you
would.

(7070-7071/ 29 continued)

KATHY:

Yeah, you see. That is the difference, Cindy. That right there. See, me - me, I'm ashamed of my mistakes, but you - you revel in 'em... Have done your whole life, and that is why I went for ya!

CINDY:

You sure about that, Kathy...?
(ENJOYS IT)
Maybe I'm living the life you wished you had. Must be so lonely on your own.

[KATHY WANTS TO SWING FOR HER]

KATHY:

You know what, I ain't gotta listen to this... Sod the risk. I'm getting out of here.

[AND KATHY STARTS TO PUSH AWAY AT THE BLOCKAGE IN FRONT OF HER... WE'RE ON CINDY, HER SMILE FADES, SHE BREATHES DEEP... SHE'S STILL IN A WHOLE LOAD OF PAIN]

CUT TO

7070-7071/ 30. INT. VIC. TOILETS.
1902. NIGHT.

[MARTIN AND STACEY ARE MID-ARGUMENT. HE'S NEARER THE DOOR, SHE'S LAGGING BEHIND. TEMPERS ARE HIGH, THERE'S A 'PETTY SQUABBLE' VIBE]

MARTIN:

(MID-FLOW)

I've told you how I feel, why can't you drop it?

STACEY:

Because it sounds like a load of excuses...

MARTIN:

(A LITTLE MOCKING)

What, because I'm so desperate to be with you? That's what you're saying. Stace, you don't understand how arrogant that sounds.

STACEY:

I'm not arrogant, Martin, you're just being stupid.

MARTIN:

(STRAIGHT BACK AT HER)

No. You are being stupid.

STACEY:

'Bad timing'?.. 'Bad timing'? Someone coming round for a cuppa tea when you're bathing the kids - that is bad timing!

(7070-7071/ 30 continued)

MARTIN:

(BACK AT HER)

Or when you're happily settled
with another woman and your ex
makes a play for you!

STACEY:

You're happily settled, are ya?

MARTIN:

Yeah!

STACEY:

Martin, it's been a couple of
months - I'm talking about the
rest of our lives here, the whole
lot, me, you, the kids...
finally, the family that we - the
family we should be...

[BEAT]

STACEY:

(CUTS STRAIGHT TO IT)

I actually want you - heart on
the line, no dignity left - me
and you, we are meant to be
together.

MARTIN:

So, why didn't it work before,
then?

STACEY:

(EXASPERATED)

What - you actually want a list?
Well, my mental health, me going
on the run because of what I did
to Phil, you coming back for Bex,
me going sent to prison, that
stupid cow out there coming in
between us...

(7070-7071/ 30 continued)

STACEY:

That is all bad timing, Martin...
This? this, is perfect timing.

MARTIN:

How can you say that?

STACEY:

(IN)

One awkward conversation with
Ruby. That is all it's gonna
take. You sort out the childcare
arrangements and -

(WELLS UP - SOFTER)

Then it's me, you, and the kids -
on the sofa watching telly for
the rest of our lives.

MARTIN:

(SCOFFS A LITTLE)

That's your big sell, is it...?
Us, slobbing on the sofa, begging
me to rub your manky feet...?

[HE GOES TO LEAVE, BUT STACEY
SHUTS THE DOOR, WANTING
ANSWERS]

STACEY:

(WELLING UP)

Yeah... it is.

(DIRECT)

So, if you had to choose, right
now... who would it be?

[A MOMENT AS HE CONSIDERS
THAT... HE FEELS HOW MUCH SHE
LOVES HIM. BUT IT'S SO
MESSY...]

(7070-7071/ 30 continued)

THERE IS A CLATTER, A CREEK.
WE'RE ON STACEY AND MARTIN AS
A CLOUD OF DUST...]

STACEY:

What was that?

[AND THEY LOOK ON PANICKED,
THEIR WAY OUT IS NOW BLOCKED -
GREAT]

CUT TO

7070-7071/ 31. INT. VIC - MAIN BAR.
1858. NIGHT.

STUDIO C

[KATHY KICKS A BIT OF WOOD,
YANKS IT OUT OF THE WAY... AND
CAN SUDDENLY SEE A WAY OUT
BEYOND THEM. CINDY STEELS
HERSELF, SHE IS STILL IN A LOT
OF PAIN. THERE IS ANOTHER
OMINOUS CREEK]

CINDY:

Oh, Kathy. You're gonna have to
help me out. I can't do this on
my own...

KATHY:

You really think I'd lift a
finger to save you? You just
tried to kill my son.

[SHE MOVES ON, CINDY PANICS]

CINDY:

Please, Kathy, don't - don't
leave me here. I didn't mean to
hurt him, I just lost it...

KATHY:

You shoved him in front of a
moving car...

CINDY:

(BACK AT HER)
Yeah and you left me for dead!

(7070-7071/ 31 continued)

KATHY:

You think that would have taught you a lesson, but no - you're still up to your old tricks.

CINDY:

You can't! Look, I'm sorry... I'm sorry.

KATHY:

The world would be a better place without you in it...

(A MOMENT)

Goodbye Cindy.

[KATHY MOVES ON, PANICKED
CINDY MUSTERS HER STRENGTH,
GRABS OUT AT KATHY'S LEG.]

CINDY TRIES TO SUCK IT UP AND HEAVE HERSELF FORWARD, BUT SHE COLLAPSES DOWN, TEARS WELL.
THERE'S MORE BLOOD ON HER HANDS]

CINDY:

(BREATHLESS)

Don't leave me! If you do, I'm gonna die. I'm gonna bleed to death...

KATHY:

Yeah, so take a long hard look at yourself - Because *this* is what your life has come down to - lying in the ruins of a mess that you caused... with no-one giving a damn.

(7070-7071/ 31 continued)

CINDY:

(DESPERATE)

Please, Kathy, you don't want my death on your conscience, you don't...

[AND KATHY FALTERS, CINDY SEES A CHINK - A RAY OF HOPE]

CINDY:

I mean... maybe you're right, maybe - as you die they will be dancing on my grave...

(BITTER TEARS)

'Here lies Cindy Beale, cold-hearted bitch who got what she deserved'.

KATHY:

Yeah... Yeah, I'll remember that for my eulogy...

CINDY:

But, you know what, Kathy - we are different you and me... I can do the most terrible things, and I can still sleep at night... But you can't.

[KATHY IS WAVERING AND CINDY KNOWS THAT, SHE PUSHES IT]

CINDY:

And if you leave me to die... you'd never be able to live with yourself, will you? Huh? Go on...

[AND DESPITE WHAT SHE THINKS OF CINDY, KATHY CAN'T LEAVE HER TO DIE...]

(7070-7071/ 31 continued)

KATHY PUTS OUT HER HAND, CINDY
GRABS IT AND KATHY HEAVES HER
ALONG THE FLOOR OF THE BAR
TOWARDS THE KITCHEN END OF THE
PUB... WILL THEY GET OUT IN
TIME?]

CUT TO

7070-7071/ 32. INT. MARQUEE. 1901.
NIGHT.

O/S LOCATION - BBC CANTEEN

[BIANCA IS WITH A POLICE OFFICER. BLUE LIGHTS FLASHING OUTSIDE THE MARQUEE. BEHIND THEM PEOPLE ARE BEING SEEN TO BY PARAMEDICS. IAN, PETER, FELIX, RICKY JR, CHELSEA, WINSTON, SHRIMPY, GINA, ANNA AND JOHNNY ARE ALL IN THE MARQUEE, TALKING, REELING, HELPING...]

BIANCA:

(MID-FLOW)

His name's Reiss Colwell - I've called you once already - he's wanted for abduction, and murder. He was driving that car. He's gotta be around here somewhere...

[THE POLICE OFFICER SAYS SOMETHING LIKE 'YEAH, WE'LL KEEP A LOOK OUT']

BIANCA:

We'll have to find him before he does a runner!

[FRUSTRATED BIANCA GOES OVER TO JUNIOR]

BIANCA:

They're not doing enough.
(OF THE FIRE FIGHTERS)
They should be inside there looking for Sonia.

(7070-7071/ 32 continued)

JUNIOR:

Yeah, I know. I keep telling them that. I heard Cindy's stuck in there as well...

BIANCA:

What?

JUNIOR:

But they've got to make the place safe first or something...

GEORGE:

(ARRIVING)

They're saying the building could collapse...

[BIANCA WELLS UP AT THAT...]

BIANCA:

If I ever see that man again - I'm gonna kill him.

[BIANCA'S EYES BURN RED WITH EMOTION]

CUT TO

7070-7071/ 33. EXT. VIC ALLEYWAY.
1902. NIGHT.

FRONT LOT

[WE GO DOWN THE ALLEYWAY NEXT
TO THE VIC, TURN RIGHT BEHIND
THE MINUTE MART... AND SLUMPED
BEHIND THE BINS, HIDDEN FROM
VIEW... IS REISS. EYES CLOSED
- IS HE DEAD OR ALIVE?

THIS IS THE END OF EPISODE
7070]

MID-CLIFF

7070-7071/ 34. INT. CAFE. 1903.
NIGHT.

STAGE 1

[ELAINE IS IN THE CAFE WITH CALLUM, TEDDY, KOJO AND HOWIE. CALLUM IS MAKING A LIST OF PEOPLE STILL MISSING, PENNY IN A CORNER OF THE CAFE AT A TABLE WITH YOLANDE. BERNADETTE GIVES THEM A TEA.

WE PASS TEDDY, HARRY, NICOLA AND BARNEY (WHO IS BEING LOOKED OVER BY A PARAMEDIC)]]

NICOLA:

It's alright, babe. You're gonna be oaky, yeah.

BERNADETTE:

Do you think we're at the stage of giving out free biscuits yet?

PENNY:

I think this is a full-on bacon sandwich disaster.

BERNADETTE:

Yeah, no, you're right - I'm on it.

[SHE HEADS BACK TO THE COUNTER.

WE GO TO HOWIE, CALLUM AND ELAINE]

(7070-7071/ 34 continued)

CALLUM:

(WORKING IT OUT)

Right, so still missing, we've got - Cindy, Lauren, Kathy, Sonia....

[THEN THE TROUBLED TEDDY CHIPS IN]

TEDDY:

(WORRIED)

Has anyone seen Sharon?

CALLUM:

She weren't in there was she?

HOWIE:

I never saw her after the explosion...

CALLUM:

That don't mean that she weren't in there.

[A SENSE OF DREAD HITS THEM]

ELAINE:

(GETTING UP)

I'll ask around...

[ELAINE HEADS TO THE DOOR. TEDDY, CALLUM AND HOWIE ARE LEFT WORRIED]

CUT TO

7070-7071/ 35. EXT. SQUARE.
1904 T/C. NIGHT.

FRONT LOT

[CONTINUOUS. ELAINE COMES OUT OF THE CAFE, TOWARDS THE VIC WITH A SENSE OF URGENCY]

ELAINE:

(CALLING OUT)

Has anyone seen Sharon?

ALFIE:

No, sorry, darlin'.

[GRANT IS OUTSIDE THE VIC - HIS HEAD WHIPS ROUND]

ELAINE:

We think she might be in there.

GRANT:

(REMEMBERING)

Yeah - yeah she was.

ELAINE:

Well, has anyone seen her?

MO:

No-one.

[BLANK LOOKS ALL ROUND - GRANT'S HEART SINKS. HE LOOKS TO THE PUB. FIRE FIGHTERS ARE ASSESSING THE BUILDING. BIANCA COMES OVER TO GRANT. IT'S FROSTY]

(7070-7071/ 35 continued)

GRANT:

I ain't in the mood for you right now.

BIANCA:

I still stand by what I said -
(BITES TONGUE)

But Sonia's trapped in there, and I can't go and get her on my own.

[GRANT LOOKS TO THE BUILDING.
THERE ARE LOTS OF FIRE
FIGHTERS AROUND - ASSESSING
THE SCENE AND HOLDING PEOPLE
BACK - THEN HIS EYES FALL ON
THE ALLEYWAY TO THE BARREL
STORE. WHAT IS GRANT GOING TO
DO?]

CUT TO

7070-7071/ 36. INT.
VIC - STAIRS / HALLWAY. DAY.

STUDIO C

[HALLWAY AND STAIRS, WE SEE
SHARON IS TRAPPED UNDER THE
STAIRS AND DEBIS]

CUT TO

7070-7071/ 37. INT. VIC - MAIN BAR.
1906. NIGHT.

STUDIO C

[KATHY IS ON HER FEET, PROPPING CINDY UP, TAKING MOST OF HER WEIGHT AS THEY LIMP THROUGH THE BAR... CINDY'S HAND IS ON HER STOMACH, SHE'S LOSING A LOT OF BLOOD. SHE LOOKS AROUND AT THE STATE OF THE VIC, AT THE DAMAGE SHE CAUSED]

KATHY:

Come on...

[THEY HAVE TO NAVIGATE THE FALLEN PELMET IN THE MIDDLE OF THE ROOM. CINDY STRUGGLES]

CINDY:

I can't do this, Kathy.

KATHY:

Well you've got to, come on... over here.

[SHE SEES THE SMASHED WINDOW, THE BENCH SEATS THAT PEOPLE USED TO GET OUT EARLIER]

KATHY:

(CALLS OUT)

Help! Help us... we're in here!
Help us! Help!

(7070-7071/ 37 continued)

[KATHY SLUMPS CINDY DOWN ON
THE BENCH. CINDY IS CLUTCHING
HER STOMACH. SHE CLOSES HER
EYES. THIS IS THE WORST WE'VE
SEEN HER...]

CINDY:

(WHISPERED)

I'm sorry, I'm sorry...

[CINDY STARTS TO SLUMP DOWN,
KATHY LIFTS HER BACK UP]

KATHY:

No, no. You are not doing this.
Don't you dare die on me... I'm
getting you out of here, do you
hear me?

(CALLS OUT)

Help!

[ON THE DESPERATE KATHY]

CUT TO

7070-7071/ 38. INT.
VIC DOWNSTAIRS - KITCHEN. 1907.
NIGHT.

STUDIO C

[FAINT CRIES OF 'HELP' RING OUT. BLUE LIGHTS CAN BE SEEN FLASHING THROUGH THE BLOCKED-UP HATCH... SONIA IS PACING, LAUREN TAKES A FINAL SPOON OF HER ICE CREAM AND LOOKS THROUGH THE HATCH]

KATHY:

(OOV)

Help! Help us!

LAUREN:

That's Kathy, I swear it is...

KATHY:

(OOV)

Help!

[SHE'S ABOUT TO CALL OUT, BUT SONIA LETS OUT A MOAN... IT SENDS CHILLS THROUGH LAUREN]

LAUREN:

Whoa! What's that?

[SONIA SHAKES HER HEAD, CAN'T SPEAK. BREATHES DEEP. RIDES OUT THE WAVE OF PAIN...]

SONIA:

I've been having twinges all day... But this one's a big one.

(7070-7071/ 38 continued)

LAUREN:

Are you're kidding? - You're in labour.

SONIA:

Yeah - I think so...

[LAUREN'S AGHAST - COULD THIS GET ANY WORSE?]

CUT TO

7070-7071/ 39. INT. ARCHES. 1908.
NIGHT.

FRONT LOT

[THE STILL DARKNESS OF THE ARCHES... LINDA SITS NEXT TO PHIL, THEIR BACKS AGAINST THE WALL... HE LOOKS VULNERABLE, EXHAUSTED. THERE'S SILENCE. IN THE BACKGROUND WE SEE NIGEL BY THE CLOSED DOOR, OBSERVING]

LINDA:

You've been through so much.

[HE DOESN'T LOOK AT HER, JUST SHAKES HIS HEAD. LOSES HIMSELF IN A WORLD OF PAIN]

PHIL:

At first - at first I felt -
(LOST)
At first I felt lonely, and that - that ain't me... That ain't me.
Now I'm depressed... and that just sounds pathetic.

LINDA:

It doesn't...

PHIL:

And I've been - I've been fighting, fighting all my life... trying to be the hardman, trying to be the guvner...

[BEAT - TAKES A BREATH]

(7070-7071/ 39 continued)

PHIL:

Comes from Mum, I suppose,
y'know... that's what she says -
that's what she says... She
says... 'you gotta, you gotta
look after your family like me.
You gotta look, look a- you
gotta, you gotta look after your
own...'

LINDA:

And you did - I mean, you do...
But you don't have to be the hard
man.

PHIL:

(ANGER BITING)
I got no choice. Too weak, too
old...
(ASHAMED)
Grant. Grant - Grant saw it...

LINDA:

(SNAPS)
Forget Grant. He's stuck in the
80s...

PHIL:

(IN)
Yeah, but these voices. In my
mind. My dad, me, me, me, me,
can't forget that... I'm
ashamed... I'm ashamed of what
I've become...
(TAKES A MOMENT)
I'm just not strong enough
anymore. y'know... I can't - I
can't be the man that I was. The
one they all respected. The one
they all feared. If I'm not
that... what am I, eh? What,
where's my place in it all? Eh?

(7070-7071/ 39 continued)

[LINDA FEELS FOR PHIL]

PHIL:

(MEANS IT)

I'm no-one... no-one needs me...
So what's the point? What is the
point in carrying on? There
ain't one...

[HE LEANS BACK PAINED. HE'S A
MESS. LINDA PUTS HER HAND ON
HIS. PHIL LETS OUT A CRY,
GRATEFUL FOR HER, HE KISSES
HER HAND.

ON PHIL, DEFLATED AND
DEFEATED]

CUT TO

7070-7071/ 40. EXT. VIC ALLEYWAY.
1907. NIGHT.

FRONT LOT

[GRANT AND BIANCA COME DOWN THE ALLEYWAY, LOOKING BEHIND THEM TO MAKE SURE THEY'RE NOT BEING FOLLOWED... THEY GET TO THE DOORWAY OF THE BARREL STORE...]

GRANT:

In here...

[BIANCA BAULKS AT THE STATE OF THE PLACE]

BIANCA:

(REELING)

He crashed his car and done all this...

(RAGING)

If he's killed my Sonia...

[THEN SHE FOLLOWS GRANT INTO THE BARREL STORE... BUT WE STAY IN THE ALLEYWAY...]

BEHIND A BIN AT THE BACK OF THE MINUTE MART, WE SEE REISS STILL SLUMPED AGAINST THE WALL... EYES CLOSED, LIFELESS... WE WONDER IF HE'S DEAD... THEN HIS EYES SPRING OPEN. HE'S ALIVE!]

CUT TO

7070-7071/ 41. INT.
VIC - STAIRS / HALLWAY. 1909.
NIGHT.

STUDIO C

[AND WE GO TO SHARON. SHE'S STRUGGLING TO MOVE... SLIPPING IN AND OUT OF CONSCIOUSNESS. HER VISION IS BLURRING... THE ROOM SPINNING AROUND HER.

BRIGHT WHITE LIGHTS... AND HEARS A VOICE FROM THE PAST (ANGIE WATTS) - 'I'M SORRY I CAN'T SPEND MORE TIME WITH YOU', A CACKLE OF LAUGHTER 'I'M NOT DRUNK', 'DON'T YOU WORRY DARLING', 'WHAT DO YOU THINK HE'S DOING IN SUNNY SPAIN', 'IT ALWAYS ENDS UP ALRIGHT IN THE END'...

SHARON'S DROWSY, CONFUSED... THEN THROUGH THE WHITE LIGHT, SHE SEES A SILHOUETTED FIGURE...]

1

ANGIE:

(SOFT)

You're not giving up on us, are you, Sharon?

[ON THE BREATHLESS SHARON AS HER EYES OPEN, AND SHE SEES ANGIE.

WE'RE ON SHARON, WEAK, CONFUSED... AND WE SEE SHE'S LOOKING AT A BLEARY VISION OF ANGIE.

(7070-7071/ 41 continued)

IT TAKES A MOMENT FOR SHARON
TO GATHER HER THOUGHTS, TO GET
HER WORDS OUT]

SHARON:

Mum?

1

ANGIE:

(GENTLY)

Hello darling. I've missed you so
much.

[IT TAKES A MOMENT FOR SHARON
TO GATHER HER THOUGHTS, TO GET
HER WORDS OUT]

4

SHARON:

I'm cold...

[ANGIE IS HAVING TO FIGHT
TEARS, TO CATCH HER BREATH.
SHE'S DRESSED LIKE SHE'S STILL
IN THE 80S]

3

ANGIE:

I know, baby. And I wish I could
just put my arms around you and
give you a great big hug.

(FIGHTS TEARS SHAKES HEAD)

But it's not time for us to be
together yet, darling... Not just
yet...

[TEARS WELL IN SHARON'S EYES,
SHE'S WEAK, LOST]

6

SHARON:

(BREAKING)

I'm scared.

(7070-7071/ 41 continued)

7

ANGIE:

We're all scared ain't we? I mean, look at me... Spent me whole life being scared...
(WELLING UP)
But you've gotta keep fighting, Sharon...

8

SHARON:

I need you...

9

ANGIE:

Me?
(FIGHTS TEARS - IS STRONG)
No... you don't need me. 'Cos I've been watching over you. And, let me tell ya... you are doing just fine on your own...

[SHE WELLS UP]

12

ANGIE:

(ROUSING)
But you've got to be strong for me now, Sharon. Do you understand me? You've got a lot of life yet to live. Don't throw it away... Don't waste it like I did... So - don't give up. Do you hear me? You mustn't give up, 'cos we don't give up, do we? We are fighters, Sharon. So come on my darling -

[SHARON TRIES TO SPEAK, NO WORDS COME OUT]

13

ANGIE:

Use that voice of yours and you screaming for help! Go on, Sharon! Go on!

(7070-7071/ 41 continued)

14 **SHARON:**

(HOARSE)

Help...

15 **ANGIE:**

Yes. Louder!

16 **SHARON:**

(LOUDER)

Help!

17 **ANGIE:**

That's it baby. Keep screaming.

Go on!

18 **SHARON:**

Help!

ANGIE:

Yes!

[A PIECE OF DEBRIS IS PUSHED
AWAY... ANGIE SQUEEZES HER
HAND, FIGHTS A LAST TEAR]19 **ANGIE:**

(FADING)

That's my girl... That's my
girl...20 **SHARON:**

(LOUDEST)

Help me. Help me!

[SHARON'S VISION CLEARS - AND
THIS TIME, FORCING THEIR WAY
THROUGH THE DOORWAY, LIFTING
UP THE LINTEL... IS GRANT]21 **GRANT:**

Sharon.

(7070-7071/ 41 continued)

[AND WE GO TO SHARON]

22

SHARON:

Grant...

GRANT:

I got you. I got you...

[OUT ON SHARON. TEARS IN HER EYES. UTTER RELIEF THAT GRANT IS HERE]

CUT TO

7070-7071/ 42. INT.
VIC DOWNSTAIRS - KITCHEN. 1912.
NIGHT.

STUDIO C

[LAUREN AND SONIA IN THE KITCHEN, SONIA BREATHING DEEP, FIGHTING A CONTRACTION. THEN A CRASH, A BANG... LAUREN'S HEAD WHIPS ROUND]

BIANCA:

(OOV - CALLS OUT)

Sonia!

LAUREN:

Bianca? Bianca! Is that you?

BIANCA:

(OOV)

Where are you?

SONIA:

We're in here.

LAUREN:

We're in the kitchen.

BIANCA:

(OOV)

Are you alright?

LAUREN:

Yeah, we just can't get out.
We're stuck.

[MORE CRASHING, THEN A HOLE APPEARS IN THE HATCH...]

(7070-7071/ 42 continued)

AND FINALLY THEY SEE BIANCA -
RELIEF. HELP IS HERE]

CUT TO

7070-7071/ 43. EXT.
SQUARE / BRIDGE STREET. 1913.
NIGHT.

FRONT LOT

[OUT ON THE SQUARE, PEOPLE LOOK ON AS PARAMEDICS FROM THE SECOND AMBULANCE, TEND TO CINDY ON A TROLLEY. IAN RUSHES OVER TO KATHY AND GIVES HER A HUG, HE'S SO PLEASED SHE'S OKAY]

IAN:

Oh. Mum. Oh, Mum...

[CINDY HAS AN OXYGEN MASK ON, HER EYES ARE CLOSED]

IAN:

What happened?

KATHY:

(SHAKING)

We got trapped behind the bar, we had to crawl our way out...

(SPOOKED)

I thought she was gonna die on me.

PARAMEDIC:

That's it. If you could give us room... thank you.

[CINDY'S LIFTED INTO THE BACK OF THE AMBULANCE. IN THE BACKGROUND WE SEE THE STUNNED AND WORRIED JUNIOR LOOKING ON.

(7070-7071/ 43 continued)

THEN WE SEE A FIGURE COMING
OUT OF THE ALLEYWAY BY THE
VIC]

GRANT:

I need some help here!

[ELAINE, GEORGE, DENISE,
TEDDY, HOWIE AND KIM (OTHERS
IF POSSIBLE) SEE GRANT WITH
SHARON IN HIS ARMS]

TEDDY:

Sharon?

[OTHER PARAMEDICS RUSH OVER
WITH A TROLLEY AND SAY THINGS
LIKE 'IF YOU COULD GENTLY EASE
HER DOWN' ...

RUBY, JEAN, HARVEY, FREDDIE,
MO, ALFIE AND LILY ARE IN THE
BACKGROUND LOOKING OVER...

GRANT GETS SHARON SAFELY
DOWN... BUT SHE'S STILL IN A
BAD WAY. TEDDY FRETS, BUT IS
RELIEVED SHE'S OUT. HE LOOKS
TO GRANT]

TEDDY:

Sharon!

(TO GRANT)

I'm Teddy.

GRANT:

(GUARDED)

Right...

TEDDY:

(WITH A NOD TO SHARON)

Thank you for going in there...

(7070-7071/ 43 continued)

[GRANT JUST NODS - HIS FOCUS IS SHARON, AND WE SEE HOW MUCH HE CARES ABOUT HER. IN THE BACKGROUND SIRENS RISE UP AND THE AMBULANCE CARRYING CINDY DRIVES AWAY]

CUT TO

7070-7071/ 44. INT. VIC. TOILETS.
1907. DAY.

STUDIO C

[MARTIN AND STACEY ARE NOW HAULING LUMPS OF TOILET PANEL AWAY FROM THEIR EXIT ROUTE. BOTH SWEATY, BOTH HEAVING...]

MARTIN:

(MUTTERING)

'Let's stay and have a chat while the building collapses around us'... Nice one Stace.

STACEY:

D'ya know what, I take it all back. She can have ya.

MARTIN:

Good.

STACEY:

Sorted.

[SHE CHUCKS ANOTHER BIT OF PANEL BEHIND HER, IT CRASHES DOWN]

CUT TO

7070-7071/ 45. INT. ARCHES. 1915.
NIGHT.

FRONT LOT

[PHIL IS SILENTLY SOBBING TEARS. LINDA REACHES OUT AND SQUEEZES HIS HAND... NIGEL IS WELLING UP TOO]

NIGEL:

(CHOKED)

Phil...

[PHIL LOOKS UP, SEES NIGEL AS HE STEPS IN]

NIGEL:

(GENTLY)

Um... please don't freak out... there's some people out there, some doctors... and a mental health professional...

[PHIL LOOKS UP CONFUSED]

NIGEL:

So, will you talk to them?
Please.

PHIL:

(MORE CONFIDENT)

I don't - I don't need a doctor...

NIGEL:

They just want a quick chat,
that's all...

(7070-7071/ 45 continued)

PHIL:

(BRISTLES)

And then what? Hm? Cart me off to
some nut house...

NIGEL:

No, no, it's not like that...

PHIL:

(IN)

I ain't talking to no shrink...

LINDA:

I've been to rehab Phil. I
wouldn't be sitting here now if I
hadn't... It's not like you
imagine it.

PHIL:

This ain't the same.

LINDA:

When I hit rock bottom, you
helped me get through it. You
made me see sense...

PHIL:

(LOSING IT)

I don't - I don't need help...

[THEN NIGEL LOSES HIS TEMPER
WITH PHIL, HIS FIRST SHOW OF
REAL ANGER]

NIGEL:

(SNAPS)

You can't do this!!

[IT SHOCKS BOTH LINDA AND PHIL
INTO SILENCE. NIGEL'S SHAKING,
CLEARLY ON EDGE. TEARS IN HIS
EYES AS HE PLOUGHED ON]

(7070-7071/ 45 continued)

NIGEL:

When we was at school, everyone used to say, 'you're mates with the Mitchells... nobody's gonna mess with you' And they didn't. It was like a having a super power...

[HE TAKES A MOMENT, FIGHTS TEARS]

NIGEL:

But for all those years together, I don't remember the fights and the scrapes that you got me out of...

(WARM MEMORY)

I just remember the laughter. 'Cos it was friendship, it was just friendship... that's what I got from the Mitchells.

(STRUGGLES - FINDS STRENGTH)

And that's what I need now.

[NIGEL TRIES NOT TO BREAK, HE WANTS TO BE STRONG FOR PHIL]

NIGEL:

Because, like you, I'm fighting one of the biggest fights in my life... and it's a fight I can't win.

[NIGEL HAS TEARS STREAMING DOWN HIS FACE. THEY'RE LOST, CONFUSED]

NIGEL:

(BROKEN)

I've got dementia -

(7070-7071/ 45 continued)

LINDA:

(GASPING - WHISPERED)

Oh my God...

[PHIL CAN'T QUITE PROCESS]

NIGEL:

(STRUGGLING)

And in time, I'm gonna lose it all... all those memories, and... even a sense of who I am...

(TREMBLING)

I've been so scared, so scared... Just like you, I don't wanna be a burden to anyone... I kept pushing everyone away.

(WELLING UP)

Why do you think I really left Julie...?

[PHIL IS MOVED BY THE SADNESS OF THAT. NIGEL TRIES TO STAY STRONG. LINDA WELLS UP TOO]

NIGEL:

(CHOKED)

And then, when I came back here, I saw my mate Phil... It just gave me a bit of hope. And it made me realise that I can't do this on my own...

(SHRUGS - VULNERABLE)

I - I really need you to help me through this.

[A DESPERATE SILENCE - TEARS WELL, PHIL'S MOVED AND REACHES TO HOLD NIGEL'S HAND.]

LINDA MOVES TO THE DOOR, NODS]

(7070-7071/ 45 continued)

LINDA:

(GENTLY)

Come in... Please.

[TRISH HOLLOWAY STEPS IN,
FOLLOWED BY TWO NS DOCTORS.
SHE'S A WARM LOOKING WOMAN IN
HER 40S. SHE SPEAKS WITH A
KINDNESS]

TRISH:

Hi, my name's Trish. I'm from the
mental health team, we just wanna
have a little chat about how
you're feeling...

[WILL PHIL OPEN UP?]

CUT TO

7070-7071/ 46. INT.
VIC DOWNSTAIRS - KITCHEN. 1918.
NIGHT.

STUDIO C

[BIANCA IS CLEARING THE DEBRIS AWAY FROM THE KITCHEN HATCH - INSIDE THE KITCHEN, SONIA IS WALKING ROUND, SUCKING IN AIR, FIGHTING ANOTHER CONTRACTION... LAUREN IS FOLLOWING HER, RUBBING HER BACK]

LAUREN:

Stay nice and calm, yeah?

SONIA:

Yeah -

LAUREN:

Stay calm...

[SONIA NODS, FIGHTS A CONTRACTION]

BIANCA:

(OOV)

I'm coming...

SONIA:

(HUSHED)

They're getting stronger all the time.

BIANCA:

(OOV)

I'm coming...

(7070-7071/ 46 continued)

LAUREN:

We're gonna get you some help.
Just keep breathing.

[SONIA TAKES A BREATH - WE SEE
HOW DETERMINED SHE IS. WE HEAR
MORE CLATTERING, AS BIANCA
CLIMBS HER WAY THROUGH]

BIANCA:

Come here...

[SHE PULLS HER IN FOR A HUG]

BIANCA:

Right, listen - listen to me, Me
and Grant cleared a path...
(OF THE HATCH)
So I reckon if we can just get
through that bit -

LAUREN:

That's not gonna happen -

[SONIA WINCES IN PAIN,
SWALLOWS A GROAN]

BIANCA:

Why, what is it?

SONIA:

It's coming - it's coming...

LAUREN:

She's in labour.

[THEN A VOICE BEHIND CHILLS
THEM ALL]

REISS:

Sounds like congratulations are
in order...

(7070-7071/ 46 continued)

[THEY LOOK ROUND AND ON THE
OTHER SIDE OF THE HATCH
(HAVING COME IN THE SAME WAY
AS BIANCA) IS REISS]

REISS:

Bianca.

[THERE'S AN UNHINGED LOOK IN
HIS EYE. SONIA'S FACE FALLS]

CUT TO

7070-7071/ 47. INT.
VIC - LADIES LOOS. 1920. NIGHT.

STUDIO C

[ANOTHER PANEL IS LIFTED OUT OF THE WAY, MARTIN TOSSES IT TO ONE SIDE, HE'S A LITTLE BIT FORCEFUL WITH IT... WIPES THE SWEAT OFF HIS BROW. STACEY SHAKES HER HEAD AT THE MACHO NATURE OF IT. HE SEES, IS DEFENSIVE]

MARTIN:

What?

STACEY:

(IRRITATED BY HIM)

Well, you rock up here like some sort of action hero...

MARTIN:

Hang on, your words.

STACEY:

All out of the goodness of your heart, 'cos you're so in love with Ruby...

MARTIN:

Stace...

STACEY:

Whatever, Martin... just shut up and dig.

[SHE GOES BACK TO DIGGING THEIR WAY OUT... THERE'S SO MUCH HE WANTS TO SAY, NEEDS TO SAY...

(7070-7071/ 47 continued)

BUT HE SHAKES HIS HEAD IN
FRUSTRATION AND GETS BACK TO
WORK... ON THE TENSION BETWEEN
THEM... A STOLEN LOOK FROM
STACEY, THEN ONE FROM
MARTIN... PERHAPS THIS ISN'T
OVER]

CUT TO

7070-7071/ 48. INT.
VIC DOWNSTAIRS - KITCHEN. 1921.
NIGHT.

STUDIO C

[SONIA IS IN PAIN, ANOTHER CONTRACTION. BIANCA AND LAUREN SUPPORTING HER. REISS IS CLAMBERING THROUGH THE HATCH.

HE GETS THROUGH. SONIA SWALLOWS A CONTRACTION AND ROARS AT REISS]

SONIA:

(LOSING IT)

No. No... This isn't how it's supposed to be. I don't want you near me.

REISS:

(STUTTERING)

Sonia, the first few seconds after birth are some of the most important bonding moments in a child's life...

SONIA:

(IN - HARD)

You are a freak, Reiss! You're a murdering freak and you're not gonna be any part of my daughter's life...

[THEN SONIA IS HIT WITH ANOTHER CONTRACTION, BIANCA AND LAUREN FOCUS THEIR ATTENTION ON HER]

(7070-7071/ 48 continued)

REISS:

(FLUSTERED)

You think about me now, it's the hormones talking, it's got to be... you see me and you, we were meant to be together... and the sooner you realise that -

(STUTTERING)

Blood is thicker than water, Sonia. A - and that baby will always be my blood.

SONIA:

This baby will have nothing to do with you, it will never be anything to do with you!

BIANCA:

(FIERCE)

Go and do something useful for once and go and get some help!

[HE SNAPS BACK - HIS DARKNESS LASHING OUT. HE BLOCKS THE PATH TO THE HATCH]

REISS:

No! No-one's leaving!

LAUREN:

No-one's leaving?! She's having a baby, Reiss!

REISS:

Yeah, and I'm gonna be involved whether you like it or not...

[REISS HAS A WILD LOOK IN HIS EYES. SONIA IS FIGHTING THE PAIN OF ANOTHER CONTRACTION, SHE WELLS UP]

(7070-7071/ 48 continued)

SONIA:

No. I can't do this, not with him here - I can't...

LAUREN:

Yes, you can!

[LAUREN RUBBING HER BACK.
REISS COMES OVER]

REISS:

Sonia, please - I still love you.

[BIANCA GRABS A ROLLING PIN
FROM THE COUNTER TOP AND HOLDS
IT OUT LIKE A WEAPON]

SONIA:

And I hate you!

BIANCA:

Back away from her, Reiss!

REISS:

I'm not here to cause any trouble.

BIANCA:

(YEAH)

Is that what you said to Debbie, before you killed her?!

[SONIA MOANS THROUGH ANOTHER CONTRACTION]

REISS:

(ANGER FLASHES OUT)

Debbie died for this baby. I can't let that go to waste.

(7070-7071/ 48 continued)

BIANCA:

Why don't you just go and tell the police what you've done, and go and spend the rest of your life in prison!

REISS:

(ANGER COURSING)

No, I won't let the likes of you stop me being a father.

SONIA:

(WELLING UP - FRETTING)

I don't want this baby anymore, I don't want his child.

[THERE IS A GROAN AND A CREAK FROM ABOVE, REISS TRIES TO GET CLOSE TO SONIA]

REISS:

Sonia, don't be like this... I love you!

[HE REACHES OUT, BIANCA GRABS HIM. SHOVES HIM BACK]

BIANCA:

Why don't you just, drop dead!

[HE FALLS ON TO THE FLOOR. THERE IS A CREAK, HE LOOKS UP - PLASTER BOARD FALLS. HE QUICKLY MOVES BACK... IT MISSES HIM. PHEW. CLOSE ONE...]

REISS:

Well, that was close -

[THEN OUT OF NOWHERE, A LARGE CRACK - WOOSH!]

(7070-7071/ 48 continued)

THE CEILING CAVES IN, AND THE
BATHTUB FROM ABOVE COMES
CRASHING DOWN ON TOP OF
REISS... CRASH, CLANG THERE'S
A HUGE CLOUD OF DUST. BIANCA,
LAUREN AND SONIA LOOK ON
STUNNED]

CUT TO

7070-7071/ 49. INT. VIC - HALLWAY.
1924. NIGHT.

STUDIO C

[STACEY AND MARTIN COME
THROUGH THE DOORWAY FROM THE
DARTBOARD AREA TO THE HALLWAY.
LIGHTS FLICKER, ELECTRICITY
SPARKS, THEY HEAR MORE
CREAKING AND GROANING. THEY
SEE THE DOOR TO THE BARREL
STORE - THE CEILING COLLAPSE
THAT KILLED REISS HAS
DISLODGED MORE DEBRIS... IT'S
NOW BLOCKED AGAIN]

MARTIN:

Watch out...

STACEY:

That's not good...

[ON THEIR FRUSTRATION, WILL
THEY EVER GET OUT?]

CUT TO

7070-7071/ 50. INT.
VIC DOWNSTAIRS - KITCHEN. 1924.
NIGHT.

STUDIO C

[THE DUST CLOUD IS STILL SETTLING. THEN IT REVEALS THE BATHTUB COVERED IN PLASTERBOARD AND CHUNKS OF WOOD...]

SONIA AND LAUREN ARE STUNNED.
BIANCA MOVES ROUND THE SIDE OF THE BATHTUB]

SONIA:

No, B!

[BIANCA SHOVES OFF A PIECE OF PLASTERBOARD... AND SEES REISS'S LIFELESS BODY (MOSTLY OOV)]

SONIA:

Is he?

[BIANCA NODS.]

A SILENCE AS THEY ABSORB THAT - ALL EYES TO SONIA FOR HER REACTION]

SONIA:

Good.

[OUT ON THE FIRE IN SONIA'S EYES - SHE MEANS IT]

CUT TO

7070-7071/ 51. INT. ARCHES. 1925.
NIGHT.

FRONT LOT

[THE STILLNESS OF THE ARCHES -
PHIL SITS WITH TRISH WHO IS
MAKING NOTES. LINDA IS THERE
FOR SUPPORT, OFFERING KIND
LOOKS OF REASSURANCE TO PHIL.
NIGEL WATCHES ON, HE STANDS BY
THE CLOSED DOOR]

TRISH:

(GENTLE RE-CAP)

You said you've felt alone, you
described your mood as very
low...

PHIL:

Yeah...

TRISH:

And this has been going on for
six months?

PHIL:

A year... I dunno, maybe longer.

TRISH:

And you've had recurring suicidal
thoughts...

[A BEAT - HE NODS]

PHIL:

(SHRUGS - MUTTERS)

I just wanna be left alone so I
can finish the job.

(7070-7071/ 51 continued)

[THAT PAINS LINDA TO HEAR IT.
SHE SQUEEZES HIS HAND]

TRISH:

I'm really sorry to hear that -

PHIL:

It's the only way to stop the thoughts and the voices and the people I'm seeing...

TRISH:

The people, you're seeing? Can other people see them too?

[HE SHAKES HIS HEAD - IS CLOSE TO TEARS. LINDA IS WELLING UP AT THAT REVELATION]

PHIL:

(DARKNESS DESCENDS)

No, no, no... people keep just spouting stuff about, no reasons for me to live... but it's just words. It's meaningless...

[A DIFFICULT SILENCE, TRISH LOOKS AT HER NOTES]

TRISH:

(GENTLY)

From everything you've told me - I think the best thing is for you to come with me today, and spend some time in a mental health facility...

[PHIL SHAKES HIS HEAD]

TRISH:

- As an informal patient.

(7070-7071/ 51 continued)

[HE'S SHAKING HIS HEAD. LINDA SQUEEZES HIS HAND AGAIN]

LINDA:

(GENTLY)

What Nigel just told you, about what he's going through...

[WE SEE THIS PRICKING PHIL'S CONSCIENCE. NIGEL LOOKS ON]

LINDA:

If there's a chance you can help him... even a small one... isn't - isn't it worth a bit of time in hospital... just to try?

[AND WE SEE THAT WEIGHING HEAVY ON PHIL... REALLY HEAVY. TEARS WELL]

LINDA:

Even one night, for him.

[AND FINALLY - HE NODS. ON LINDA'S RELIEF]

CUT TO

7070-7071/ 52. INT. MARQUEE. 1928.
NIGHT.

O/S LOCATION - BBC CANTEEN

[NIGEL COMES INTO THE MARQUEE,
HE'S OVERWHELMED TO SEE ALL
THE PEOPLE GATHERED. HE HEADS
OVER TO GRANT

- IN THE BACKGROUND ARE HOWIE,
DENZEL, BILLY, HONEY, WILL,
RAVI, PRIYA, AVANI, NUGGET,
FELIX, CHELSEA, WINSTON,
SHRIMPY, GINA, ANNA AND
JOHNNY]

NIGEL:

Man of the moment are you?

GRANT:

(SHRUGS)

I did what I could...

NIGEL:

Right, right...

(WITH A BITE)

Do you know what we've had to
deal with?

GRANT:

(AVOIDS IT)

I've got a cab on the way, Sharon
is in hospital.

NIGEL:

I asked you to come back here,
because I thought you could
help... And there's still time.

[ON GRANT - HAS NIGEL SAID
ENOUGH?]

(7070-7071/ 52 continued)

CUT TO

7070-7071/ 53. EXT. ARCHES. 1929.
NIGHT.

FRONT LOT

[AN AMBULANCE (RRV/CAR) IS ON TURPIN WAY. LINDA IS LEADING PHIL OVER TO IT... HE'S SHUFFLING, STILL VERY VULNERABLE]

LINDA:

You're gonna be in safe hands, And I can come with you if you want...

PHIL:

Nah...

LINDA:

Okay, okay... I'll come and visit you as soon as I can...

[SHE HELPS HIM TOWARDS THE CAR - SHE FIGHTS A TEAR]

TRISH:

Well done. Most of my patients say that's the hardest bit. And you can have visitors. You okay?

[PHIL LOOKS LOST. NIGEL ARRIVES FROM THE SQUARE IN THE BACKGROUND. AND THEN... GRANT ROUNDS THE CORNER WITH HIM. THEY WATCH PHIL HEADING TO THE AMBULANCE...]

IT'S TOUGH FOR GRANT AND NIGEL... NIGEL LOOKS TO GRANT. HE GIVES HIM A NOD 'GO ON'.

(7070-7071/ 53 continued)

BUT AS HE WATCHES THE BROKEN
PHIL GETTING INTO THE
AMBULANCE... IT'S CLEAR IT'S
TOO MUCH FOR HIM. HE SHAKES
HIS HEAD AND WALKS AWAY. NIGEL
IS CRUSHED.

THE DOOR CLOSES. THE AMBULANCE
DRIVES OFF. GRANT TAKES ONE
FINAL LOOK BACK, AND ALL SENSE
OF BEING A HERO FADES AWAY]

CUT TO

7070-7071/ 54. INT. MARQUEE. 1930.
NIGHT.

FRONT LOT

[SHAKEN DENISE COMES INTO THE MARQUEE AND SEES RAVI...
THERE'S AN INSTANT CHEMISTRY BETWEEN THEM]

RAVI:

Hey -

DENISE:

Hey. Yeah -

RAVI:

You okay?

DENISE:

(NODS - WARM)

Yeah... Yeah, Kim's out there, she's been really singing your praises. I really do appreciate everything that you did, y'know...

(AWKWARD)

But then, you'd have done that for anyone, 'cos, well, you're that sort of guy...

RAVI:

(PLAYFUL)

What sort of guy is that then?

[HE HOLDS HER LOOK, A TWINKLE - A FLIRTATION. SHE BLUSHES. IS A HINT FLIRTATIOUS BACK]

(7070-7071/ 54 continued)

DENISE:

Yeah, perhaps it's best I don't answer that.

RAVI:

I'm just glad you're okay...

[IT REALLY CRACKLES BETWEEN THEM. FROM ACROSS THE MARQUEE, CHELSEA SPOTS THEM. RAVI SMILES AT DENISE AND MOVES ON. DENISE IS LEFT CONFLICTED.

SHE TURNS AND FURTHER IN THE MARQUEE SHE SEES JACK, WITH RICKY AND PENNY. JACK'S HELPING PENNY INTO HER SPARE WHEELCHAIR]

PENNY:

(RELIEVED)

Thanks for getting my spare one...

JACK:

No worries...

PENNY:

(A LITTLE BEGRUDGING)

You do have some uses.

[THERE'S A SLIGHT THAWING BETWEEN THEM]

JACK:

Why don't you go home, eh? Amy's there. When I get some news of Lauren and Sonia I'll let you know...

PENNY:

Okay, thanks.

(7070-7071/ 54 continued)

[THERE'S A WARMTH BETWEEN
THEM, THAT LANDS WITH DENISE]

JACK:

(LIGHT - TO RICKY)

And don't drink all my wine.

[SHE'S AMUSED BY THAT. IT'S
THE LIFT THEY NEED... THEY
HEAD PAST DENISE - JACK AND
DENISE ARE LEFT TOGETHER...]

DENISE:

Hey, you okay?

JACK:

I'm just tryna keep it strong for
them...

(LOOKS OVER TO THE VIC)

But there was another loud
crash... I dunno.

[SHE CAN SEE HE'S REALLY
WORRIED, BEING STRONG IS
TAKING ITS TOLL... SHE
INSTINCTIVELY REACHES OUT.
RUBS HIS ARM]

DENISE:

Is there anything I can do?

[HE WANTS TO SAY 'YES', HE
NEEDS A HUG, NEEDS HER
SUPPORT... HE MEETS HER WITH A
WARM LOOK, A SMILE]

JACK:

Yeah... yeah there is.

[SHE KNOWS EXACTLY WHAT HE
MEANS, AND PART OF HER WANTS
THAT TOO... HE MOVES OFF -

(7070-7071/ 54 continued)

ON THE CONFLICTED DENISE, AS
CHELSEA ARRIVES FROM ACROSS
THE MARQUEE]

CHELSEA:

You okay?

[DENISE NODS, INSTINCTIVELY
HUGS HER - PLEASED SHE'S OKAY]

DENISE:

(CONFLICTED)

Yeah. Yeah, it's just times like
this, you hold on to the ones
you love, don't ya...

CHELSEA:

Yeah... That's why I want you to
know that... whoever you love -
(even if it's Ravi)
(MEANS IT)
If you're happy... I'm happy.

[THIS CHANGE IN TUNE SURPRISES
DENISE]

CHELSEA:

Life really is too short, Mum,
and you gotta fight for what you
want.

[DENISE LOOKS TO JACK LOOKING
OUT AT THE SQUARE AND TALKING
TO THE POLICE, RAVI WITH HIS
ARMS AROUND NUGGET AND AVANI.
SHE TAKES A DEEP BREATH...
WHAT DOES SHE WANT?]

CUT TO

7070-7071/ 55. INT. AMBULANCE.
1931. NIGHT.

FRONT LOT

[CINDY IS IN THE BACK OF A MOVING AMBULANCE (MOVEMENT TO BE CHEATED). SHE'S DROWSY. STUNNED. A PARAMEDIC HAS PATCHED UP HER STOMACH WOUND. SHE SPEAKS WITH AN EASY WARMTH]

PARAMEDIC:

You are lucky that glass didn't go any deeper... and lucky your mother-in-law got you out of there... You've got a lot to thank her for.

CINDY:

Thank her?
(FACE HARDENS)
No chance.

[WE SEE A FIRE IN CINDY'S EYES. THIS IS A WOMAN INTENT ON REVENGE]

CUT TO

7070-7071/ 56. INT.
VIC DOWNSTAIRS - KITCHEN. 1931.
NIGHT.

STUDIO C

[SONIA IS WINCING THROUGH ANOTHER CONTRACTION. BIANCA SUPPORTING HER... BEHIND THEM WE SEE LAUREN IS LAYING A JACKET DOWN SO REISS IS COMPLETELY OUT OF VISION. SHE SHUDDERS... SONIA WELLS UP, ANOTHER GROAN.. BIANCA SEES]

BIANCA:

It's okay, Son... you've given birth on a sofa. I'm sure you'll be able to have her in here...

[BUT THAT'S NOT THE WORRY FOR SONIA]

SONIA:

(WELLING UP)
What's this baby gonna be like?

BIANCA:

She's gonna be a Jackson. Yeah, she's gonna be brave and she's gonna be strong, and you're gonna love her so much...

[SONIA SHAKES HER HEAD, SHE'S NOT SURE]

(7070-7071/ 56 continued)

LAUREN:

Come on, Sonia. You've just gotta try and think positively, yeah?
Think of all the good stuff...
(MAKES AN EFFORT TO DISTRACT)
Like baby names... Have you thought of a baby name?

[SHE SEES A FLICKER OF WARMTH FROM SONIA AND SHE LEAPS ON IT]

LAUREN:

See, I know that face, look, you've got a name, ain't ya...?

SONIA:

I don't know. I can't decide, can I? Julia maybe, or Toni with an 'I'...

LAUREN:

They're lovely names...

SONIA:

Are they?!

LAUREN:

Yeah...

SONIA:

I can't do this...

LAUREN:

Yes, you can.

[SONIA WELLS UP, THEN SHE FEELS THE BABY SHIFTING]

SONIA:

Whoa...

(7070-7071/ 56 continued)

BIANCA:

What's that?

[AND THEN SHE'S GRIPPED WITH A CONTRACTION - HER BIGGEST YET. SHE GRITS HER TEETH, SWALLOWS IT DOWN... LETS OUT AN ALMOST ANIMALISTIC MOAN AS IT COURSES THROUGH HER]

SONIA:

(HINT OF DREAD)

This baby's coming. It's coming!

[BIANCA AND LAUREN ARE STRUCK BY THE CHANGE IN TONE, SONIA KNOWS HER BODY - THIS IS SERIOUS. OUT ON SONIA AS SHE STEELS HERSELF]

CUT TO

7070-7071/ 57. EXT. SQUARE. 1932.
NIGHT.

FRONT LOT

[LINDA WANDERS ON TO THE SQUARE FOR THE FIRST TIME AND SEES THE DEVASTATION - HER PUB, HER HOME, IN RUINS... HER EYES FILL WITH TEARS.

JEAN, LILY, ALFIE, FREDDIE, HARVEY, MO AND RUBY ARE OUTSIDE THE CAFE... THEY'VE GOT BLANKETS ROUND THEM FROM THE PARAMEDICS. THEY'RE LOOKING UP AT THE VIC. THEY HEAR A CREAK, ANOTHER GROAN FROM THE BUILDING THAT WORRIES THEM ALL

LILY:

Nan, what if he doesn't get her out?

JEAN:

He will... I'm sure he will.
(KIND)

Why don't you go and pick up little Charli, give her a big squeeze from all of us.

[SHE GIVES LILY A FINAL HUG. LILY NODS AND HEADS OFF. THE SLATERS HUDDLE ROUND, ALL ON TENTERHOOKS. RUBY SITS ALONE WATCHING THEM]

CUT TO

7070-7071/ 58. INT.
VIC-HALLWAY / BARREL STORE.
1933. NIGHT.

STUDIO C

[MARTIN IS AT THE DOORWAY TO THE BARREL STORE WITH STACEY... THEY ARE MOVING THE FINAL LUMPS OF DEBRIS OUT OF THE WAY ... THEY'RE CLOSE TO EACH OTHER, DEEP BREATHS, A FEW STOLEN GLANCES... THEN THEY MAKE A GAP BIG ENOUGH]

STACEY:

Now what?

MARTIN:

I'm gonna lift this up and just get under it as quick as you can, alright?

[HE GETS IN THE DOORWAY AGAIN, PROPS UP THE LINTEL... AND NODS STACEY THROUGH]

STACEY:

Now?

MARTIN:

No.

STACEY:

No.

MARTIN:

Go on, as quick as you can! Go, go, go...

(7070-7071/ 58 continued)

STACEY:

Come on -

[SHE'S SAFE, MARTIN MOVES OUT OF THE WAY. THERE'S A SMALL COLLAPSE, BUT THEY'RE BOTH THROUGH AND INTO THE BARREL STORE. STACEY TAKES A BREATH. LOOKS TO THE DOORS.]

THE WAY OUT IS CLEAR, IT FEELS LIKE THEY'RE SAFE... AND NOW THERE'S A MOMENT TO DIGEST]

STACEY:

(RESIGNED)

Just so you know... I ain't gonna make it awkward. We'll just walk out of here, and we'll be normal again... and forget I ever said anything.

MARTIN:

Look, when we get out of here -

(POINTING BACK)

After all that... all I really want...

(WITH A GRIN)

Is someone to make me a cuppa tea.

STACEY:

(AMUSED)

Well, I'll get Ruby to put the kettle on, shall I?

[A CRACKLE BETWEEN THEM, HE HOLDS HER LOOK, BEAMS A SMILE... SHE SUDDENLY GETS SELF CONSCIOUS]

(7070-7071/ 58 continued)

MARTIN:

Wait...

[LONG BEAT]

MARTIN:

It's you, Stace... of course it's you.

[SHE LOOKS UP, IS THIS AN ADMISSION OF LOVE, DOES HE WANT HER - WHAT IS HE SAYING??

THEN THERE IS A HUGE CRACK, A FALL OF PLASTER... STACEY SCREAMS. MARTIN PUSHES HER BACK...

THEN A STEEL JOIST CRASHES DOWN... CLANG. THEN A ROAR OF PAIN FROM MARTIN.

THE DUST CLEARS, AND STACEY SEES MARTIN HAS BEEN PINNED BY THE STEEL BEAM]

STACEY:

Martin!

[HE SCREAMS OUT IN PAIN - STACEY REELS. ON MARTIN - IS HE GOING TO DIE?]

FADE OUT: