

EASTENDERS

EPISODE FIVE THOUSAND ONE
HUNDRED AND SIXTY FOUR

HALLOWEEN [PART 1]

BY

LEO RICHARDSON

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2010

SCENE 5164/1. BRIDGE STREET.
EXT. DAY LIGHT. 15.30.

10:00:24

LOT

[STACEY [WORK] EXITS HER
HOUSE, GEARED UP FOR THE
DAY AHEAD. HER PARTY IS
TONIGHT. SHOT FROM ABOVE:
SHE LOOKS UP AT THE CLOUDY
SKY AS THUNDER RUMBLES,
AND OPENS HER UMBRELLA.
SHE HEADS TOWARD THE VIC:
MICK'S ON A LADDER HANGING
GHOSTS ONTO THE LIGHTS
OVER THE DOORS. ELAINE
[WORK] SPRAYS COB-WEB
SPRAY. POSTERS FOR
TONIGHT'S HALLOWEEN PARTY
ARE PLASTERED EVERYWHERE
FOR THE BEST DRESSED
COMPETITION]

10:00
:30

ELAINE: You coming, Stace?
Prize for the best costume.

STACEY: What's the prize?

10:00
:43
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Goin-

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

(Scene 5164/1 Continued)

MICK: [PLAYFULLY] Thought you were having your own Russell?

[THEY'RE INTERRUPTED AS AUNT BABE STEPS OUT WITH A FRESHLY CARVED PUMPKIN. SHE TAKES A LONG, HARD, PROUD LOOK AT IT]

ELAINE: It's like looking in the mirror!

AUNT BABE: That's rich! Coming from The Witch of Walford.

[MICK GIVES A LOOK TO STACEY - SHAKES HIS HEAD]

STACEY: [GOING] We'll try and pop in later before last orders, yeah.

MICK: In answer to your question, the prize is a double massage from these two. They use their trotters and everything -- magical, magical.

[STACEY LAUGHS, STARTS OFF ONTO BRIDGE STREET: MARTIN, KUSH AND SHABNAM [WORK] HUDDLED TOGETHER, WHISPERING-]

SHABNAM: That is so romantic!

KUSH: Course we'll help out.

MARTIN: But it's top secret.

(Scene 5164/1 Continued)

STACEY: What's top secret?

MARTIN: ..Oh...Nothing. Do you want anything or...?

STACEY: No, I've dropped Lily to Sadie Ann's and I'm just going to decorate the flat. Can you not forget the pumpkin, please?

MARTIN: I won't forget!

[MARTIN PUSHES HER ON HER WAY. SHE SMILES, WONDERING WHAT HE'S UP TO, CROSSING DONNA [WORK], WHO'S AT HER STALL. SHE'S ALSO SELLING LOADS OF HALLOWEEN TAT - CASHING IN ON THE TIME OF YEAR]

DONNA: Here Stace, you're just in time for a bargain. I've got a skeleton, tombstones, garlands, got it all. You can decorate your garden like a graveyard or something.

STACEY: I ain't got a garden -- who do you think I am, The Duchess of Windsor?

DONNA: Come on, Stace. I've gotta get rid of this stock.

STACEY: Suppose I could do with some of the lights. [BEAT]

(Scene 5164/1 Continued)

[AS DONNA FUSSES WITH THE LIGHTS, STACEY CLOCKS A STRANGER, HOOD UP, BEHIND ONE OF THE STALLS. HE'S STARING AT HER]

STACEY: You are coming later, ain't ya?

[DONNA BAGS UP A SET OF FAIRY LIGHTS WHICH ARE SKELETON HEADS]

DONNA: Is Fats going?

STACEY: Yeah he's gonna do the music. Oh come on. Gives you a chance to dress up, you know, show him what he's missing.

DONNA: [HANDING STACEY THE LIGHTS] Alright. I'll see what I can muster up.

STACEY: I'll pay you tomorrow yeah?

[AS STACEY GOES TO WALK AWAY SHE CLOCKS THE STRANGER IS STILL STARING AT HER. BUT HER ATTENTION IS SNATCHED AWAY -]

SHRIMPY: Looking forward to tonight, Stace!

STACEY: Yeah.

(Scene 5164/1 Continued)

[STACEY LOOKS BACK FOR THE STRANGER, BUT HE'S GONE. SHE WONDERS IF SHE WAS BEING WATCHED. OR WAS SHE IMAGINING IT?]

10:02:07

CUT TO:

SCENE 5164/2. BEALES' -
KITCHEN. INT. DAY LIGHT.
15.34.

10:02:07

STAGE 1

[A MOBILE PHONE VIBRATES AS IT RINGS ON SILENT. PRIVATE NUMBER FLASHES UP ON THE SCREEN. KATHY [WORK] IS GAZING DOWN AT THE SCREEN, ANXIOUS. SHE LETS IT RING OFF. SHE MOVES OVER TO THE MICROWAVE WHERE SOME POPCORN SPINS & CRACKLES AWAY. THE PHONE BUZZES AGAIN. KATHY LOOKS AT IT. PRIVATE NUMBER. IT SEEMS LIKE IT WON'T STOP. SHE SNATCHES IT UP AND ANSWERS-]

KATHY: Go away!

[BEAT. A CLICK. SHE'S CONNECTED TO A CALL CENTRE. WE JUST MAKE OUT A VOICE. IT'S A SALES CALL. FIRST THERE'S RELIEF, THEN-]

No. I've never had P.P.I --
just leave me alone, alright!
[HANGS UP] Parasites!

[SHE TURNS TOWARD THE DOORWAY AND JUMPS OUT OF HER SKIN. BOBBY'S THERE WEARING HIS FRANKENSTEIN MASK]

10:02
.51

KATHY: Bobby!

(Scene 5164/2 Continued)

[THE MICROWAVE PINGS.
BOBBY PULLS OFF THE MASK,
FINDING IT HILARIOUS AS
KATHY TRIES TO STEADY HER
NERVES]

10:02:51

CUT TO:

SCENE 5164/3. PHIL'S HOUSE -
KITCHEN. INT. DAY LIGHT.
15.35 T/C.

10:02:51

STUDIO C

[DENNIS STANDS, DRESSED AS CLOWN, WITH A PLASTIC KNIFE, LOOKING REGRETFUL AS A SHAKEN PHIL BERATES HIM. BEN & SHARON SIMULTANEOUSLY RUSH IN-]

PHIL: What you doing jumping out from behind the door like that?!

SHARON: [ALARMED] What's happened?

PHIL: Him. He was hiding behind the door with that thing in his hand.

DENNIS: Look, it's plastic! It was only a joke!

SHARON: I'll give you a joke in a minute. Now get to your room. And no trick or treating for you tonight!

DENNIS: You can't do that!

[IMMEDIATELY-]

10:03:04

CUT TO:

**SCENE 5164/4. BEALES' - LIVING
ROOM. INT. DAY LIGHT. 15.38.**

10:03:04

STAGE 1

10:03
:05THE
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Guns-
OfBri-
xton

[KATHY LINGERS IN THE
KITCHEN DOORWAY AS IAN,
JANE [WORK] AND BOBBY
MIRROR SHARON AND DENNIS]

JANE: Oh I can and I will! You
do not scare your Gran like
that. This is why you're not
trick or treating -- 'cause you
don't think.

BOBBY: Chill your beans, Mum.

JANE: [FURIOUS] Chill my
beans!?? Get up them stairs
now.

[BOBBY SKULKS OFF WITH
ATTITUDE. IAN LOOKS TO
KATHY]

IAN: Sorry, Mum.

KATHY: He was only playing.

JANE: Maybe it's best if one
of us stays in with him
tonight.

KATHY: No honestly, it's fine.
Ben's popping over. It's gonna
be just me and the boys. I was
really looking forward to it.

(Scene 5164/4 Continued)

JANE: Okay well, if you're sure.

[JANE EXITS UPSTAIRS]

[OOV] Bobby, I want another word!

KATHY: Look I'm just jittery, that's all.

[KATHY TOUCHES THE PANIC LANYARD WHICH IS AROUND HER NECK -- IT'S BECOME A COMFORT THING]

IAN: [SOFTLY] I know, but you don't need to be, alright. Gavin's gone. Ben saw him get on that train and go.

KATHY: We don't know that for sure.

IAN: Mum, I wouldn't leave you and Bobby here on your own if I didn't think it was safe. Okay. [BEAT] Anyway... you've got your button. One press of that and the police will be here in a flash.

[OUT ON KATHY, A SMILE TO SATISFY IAN -- A LIE, BECAUSE SHE'S NOT CONVINCED AT ALL]

10:03:55

CUT TO:

SCENE 5164/5. PHIL'S HOUSE -
KITCHEN. INT. DAY LIGHT.
15.40.

10:03:55

STUDIO C

10 03
:55

[PHIL FINISHES MAKING HIS TEA. SHARON LINGERS IN THE DOORWAY]

SHARON: You'll be alright on your own with Denny tonight, yeah?

PHIL: Why wouldn't I be?

[JAY ENTERS FROM OUTSIDE WITH A PLASTIC BAG CONTAINING HIS HALLOWEEN COSTUME-]

SHARON: Jay, I told you to get rid of them fireworks.

[THERE'S A BOX OF FIREWORKS IN THE CORNER OF THE KITCHEN]

JAY: I didn't wanna leave 'em outside in case it rained.

SHARON: Yeah well I don't care -- I don't want them in the house with Denny around.

JAY: Alright, I'll sort it.

SHARON: Thank you.

(Scene 5164/5 Continued)

[HE EXITS INTO THE HOUSE AND UP THE STAIRS. SHARON FOLLOWS. A PAUSE. PHIL'S ABOUT TO EXIT TO THE LIVING ROOM WITH HIS TEA WHEN BEN COMES THROUGH WITH HIS EMPTY PLATE]

BEN: Dad, you don't mind if I sit with Mum later, do you? I can always come back and check in on you.

PHIL: "Check in on me"? Do me a favour, will you.

BEN: Come on, I didn't mean anything -

PHIL: Listen, enjoy your fifteen minutes of fame 'cause you got rid of Gavin -- but let's make sure you've got rid of him first, yeah?

BEN: So you admit it. You're still worried about him coming back.

PHIL: I never said that.

BEN: Then why's that panic thing still in your pocket?

[PHIL GLARES AT BEN. BEN HOLDS HIS NERVE. PHIL TAKES THE LANYARD OUT OF HIS POCKET AND DEFIANTLY DROPS IT INTO THE BIN]

(Scene 5164/5 Continued)

BEN: Dad come on, don't be
ridiculous -

PHIL: Just get out. Out.

[BEN RETREATS. PHIL'S
FACADE FALLS. HE LOOKS AT
THE BIN. WAS THROWING THAT
AWAY A MISTAKE HE'LL LATER
REGRET?]

10:04:49

CUT TO:

SCENE 5164/6. VIC UPSTAIRS -
BEDROOM. INT. DAY LIGHT.
15.42.

10:04:49

STAGE 1

MICK: [TO OLLIE] What do you reckon, boy? See, you're a Munster and you don't even know it yet.

[LITTLE OLLIE LIES ON THE BED LOOKING UP AT HIS DAD, GURGLING AWAY TO A SONG ON THE RADIO AS HE UNPACKS HIS HERMAN MUNSTER OUTFIT. LINDA ENTERS IN HER LILY MUNSTER DRESS [WORK MAKE UP]]

Love it. I love it. The old team back together. [BEAT] You know, you're still the most beautiful thing I've ever seen. [TO OLLIE] And you.

[LINDA LOOKS DUBIOUS, BUT COVERS WITH A SMILE AS SHE LOOKS IN THE MIRROR. HE GOES BEHIND HER, LOOKS IN THE MIRROR WITH HER, KISSES HER AND EXITS. HOLD ON LINDA, GAZING AT HERSELF IN THE MIRROR, DOUBT QUICKLY TURNING TO SELF LOATHING]

10:05:18

CUT TO:

SCENE 5164/7. CAR LOT. INT.
DAY LIGHT. 15.44.

10:05:18

LOT

[LEE IS AT THE DESK.
WHITNEY ENTERS, [WORK] HAS
SOME HALLOWEEN DECORATIONS
IN A BAG]

LEE: You come to check up on
me, have you?

WHITNEY: No. I was on my way
to Stacey's. Thought I'd come
and say hi.

LEE: Thought you didn't want
us to go Stacey's tonight?

WHITNEY: Well you haven't
really been talking to me, so I
don't know what's going on
tonight.

LEE: You're the one who wanted
me to focus more on work.

WHITNEY: I don't know why
you're being so off with me --
if anything it should be the
other way around.

LEE: Oh really? How's that?

WHITNEY: Because you said I
was acting like your mum!

LEE: You was.

(Scene 5164/7 Continued)

[SILENCE]

WHITNEY: I don't wanna stop you from having fun, but when you drink yourself stupid, we both know it's not because it's fun.

[THIS HITS HOME WITH LEE, THOUGH HE REMAINS STOIC]

Do what you want tonight.

[WHITNEY STORMS OUT. OUT ON LEE, GUILT CREEPING IN]

10:06:11

CUT TO:

SCENE 5164/8. VIC UPSTAIRS -
LIVING ROOM. INT. DAY LIGHT.
15.48.

10:06:11

STAGE 1

[MICK AND LINDA. NANCY'S HOLDING OLLIE]

MICK: You was fine two minutes ago!

LINDA: I was up with Ollie til one, back up at three and then again at half five.

MICK: Oi, I offered to get up.

LINDA: It's not a dig, I'm just shattered. All I want is to put my feet up in front of the telly with a nice glass of rose blush and watch catty housewives shouting at each other. Is that too much to ask?

MICK: So you're blowing me out, Nancy's blowing me out, Lee's blowing me out. I'm getting blown out left, right and centre here -

NANCY: I told you weeks ago that Tam was taking me to that new cinema. He's paid extra for like reclining seats.

MICK: Well have a lovely little time, won't ya -- coping for each other in the back row.

(Scene 5164/8 Continued)

NANCY: Pop!

MICK: [TO LINDA] Might as well go as Orphan Annie really.

NANCY: I'd pay so much money to see that. Mum, can you take him? I need to go toilet.

[NANCY EXITS]

LINDA: [TO MICK] If you're that bothered, find someone else to be your Lily Munster.

MICK: Oh is that what you want?

LINDA: I don't mind.

MICK: [NOT BELIEVING THAT] Really?

LINDA: [HONESTLY] Really.

MICK: Alright. Maybe I will. Maybe I will...

[OFF OF MICK, AN IDEA FORMULATING]

10:07:07

CUT TO:

SCENE 5164/9. PHIL'S HOUSE -
LIVING ROOM. INT. DAY LIGHT.
15.50.

10:07:07

STUDIO C

[PHIL WATCHES TV. BEN & ABI [WORK] HAVE THEIR OWN CONVERSATION IN THE DINING AREA, ANNOYING PHIL THE WHOLE TIME]

ABI: Oh please, Ben! We could easily win best dressed.

BEN: What's so great about Edward and Bella from Twilight?

ABI: Not even three weeks ago we sat here together and watched those films. You weren't asking what was so great then when you cried at their wedding.

BEN: [AWARE OF PHIL] Shut up, I didn't cry!

PHIL: You'll both be crying in a minute if you don't get outta my living room.

[THE PHONE RINGS]

Get that for me will you?

SHARON: [OOV] I've got it.

(Scene 5164/9 Continued)

BEN: [TO ABI] Listen, I've told Mum I'll sit with her anyway.

ABI: Why do you have to sit with her? Gavin's gone ain't he?

BEN: Yeah but-

ABI: I know it's not your fault. I just hate what he's doing to this family.

PHIL: [AT THE END OF HIS TETHER] I swear, if you two don't...

[SHARON ENTERS WITH THE PORTABLE PHONE. SHE'S ALL IN BLACK [PLAY MAKE UP] AND WEARING SOME UNDERSTATED HALLOWEEN EARRINGS]

SHARON: It's Marsden on the phone. She's got news on Gavin.

[AND LIKE THAT, THE ROOM FALLS SILENT. OUT ON PHIL, TRYING TO FRONT AS HE FILLS WITH WORRY]

10:07:44

CUT TO:

SCENE 5164/10. VIC DOWNSTAIRS.INT. DAY LIGHT. 15.52.

10:07:44

10:07
:43

STAGE 1

JOH-
NNY
CAS-
H
Walk
The
Line

[MICK, ELAINE, AUNT BABE &
TINA CONVERGE AT THE
CORNER OF THE BAR]

ELAINE: I mean, listen, I
could. If it was helping.

AUNT BABE: Erm. Who says you
get to do it?

ELAINE: You don't think you're
Mrs. Munster material?

AUNT BABE: Why not?

TINA: No offence, but neither
of you are gonna fit into
Linda's costume.

ELAINE: Back in the day I
would have! Did you know that I
was once mistaken for Christine
Keeler at the Chemist?

MICK: [HEARD IT BEFORE] Yeah,
yeah, we know about that one.

AUNT BABE: [ALMOST TO HERSELF]
And I was mistaken for Kate
Moss at the Co-Op.

(Scene 5164/10 Continued)

TINA: I know. Why don't you make a competition of it? Whoever makes the best outfit, gets to be Mick's Lily.

AUNT BABE: [CHECKS HER WATCH] I can't make time now. I'm half way through my toxic trifle.

ELAINE: Toxic trifle?

AUNT BABE: I'm using Kiwi instead of cherries. Makes it green.

ELAINE: All of your trifles taste toxic to me.

AUNT BABE: Or maybe it's your breath.

MICK: Easy treacles, easy.

ELAINE: [TO THE POINT] Mick, I'm in. If she can't stand the heat--

AUNT BABE: I work in a pub kitchen! I live and breathe heat.

ELAINE: I always knew you were a dragon.

AUNT BABE: Oh, I'm gonna enjoy watching you lose.

(Scene 5164/10 Continued)

[BABE AND ELAINE, SQUARE UP, READY FOR BATTLE. MICK & TINA SHARE A LOOK... OUT ON MICK, WORRIED ABOUT WHAT HE'S STARTED]

10:08:33

CUT TO:

10:08
:33

SCENE 5164/11. PHIL'S HOUSE -
LIVING ROOM. INT. DAY LIGHT.
15.54.

10:08:33

STUDIO C

[SHARON, BEN & ABI LINGER
AS PHIL HANGS UP THE
PHONE]

PHIL: Kent police think
they've had a sighting of Gavin
at Dover.

SHARON: So he's planning on
leaving the country?

BEN: What did I tell you?

PHIL: [IGNORING BEN] They've
got an operation at the ports
to try and stop him.

SHARON: [TO PHIL, CARING]
Well that's great news.

BEN: Thanks Ben. Well done
Ben. You were right all along,
Ben.

ABI: [RUBBING HIS BACK] Oh I
believed you. Well maybe you
should go and tell your Mum.

SHARON: [DARKLY] Let her sweat
a few more hours.

(Scene 5164/11 Continued)

ABI: Then she'll let you go to the pub with me tonight?

BEN: Well yeah, but...

ABI: Ok cool! I'll get our costumes.

[ABI EXITS. SHARON'S MOBILE RINGS. SHE ANSWERS]

SHARON: Ronnie? Yeah. Thanks for helping tonight.

[SHE ROLLS HER EYES AT PHIL AND BEN]

No, Kim definitely won't be there. [EXITING] I'm on my way, okay.

[BEN & PHIL ARE ALONE. AN AWKWARD PAUSE]

PHIL: Well go on then. Run along and see Mummy.

[BEN SHAKES HIS HEAD -- IT'S NEVER GOOD ENOUGH. HE EXITS. OFF OF PHIL, FEARFUL -- A HUNCH THIS STILL ISN'T OVER]

10:09:23

CUT TO:

SCENE 5164/12. NO. 3. INT. DAY
LIGHT. 15.56.

10:09:23

10:09
:23

STUDIO C

[STACEY PEEKS OUT THROUGH THE BLINDS, TROUBLED. THE STRANGER FROM THE MARKET IS STANDING OUTSIDE, LOOKING UP AT THE FLAT]

DISC-
LOS-
URE
FT
SAM
SMIT-
H -
Omen

STACEY: Whit. Whit, come here a minute.

WHITNEY: What?

[WHITNEY COMES IN]

STACEY: Come here. Come look at this.

[SHE GOES TO THE WINDOW AND LOOKS OUT]

WHITNEY: What am I looking for?

[STACEY LOOKS DOWN. THE STRANGER IS GONE. SHE'S CONFUSED]

STACEY: [AFTER A PAUSE] Uh nothing... nothing, no... [SHRUGGING IT OFF] Did you hear from Lee?

(Scene 5164/12 Continued)

WHITNEY: Yeah I did actually.
He's just texted me saying
he'll spend the night with me.
It's too little too late if you
ask me.

[STACEY MOVES TO PLUG IN
THE NEW FAIRY LIGHTS. THEY
DON'T WORK]

STACEY: Oh don't tell me these
don't work.

[SHE UNPLUGS THEM]

WHITNEY: Where'd you get 'em?

STACEY: Dodgy Donna.

WHITNEY: There you go.

[SHE TRIES ANOTHER SOCKET.
NO JOY. SHE HEADS TO THE
CUPBOARD]

STACEY: Hang on, Martin's got
a tool box.

WHITNEY: Yeah I bet he has.
With feet that big.

STACEY: Dirty cow!

WHITNEY: Has he...?

(Scene 5164/12 Continued)

[WHITNEY LOOKS POINTEDLY AT STACEY, BETTING SHE IS RIGHT. STACEY SHRUGS, INSINUATING WHITNEY IS RIGHT. THEY BURST INTO LAUGHTER. STACEY PULLS MARTIN'S TOOL BOX OUT OF THE CUPBOARD]

WHITNEY: Oh it's huge.

[THEY LAUGH AGAIN. STACEY SETS IT DOWN AND OPENS IT UP. HER FACE DROPS AS SHE FINDS SOMETHING RIGHT ON TOP]

WHITNEY: What is that?

[WHIT GETS UP, MOVES BESIDE HER AS STACEY OPENS THE BOX TO REVEAL AN ENGAGEMENT RING. OUT ON STACEY, SHOCKED]

10:10:32

CUT TO:

10:10
:32

SCENE 5164/13. SONIA'S HOUSE.
INT. DAY LIGHT. 15.58.

10:10:32

STUDIO B

[BEX & MARTIN SIT IN THE LIVING ROOM. BEX IS WEARING SOME SORT OF GOTH GARB]

MARTIN: I love the costume, Bex. Very spooky.

BEX: [DEAD-PAN] This isn't my costume.

MARTIN: No? Oh. Well... I like it.

BEX: You wanted to talk?

MARTIN: Yeah. Right. Um, so, basically, your Mum. She's... well, she's a lesbian.

BEX: I'd noticed.

MARTIN: And me. Not a woman, so... there's no chance of that ever...

BEX: I know you're not getting back together, Dad.

MARTIN: [NERVOUS BUT OPTIMISTIC] Good, exactly, right? So I feel... it's time to move on. One door closes, and another door opens.

(Scene 5164/13 Continued)

BEX: Please get to the point.

MARTIN: What if that open door was the door to a chapel? Or a registry office. Hopefully not but...

BEX: Can I stop you there?

MARTIN: I knew you was gonna react like this.

BEX: I haven't said anything yet.

MARTIN: But if you just let me

BEX: Can I talk for a second?

[MARTIN SHUTS UP. A PAUSE.
BEX LEAVES HIM DANGLING]

I already know.

MARTIN: What?

BEX: Kim Fox congratulated me on my "new mum". Said with three mums I'm basically a collector.

MARTIN: [GUILTY] Great.

BEX: Yeah.

(Scene 5164/13 Continued)

MARTIN: Look I'm really sorry,
I wanted to tell you first but

BEX: But you didn't. [THEN]
And now, I assume you want my
blessing?

[MARTIN GRITS HIS TEETH.
BEX TAKES OUT HER PHONE
AND PRESSES RECORD]

MARTIN: What you doing?

BEX: I'm recording this
moment. Call it an insurance
policy.

[MARTIN LOOKS CONFUSED]

I'm happy for you to marry
Stacey, as long as you promise
I don't have to wear some
hideous frilly bridesmaid dress
and parade around like a corgi
at a Crufts competition.

MARTIN: [GRINS, THEN] I
promise.

[SHE STOPS HER PHONE]

BEX: Fine then.

MARTIN: [AFTER A BEAT] You can
help with the surprise tonight
if you like.

(Scene 5164/13 Continued)

BEX: Don't push it.

MARTIN: Okay.

[SHE EXITS. OUT ON MARTIN
-- SMALL VICTORIES]

10:12:09

CUT TO:

SCENE 5164/14. NO. 3. INT. DAY
LIGHT. 16.00.

10:12:09

STUDIO C

[STACEY HOLDS THE RING.
HER AND WHITNEY SIT ON THE
SOFA LEANING INTO IT.]

STACEY, STILL SHOCKED,
INTROVERTS HER FEELINGS
FOR A MOMENT]

STACEY: I think he's gonna ask
me tonight.

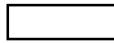
WHITNEY: How do you know?

STACEY: Well I don't, but
Shabnam and him and Kush, they
were all huddled up earlier...
and she's coming tonight and
she don't even celebrate
Halloween, so something's going
on.

WHITNEY: Well I'd go and see
him anyway. Just in case. The
last thing you want is him
making a fool of himself.

STACEY: [AFTER A BEAT] I'm
gonna break his heart, aren't
I?

[WHIT SAYS NOTHING,
INADVERTENTLY SAYING
EVERYTHING. OUT ON STACEY,
FILLING WITH DREAD]



CUT TO:

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

SCENE 5164/15. VIC UPSTAIRS.
INT. DAY LIGHT. 16.02.

10:12:30

STAGE 1

[ELAINE EXITS MICK & LINDA'S BEDROOM, CLOSING THE DOOR AS AUNT BABE ARRIVES UPSTAIRS. THEY STOP, SUSSING ONE ANOTHER OUT]

10:12
:30
ROB-
BIE
WILL-
IAMS
Cand-
y

AUNT BABE: Linda in there?

ELAINE: She's having a little lie down.

[ELAINE GOES TO BABE, THEY'RE FACE TO FACE]

Is it Linda you're looking for?
Or this?

[ELAINE REVEALS LINDA'S LILY MUNSTER WIG. AUNT BABE SEETHES. ELAINE SWEEPS OFF TOWARD THE STAIRS, HUMMING-]

AUNT BABE: Mind how you go down those stairs.

[ELAINE HOLDS HER HEAD HIGH AND HEADS DOWN. OFF OF AUNT BABE, MORE DETERMINED THAN EVER]

10:13:03

CUT TO:10:13
:03

**SCENE 5164/16. BEALES' - LIVING
ROOM. INT. DAY LIGHT. 16.04.**

10:13:03

10:13
:03

STAGE 1

GRO-
OVE
ARM-
ADA
MyFri-
end.

[BOBBY'S AT THE TABLE
DRAWING SCARY EYEBROWS ON
A CARVED PUMPKIN. KATHY &
BEN SIT NEARBY]

BEN: It's over, Mum.

[KATHY SEES THE HOPE IN
BEN'S EYES. THE HOPE THIS
IS TRUE AND THE HOPE THAT
SHE WILL FINALLY BELIEVE
HIM]

KATHY: What would I do without
you, eh?

BOBBY: And me, Gran.

[THEY TURN. BOBBY'S BEEN
LISTENING IN. HE GETS UP
AND GOES TO KATHY]

If anyone tried to hurt you,
they'd have me to deal with.

KATHY: Oh come here.

[KATHY PULLS BOBBY INTO
HER SIDE AND SQUEEZES HIM.
FOR THE FIRST TIME, WITH
HER BOYS AT HER SIDE, SHE
FEELS SAFE]

(Scene 5164/16 Continued)

BEN: [RE: THE LANYARD] You can probably take that off now.

[A BEAT OF HESITATION FROM KATHY]

Ain't the prettiest thing, is it?

[KATHY SMILES -- MAYBE HE'S RIGHT]

KATHY: Why don't you go to the pub tonight with Abi eh? Dress up, have fun, be young.

BEN: Are you sure?

KATHY: Yeah. Go on. I'll show you out. [TO BOBBY] Is that pumpkin finished?

BOBBY: Yeah.

[SHE PICKS UP THE PUMPKIN-]

KATHY: Let's have a look. [FOR BOBBY] OOh very scary.

BEN: [TO BOBBY] You look after your Gran tonight, yeah? Good lad.

(Scene 5164/16 Continued)

[KATHY TAKES OFF THE LANYARD AND PLACES IT ON THE SIDEBOARD. SHE AND BEN EXIT OUT THE BACK. ON THE TABLE HER PHONE VIBRATES AS IT RINGS: PRIVATE NUMBER. BOBBY ANSWERS IT]

BOBBY: Hello?

[NOTHING. TWO SECONDS OF HEAVY BREATHING/HUMMING THEN A DEAD TONE. OFF OF BOBBY, CONFUSED]

10:14:06

CUT TO:

10:14
.05

SCENE 5164/17. VIC DOWNSTAIRS.INT. DAY LIGHT. 16.06.

10:14:06

10:14

:05

STAGE 1

LILY

ALLE-

N

Fear

[MICK PUTS SOME FINISHING
TOUCHES TO THE PUB
DECORATIONS AS TINA
ENTERS, LOOKING CONCERNED]

TINA: Mick, are you sure about
this Babe and Elaine thing?

MICK: Well I'm only doing it
to get L jealous so she might
change her mind. You know what
she's like when her mother
tries to steal her thunder.

TINA: Well, I think you've
just unleashed a monster. I
just caught Elaine in the
kitchen trying to sabotage
Babe's toxic trifle.

MICK: Ooh treat it like a
nature documentary. You stand
back and you sort of observe it
but don't get involved -- let
nature take it's course. I
know, I know, I don't know what
I'm talking about.

[TINE EXPRESSES A LOOK OF
WORRY ABOUT THAT. SHE
EXITS OUT THE BACK. RONNIE
ENTERS WITH MATTHEW [IN
HIS BUGGY]]

RONNIE: Mick...

(Scene 5164/17 Continued)

MICK: If it ain't the grim reaper.

RONNIE: I came to apologise for stirring things up with Linda.

MICK: [SHRUGS] S'alright, s'alright

RONNIE: I don't want you thinking that I'm crazy.

MICK: You know ... It's a bit late for that.

RONNIE: There's a reason why I overreact to these things.

[MICK CHECKS ABOUT HIM, KEEPS HIS VOICE DOWN]

MICK: Well, he raped my wife and I managed not to kill him. He hasn't done anything to you and you're trying to start up the 'brown bread' club. It's like, what do you expect me to think?

RONNIE: I know what Linda went through. I know what she went through because it happened to me.

[MICK'S TAKEN ABACK. A BEAT, SHE GOES ON]

And it was my dad.

(Scene 5164/17 Continued)

[MICK LOOKS MORTIFIED WITH GUILT]

MICK: I 'm sorry -

LINDA: Look...I spent my whole life protecting Roxy from him. I certainly didn't do it for her to end up in the arms of somebody like Dean.

[PAUSE, MICK NODS. HE CAN'T DENY SHE'S RIGHT]

Just ask yourself this - if you could go back, you could stop him from getting to Linda... stop all of the pain it's caused your family... would you?

[ON MICK CHILLED, CONSIDERING HER WORDS]

10:15:31

CUT TO:

10:15
:35

SCENE 5164/18. SONIA'S. INT.
DAY LIGHT. 16.10.

10:15:30

STUDIO B

[STACEY FOLLOWS MARTIN
INTO THE LIVING ROOM,
CROSSING BEX]

STACEY: Alright? I like your
costume.

[BEX IS ABOUT TO PROTEST
BUT SHE THINKS STACEY'S
SORT OF COOL]

BEX: Thanks.

[BEX EXITS, SHE PULLS THE
DOOR ALMOST CLOSED THEN
STOPS TO LISTEN IN]

STACEY: I went to your stall
but, um, you weren't there --

MARTIN: I just had to have a
quick chat with Bex.

[MARTIN CLOCKS STACEY IS
ON EDGE]

Everything alright? You seem a
bit...

[STACEY SITS. MARTIN SITS
TOO]

(Scene 5164/18 Continued)

STACEY: I bought some lights from Donna. But they don't work.

MARTIN: Dodgy Donna, innit? Did you get your money back?

STACEY: I asked Whit, she said that Lee might pop around and try and fix 'em. Anyway that's not the point... I opened your tool box...

[MARTIN'S FACE DROPS]

MARTIN: Ah.

[STACEY GETS THE RING BOX OUT OF HER POCKET. A PAUSE]

MARTIN: [JOKES AWKWARDLY]
Surprise!

[SILENCE]

You don't seem too...

STACEY: I can't, Martin. I can't marry you.

[STACEY'S LOOK SAYS IT ALL. ON MARTIN.]

GO TO:

THE HALLWAY, WHERE BEX IS LISTENING IN, FEELING FOR HER DAD]

Prog No 50/DRA D685N

Title EastEnders

Tx Date 30/10/2015

(Scene 5164/18 Continued)

[OFF OF MARTIN, CRUSHED]

10:16:35

CUT TO:

SCENE 5164/19. NO. 3. INT. DAY
LIGHT. 16.12.

10:16:35

10:16
:34

STUDIO C

[LEE TRIES THE FAIRY
LIGHTS IN A SOCKET IN THE
KITCHEN AREA. WHITNEY'S
DECORATING]

JOH-
N
NEW-
MANCom-
e
And
Get It.

LEE: Right, well I've changed
the fuse and they definitely
work, but if I try 'em behind
the telly it don't, so the
socket must be faulty.

WHITNEY: Could you have a look
at it for me? Please? 'Cause I
thought it might be nice to
hang them over that window.

LEE: I'll go check the fuse
board.

[WHIT SHRUGS. LEE'S ABOUT
TO EXIT INTO THE HALLWAY]

WHITNEY: Lee...

[HE STOPS]

Um, I just wanted to say that I
really appreciate the fact
you're staying in with me
tonight. And... I know you're
trying. I do know you're trying
and I put too much pressure on
you, but I only do it 'cause I
care.

(Scene 5164/19 Continued)

LEE: I know.

WHITNEY: I just wanted to say.
In case you didn't.

[WHIT GOES TO HIM. SHE
KISSES HIM, THEN STOPS
SOMETHING IS UP]

LEE: What?

[SHE SHAKES HER HEAD]

WHITNEY: Nothing.

LEE: What!?

WHITNEY: Have you been
drinking?

LEE: I had one. Fats gave it
to me 'cause I made a sale.

WHITNEY: You made a sale?

LEE: Yeah. And a good one.

WHITNEY: Well that's great --
why didn't you say nothing?

LEE: Cos you didn't ask, Whit.

[LEE EXITS INTO THE
HALLWAY. OFF OF WHITNEY,
FEELING GUILTY]

Prog No 50/DRA D685N

Title EastEnders

Tx Date 30/10/2015

(Scene 5164/19 Continued)

10:17:44

CUT TO:

10:17
:44

SCENE 5164/20. SONIA'S. INT.
DAY LIGHT. 16.14.

10:17:44

STUDIO B

[AS BEFORE, MARTIN AND STACEY]

STACEY: I've been married, Martin.

MARTIN: So have I. My wife was a lesbian. So if anyone shouldn't want to get married again, then it's me, innnit.

STACEY: My husband died.

MARTIN: [AFTER A PAUSE] Yeah. He did. I'm sorry.

STACEY: It's alright. It's good, this is good. Right. We can both agree that marriage doesn't actually give you any guarantees.

MARTIN: ...yeah that's true.

STACEY: But I really like what we've got now. Everything about our relationship has just been so... unusual. I actually think it's quite refreshing, don't you?

MARTIN: Yeah, but I just think...

(Scene 5164/20 Continued)

STACEY: Who wants to be like everyone else anyway?

MARTIN: [MEEKLY] Me?

STACEY: And on a practical note, I am growing a little human inside here, which is stressful enough without adding a wedding to the list.

MARTIN: Alright. [BEAT] I understand. And I get it all, I do, but just -- hear me out--

STACEY: I'm listening.

MARTIN: I didn't see this coming... us. After Sonia, I'll be honest, I came back to Walford with a lot of doubts you know? Thought it was a massive step backwards. And I found myself with you... and it couldn't be more obvious that this is my... You're my home. Everything I need is here. [BEAT] Stace, I love you. And I wanna spend the rest of my life with you and I want everyone to know that. Is that so bad?

[PAUSE. OUT ON STACEY, WAVERING. MAYBE MARTIN'S WON HER OVER AFTER ALL...]

10:19:08

CUT TO:

SCENE 5164/21. BRIDGE STREET.
EXT. NIGHT. 16.41.

10:19:08

LOT

10:19
:08DEA-
DMA-
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Ghos-
ts'N
'Stuff

[AUNT BABE IS WITH DONNA,
WHO'S PACKING UP HER STALL
BUT HAS A BOX FULL OF
HALLOWEEN LEFT-OVERS. AUNT
BABE ROOTS THROUGH]

AUNT BABE: None of these are
right!

DONNA: Well I'm hardly gonna
shift it now, am I, whatever
you can see you can have half
price. Surely you can improvise
something?

[DONNA HOLDS UP THE
SKELETON]

[SQUEAKY VOICE AS SKELETON]
Surely you can?

[ON AUNT BABE -- WITH NO
CHOICE]

10:19
:25

10:19:25

CUT TO:

SCENE 5164/22. NO. 3. INT.
NIGHT. 16.42.

10:19:25

STUDIO C

10:19
:25CHA-
KA
DEM-
US
AND
PLIE-
RS -
Teas-
e Me

[FATBOY HAS JUST BOUGHT HIS DECKS UP INTO THE HALLWAY]

FATBOY: [RE: MART AND STACE]
Hey. So, where are they?

WHITNEY: [CONSPIRATORIALLY]
Oi, don't say nothing, I think Martin's gonna propose tonight.

FATBOY: Yeah yeah yeah. I found out today. It's all over the market.

WHITNEY: Oh.

[WHIT GLANCES INTO THE LIVING ROOM WHERE LEE IS FIXING THE PLUG SOCKET BEHIND THE TV]

Listen, did you give Lee a beer earlier?

FATBOY: ...yeah. I mean, he made a sale, alright. And we were celebrating. And plus it's the end of the week.

WHITNEY: But you were the one who said he needs to sort himself out.

(Scene 5164/22 Continued)

FATBOY: Yeah I know, but he's done well since he's been back and we've all been there, ain't we? You know, turned up to work a little bit late or a little bit hung over. I dunno, Whit, maybe we're being a little bit too hard on him?

[FATBOY GOES INTO THE LIVING ROOM. FOLLOW WHITNEY AS SHE HEADS IN TOO. AT THE SAME TIME, LEE STANDS. HE'S ANNOYED AND A BIT DRUNK [THOUGH NEITHER FATBOY OR WHIT DETECTS IT] HE LOOKS AT THE PLUG SOCKET, WHICH HE IS FRUSTRATED WITH. THE FASCIA IS OFF AND THE BROWN WIRE HAS BEEN LEFT EXPOSED]

WHITNEY: Lee, I was thinking -- why don't we stay here tonight? Might be nice to get out the house.

LEE: [SURPRISED, GETS UP]
Really?

WHITNEY: Yeah.

LEE: Alright nice one. I'll go get the costumes.

WHITNEY: Oh don't forget my belt.

(Scene 5164/22 Continued)

[FATBOY AND WHIT SHARE A LOOK AS LEE EXITS, CROSSING STACEY AND MARTIN. FATBOY THINKS SHE'S DONE THE RIGHT THING AND STACEY HOPES SO. STACEY & MARTIN ARRIVE BACK. THEY LOOK AROUND, IMPRESSED]

STACEY: Ah, it looks so good in here!

WHITNEY: Thanks, I've put tea lights out as well.

MARTIN: Bit of atmosphere -- like it.

STACEY: Right I need to go and get ready. We're gonna be Freddy and Nancy from A Nightmare on Elm Street and her hair is huge.

WHITNEY: [WANTING TO GO WITH STACE TO GET THE GOSS] Ow well...I can help you with that if you like.

STACEY: Na, it's alright.

[STACEY EXITS TO HER ROOM]

WHITNEY: Everything alright, Martin?

MARTIN: [WITH A GLEAM IN HIS EYE] Yeah, yeah. Never better.

(Scene 5164/22 Continued)

[WHITNEY & FATBOY LOOK
INTRIGUED]

FATBOY: What's going on
bruvver?

MARTIN: Yeah..Yeah.. alright.

[MARTIN MOVES THE TV BACK,
COVERING THE PLUG SOCKET
LEE WAS WORKING ON]

10:20:54

CUT TO:

10:20
.53

SCENE 5164/23. BRIDGE STREET.
EXT. NIGHT. 18.00.

10:20:54

LOT

[GO WITH A GROUP OF
EXCITED CHILDREN IN
COSTUMES WITH SPARKLERS
PASSING THE CAFE AND THE
BEALES' HOUSE.

KATHY AND BOBBY'S PUMPKIN
SITS OUTSIDE ON THE
BEALE'S BACK DOOR; A
CANDLE FLICKERS INSIDE ITS
MOUTH]

10:20
:57

Night
of the
Livin-
g
Dead

10:21:19

CUT TO:

SCENE 5164/24. BEALES' - LIVING
ROOM. INT. NIGHT. 18.01.

10:21:19

STAGE 1

[KATHY ENTERS WITH
POPCORN. THE TV IS ON]

BOBBY: [RE: FILM] Come on -
Gran, it's starting!

[THERE'S A KNOCK ON THE
FRONT DOOR. BOBBY JUMPS
UP FROM THE SOFA]

KATHY: Right remember, one
sweet each, otherwise we'll run
out.

BOBBY: [RUNNING OUT]
Yeah yeah!

[KATHY LAUGHS. WE HEAR THE
DOOR OPENS AND CHILDREN'S
VOICES-]

VOICES: [OOV] TRICK OR TREAT!

BOBBY: [OOV] TRICK!

[THE DOOR SLAMS SHUT.
KATHY LOOKS SHOCKED AS
BOBBY RETURNS WITH A GLEAM
IN HIS EYE]

KATHY: What'd you do that for?

BOBBY: I dunno. Just to see.

(Scene 5164/24 Continued)

[BEAT. A THUD. KATHY JUMPS OUT OF HER SKIN. THE TRICK OR TREATERS HAVE EGGED THE FRONT WINDOW. KATHY LOOKS AT HIM, ANNOYED]

KATHY: Right. Well now you know!

[OUT ON BOBBY, GUILTY, BUT SLIGHTLY SATISFIED]

1022
:15

10:22:15

CUT TO:

SCENE 5164/25. NO. 3. INT.
NIGHT. 18.10.

10:22:15

STUDIO C

[THE PARTY IS GOING NOW.
THE TEA-LIGHTS ARE LIT &
STACEY'S NEW FAIRY LIGHTS.
WHITNEY, LEE, KUSH,
SHABNAM [PLAY], BEX, DONNA
[PLAY], SHRIMPY, THE
MARKET LADS & FOOTIE LADS
CONVERGE IN THE MAIN ROOM.
MARTIN ENTERS, DRESSED AS
FREDDY KRUEGER [HAT, RED
AND BLACK STRIPED JUMPER
AND KNIVES FOR FINGERS BUT
NOT THE BURNED FACE] HE
MAKES A BEE-LINE FOR KUSH
AND SHABNAM]

MARTIN: You two, we're on.

KUSH: Now?

MARTIN: Yeah now. She'll be
here any minute.

[SHABNAM'S EYES LIGHT UP.
THEY EXIT]

MARTIN: Whit, where's the
music?

WHITNEY: Fats forgot a main
cable so he's gone to get it.

MARTIN: [ANNOYED]
I need music. Like now.

(Scene 5164/25 Continued)

WHITNEY: Why?

LEE: Have you got a saucepan?

MARTIN: [AS IF THIS IS TRIVIAL] You hungry or something?

LEE: No. Just put the phone in the saucepan, it should amplify the music.

MARTIN: You, Lee Carter, are not just a pretty face. Love it.

[MARTIN RUSHES OFF TO THE CUPBOARD. WHITNEY AND LEE SHARE A GLANCE: WHAT IS HE UP TO?]

10:22:41

CUT TO:

SCENE 5164/26. VIC UPSTAIRS -
LIVING ROOM. INT. NIGHT.
18.14.

10:22:41

10:22
:41

STAGE 1

[LINDA'S GOT HER FEET UP.
SHE IS READING A MAGAZINE
NEXT TO THE BABY MONITOR.
MICK SWEEPS IN WITH
NANCY-]

DAVI-
D
BOW-
IE -
Let's
Danc-
e

MICK: Right. L. I'm gonna
crown me winner. So...wanna see
how they got on?

LINDA: You're hoping I'll
change my mind.

MICK: Nance, could you go and
gather the contestants please?

LINDA: It won't work.

NANCY: [INTO THE KITCHEN]
Elaine? The judges will see you
now.

[ELAINE ENTERS IN LINDA'S
LILY MUNSTER WIG AND HER
OWN TAKE ON LILY MUNSTER
WHICH INVOLVES A BASQUE
AND HOLD UPS. SHE PRESENTS
HERSELF AS IF AT COURT.
MICK, LINDA & NANCY
APPLAUD]

MICK: Oh yeah! Feeling that.

(Scene 5164/26 Continued)

ELAINE: [POSING] Whatty a think!? yeah?

LINDA: Oh Mum, if my eyes are watering, it's only 'cause I'm proud.

ELAINE: [IMITATING LILY MUNSTER] Thank you. You are the kindest people I have met in all my lives.

MICK: That's bang on, innit L, eh? Nance, can you go and get the other old sort please?

NANCY: Babe?

[NOTHING. NANCY GIVES A LOOK TO MICK & LINDA. SHE EXITS THE ROOM ONLY TO COME FACE TO FACE WITH AUNT BABE, UNSEEN.

SHE STEPS OUT THE WAY AS AUNT BABE ENTERS THE ROOM TO REVEAL HERSELF: IN HER GREEN MAKE UP, THE WIG SHE BOUGHT FROM DONNA [WHICH IS SHORT & BLACK] & THE FACT SHE IS IN ALL BLACK, SHE LOOKS NOTHING LIKE LILY. IN FACT-]

MICK: Eehhhhhh.....

LINDA: Oh Babe, oh no offense, but...

ELAINE: [CUTS IN] You look more like Herman!

(Scene 5164/26 Continued)

AUNT BABE: I didn't have much to work with, did I, after you swooped in and nicked Linda's wig! Anyhow, who have you come as? Cynthia Payne?

ELAINE: Excuse me!?

AUNT BABE: You look like a sad, middle aged madam.

ELAINE: The cheek of it!

MICK: Ladies please, let's all just calm down. It's a nice competition, this is. I've made my decision...

[LONG DRAWN OUT PAUSE]

Elaine.

ELAINE: Yeah?

MICK: You can be Lily.

ELAINE: [CLUTCHING HER FIST]
Thank you! Yes!

MICK: Babe, you're gonna be Herman.

AUNT BABE: Herman!?

[NANCY LAUGHS]

(Scene 5164/26 Continued)

ELAINE: I'm not having that as my husband!

LINDA: [TO MICK] What are you gonna go as?

MICK: Do you know what, I don't think I'm gonna do it.

LINDA: Mick...

MICK: Nah, it's the second year running now.

LINDA: So? You're being silly. You love dressing up.

MICK: Not on me jack. Just don't fancy it.

[MICK HANDS BABE HIS HERMAN JACKET]

You cop for that. You look brilliant, Babe.

[MICK EXITS IN A TERRIBLE MOOD. OFF OF LINDA, GUILT CREEPING IN]

10:24:26

CUT TO:

10:24
:26

SCENE 5164/27. NO. 3. INT.
NIGHT. 18.18.

10:24:26

STUDIO C

[STACEY AS NANCY THOMPSON
[IN A PINK STRIPED SHIRT
WITH A PINK SLEEVELESS
WOOLY JUMPER] AND 80S
HAIR, ENTERS CROSSING
DONNA, IN A REVEALING
DEVIL OUTFIT WITH HORNS
AND A POINTY TAIL]

STACEY: Oh Don, you look
smokin'.

DONNA: Oh thanks! I'm a horny
little devil. [STROKES HER
HORNS] Fatboy can kiss my tail.

[STACEY LAUGHS, IMPRESSED.
WHITNEY GRABS HER. AT THE
SAME TIME SHABNAM AND KUSH
RETURN AND GO TO MARTIN]

WHITNEY: Stace.

STACEY: Yeah?

WHITNEY: Tell me then. What
happened??

STACEY: You really wanna know?

WHITNEY: Yes!

(Scene 5164/27 Continued)

[THEY'RE INTERRUPTED WHEN MARTIN CHINKS A GLASS WITH A FORK]

MARTIN: Right. Sorry everyone... just keep it down. I just want your attention just for a couple of minutes.

[THE ROOM FALLS SILENT. ANTICIPATION FROM KUSH, SHABNAM & ALL THE LADS WHO KNOW WHAT'S ABOUT TO HAPPEN. STACEY LOOKS TO WHITNEY, WORRIED -- WHAT'S HE DOING?]

MARTIN: Thank you for turning up and that... As some of you know, I had a plan for tonight, erm but, Stacey found out so... Yeah. We've had a bit of a chat. And it turns out we've actually got quite different opinions on marriage. I had one idea, Stacey had another and... so we agreed to disagree, didn't we.

STACEY: [MORTIFIED] Yes we did, so shut up...

MARTIN: [IN] But that just ain't gonna cut it for me. If we want this to work then we're gonna have to get on the same page. So... here goes.

[MARTIN PRESSES PLAY ON HIS PHONE "ROMEO & JULIET" BY DIRE STRAITS PLAYS. HE PUTS THE PHONE INTO THE

(Scene 5164/27 Continued)

SAUCEPAN [IT AMPLIFIES THE SOUND]]

MARTIN: Thanks Lee, for that.

10:25
:31

STACEY: Martin, what are you doing!?

DIRE
STR-
AITS

MARTIN: [TO STACEY] Right, if you just come over to the window for me.

-
Rom-
eo
and
Juliet

STACEY: What?

[STACEY LOOKS TOTALLY CONFOUNDED AS SHE GOES TO THE WINDOW AND LOOKS OUT:

LAID ACROSS IN FRONT OF THE RAILINGS ARE EIGHT LIT PUMPKINS. EACH ONE HAS A LETTER CARVED IN IT. TOGETHER THEY SPELL 'MARRY ME?'

STACEY TURNS BACK TO MARTIN AS OTHER PEOPLE POKE THEIR HEADS TO LOOK. THEY'RE ALL TOTALLY BOWLED OVER BY THE ROMANTICISM OF IT. STACEY'S TOTALLY GOBSMACKED]

STACEY: Martin...

MARTIN: Look, I know what I said, but the boys had already helped me carve them, and you know much I love my vegetables. Just didn't want them to go to waste.

(Scene 5164/27 Continued)

STACEY: But what about what we said though?

MARTIN: Yeah...

[MARTIN TURNS AWAY FROM THE WINDOW, GETS ON ONE KNEE AND TAKES OUT THE RING]

Stacey Branning... will you do me the honour of becoming my not wife?

STACEY: [SMILES, CONFUSED]
Your what?

[LAUGHTER FROM THE GUEST]

MARTIN: Yeah. My not wife. Will you live with me forever in sin, but not in holy matrimony, as long as we both shall live?

[STACEY MELTS WITH BOTH RELIEF AND HAPPINESS]

STACEY: Yeah 'course I will, you doughnut! I'll not be your wife.

[EVERYONE CHEERS. MARTIN HOLDS OUT HIS HAND TO STACEY. SHE TAKES IT AND HE PICKS HER UP TO DANCE WHILE EVERYONE WATCHES ON, STACEY IS EMBARRASSED, AMUSED BUT MORE THAN ANYTHING, HAPPY. SOMEONE SHOUTS 'GO ON MY SON!']

(Scene 5164/27 Continued)

[BUT OVER MARTIN'S
SHOULDER STACEY SEES HIM
AGAIN: THE STRANGER IN THE
HALLWAY. THEIR EYES LOCK.
MARTIN TWIRLS STACEY, THEY
KISS, & WHEN SHE COMES
BACK THE MAN HAS VANISHED,
LEAVING STACEY HAUNTED]

10:27:13

CUT TO:

SCENE 5164/28. NO. 3 - HALLWAY.
INT. NIGHT. 18.21.

10:27:13

STUDIO C

[THE STRANGER LOOKS BACK TOWARD THE COMMOTION IN THE MAIN ROOM. HE REACHES INTO THE NECK OF HIS T-SHIRT AND PULLS OUT A KEY, ATTACHED TO A SILVER CHAIN. HE GLANCES AT IT FOR A MOMENT. NOW IS NOT THE TIME. HE GOES. FOR NOW]

10:27
:2910:27
:22

10:27:29

CUT TO:BLU-
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Reap-
er

SCENE 5164/29. VIC DOWNSTAIRS.
INT. NIGHT. 18.22.

10:27:29

STAGE 1

[ELAINE SERVES JAY [AS BEETLEJUICE]. ABI [AS VAMPIRE BELLA AKA BREAKING DAWN PART 2] HELPS HIM FERRY THE DRINKS BACK TO THE TABLE.

BEN [EDWARD CULLEN] IS AT THE TABLE AND CLOCKS PAUL COKER HAVING A LAUGH WITH HIS GIRL MATES FROM BLADES; NADINE, GEMMA & LARA. HE'S DRESSED AS AN AMERICAN FOOTBALL PLAYER [SHIRTLESS BUT FOR THE SHOULDER PADS, A PADDED GIRDLE AND SPATTERED WITH BLOOD]. BEN CAN'T TAKE HIS EYES OFF IT AND PAUL NOTICES HIM, THEN SMILES. ABI BRINGS BEN'S DRINK AND CLOCKS HIM STARING AT PAUL, WHO COMES OVER]

ABI: [TO DRAW BEN'S EYE AWAY]
Right. Here you are.

BEN: [SNAPPING OUT OF IT]
Cheers.

ABI: There you go. [AT PAUL]
What's that outfit got to do with Halloween anyway? Talk about desperate for attention.

[AS PAUL ARRIVES]

PAUL: Love your outfits.

(Scene 5164/29 Continued)

ABI: [THROUGH GRITTED TEETH]
Thanks, you too.

[JAY BOWLS OVER WITH
SHOTS]

JAY: Here we are then.

BEN: Bit early, ain't it?

JAY: Who cares, mate! My tag's
off. Can we have a drink now?

[JAY RAISES HIS SHOT
GLASS]

ABI: Actually I would like to
propose a little toast. It's
ironic that Ben is dressed as
Edward tonight, because he
really is a hero.

BEN: [CRINGING] Seriously?

ABI: What? You've stood up to
Gavin, stood up to your dad...
I mean you protected the
family.

PAUL: She's right. You should
give yourself some credit.

[SOMEHOW NOW THAT PAUL IS
SAYING IT, BEN'S
FLATTERED. HIS EYES LINGER
ON PAUL FOR A SECOND,
UNTIL, -]

(Scene 5164/29 Continued)

JAY: Alright we get it, Ben's a hero and he saved the day. Can we get on with it now?

BEN: Yeah go on then.

PAUL: Don't mind if I do.

JAY: Cheers.

BEN/ABI/PAUL: Cheers.

[JAY HOLDS UP HIS GLASS.
THEY TOAST. EVERYTHING IS
RIGHT IN THE WORLD...]

10:28:19

CUT TO:

SCENE 5164/30. SQUARE. EXT.
NIGHT. 18.24.

10:28:19

LOT

[PAN FROM THE VIC ACROSS
TO THE BEALES' HOUSE.

KATHY'S CLEANING THE EGG
OFF OF THE FRONT WINDOW
WHEN SHE HEARS A RUSTLING
IN THE BUSHES BEHIND HER.
SHE TURNS. BEAT]

10:28
.22

Night
of the
Livin-
g
Dead

KATHY: Hello?

[NOTHING. SHE TURNS BACK,
CONTINUES SCRUBBING. HER
PHONE BUZZES FROM INSIDE
HER POCKET. SHE TAKES OUT
THE PHONE: NUMBER
WITHHELD.

KATHY LOOKS OUT OVER THE
SQUARE. A COLD CHILL RUNS
THROUGH HER BODY.
TENTATIVELY SHE ANSWERS
THE CALL-]

Hello?

[SILENCE. THEN, SOMEONE
BREATHING. KATHY'S FACE
WASHES WITH DREAD. SHE
SUDDENLY FEELS THE WEIGHT
OF THIS -- WANTS IT OVER
-- FINDS HER NERVE. SHE
STRIDES TO THE FRONT GATE
AND SHOUTS INTO THE
SQUARE-]

KATHY: Come on then, you
coward! Here I am! Come on!

(Scene 5164/30 Continued)

10 29
:29

[NOTHING. SHE PUTS THE
PHONE BACK TO HER EAR.
AFTER TWO SECONDS, A DEAD
TONE. BEHIND HER THE FRONT
DOOR OF THE BEALE HOUSE
SLAMS SHUT, LOCKING HER
OUT. SHE RUNS TO THE FRONT
DOOR]

KATHY: Bobby!?

BOBBY: [OOV FROM INSIDE THE
HOUSE] Argh!! GET OFF ME!

KATHY: [PANIC STRICKEN] Bobby,
don't worry! I'm coming!

[KATHY SCRAMBLES FOR HER
KEYS TO LET HERSELF BACK
IN]

10:29:39

CUT TO:

**SCENE 5164/31. BEALES' - LIVING
ROOM. INT. NIGHT. 18.25 T/C.**

10:29:39

STAGE 1

KATHY: [OOV] Alright Bobby,
don't worry, I'm here!

[THE LIVING ROOM IS EMPTY.
THE SCARY MOVIE PLAYS ON
THE TV. KATHY RUSHES IN]

Bobby??

[NOTHING BUT THE SCARY
MUSIC COMING FROM THE TV,
CREATING A STRANGE
ATMOSPHERE. KATHY MOVES TO
THE FOOT OF THE STAIRS]

Bobby!??

[NOTHING. SHE PUTS HER
PHONE & KEYS DOWN BESIDE
THE PANIC BUTTON, WHICH
SHE'S ABOUT TO PRESS]

I'm calling the police!

[THEN, SFX: THE BACK DOOR
SLAMS. KATHY RUSHES INTO
THE KITCHEN [LEAVING HER
PHONE AND KEYS BEHIND].
SHE OPENS THE KITCHEN
DOOR. SHE'S ABOUT TO RUSH
OUT WHEN SHE STOPS, SEES
HER PUMPKIN, SMASHED TO
BITS ON THE GROUND, LIKE
SOMEONE'S BEEN AT IT WITH
A HAMMER. THE BACK GATE IS
OPEN. SHE STEPS OVER THE

(Scene 5164/31 Continued)

SMASHED PUMPKIN AND RUSHES
OUT THE BACK GATE-]

KATHY: Bobby!

10:30:07

CUT TO:

SCENE 5164/32. BRIDGE STREET.
EXT. NIGHT. 18.26 T/C.

10:30:07

LOT

[THE CINDY'S CAFE SIGN
FLICKERS IN THE NIGHT.
KATHY RUSHES OUT ONTO THE
STREET, LOOKING AROUND
HER. NOT A BODY IN SIGHT.
JUST THE SOUND OF MUSIC
FROM THE VIC: "DON'T FEAR
THE REAPER" BY BLUE OYSTER
CULT [FORESHADOWING KATHY
AND GAVIN]. KATHY'S HEART
SINKS. SHE CALLS OUT INTO
THE NIGHT, FEARING THE
VERY WORST-]

10:30
:01
BLU-
E
OYS-
TER
CUL-
T -
Don't
Fear
The
Reap-
er.
10:30
:21
10:30
:21

KATHY: Bobby! ? Bobby? [THEN,
HELPLESSLY] Bobby!

CUT TO:

10:30:21

SCENE 5164/33. NO. 3. INT.
NIGHT. 18.28.

10:30:21

10:30

:21

STUDIO C

[THE PARTY CONTINUES AS
BEX GRABS STACEY]

DJ
JAZZ-
Y
JEFF
AND
THE
FRE-
SH
PRIN-
CE -
A
Night-
mare
On
My
Street

BEX: I just want to say that I
think it's cool. That you and
Dad don't wanna get married.
Everyone gets married these
days, it's so predictable.

STACEY: At least now I don't
have to be the wicked step-mum.
Maybe we could be mates?

[BEX SMILES, IT'S CLEAR
SHE'D LIKE THAT. THEN,
STACEY STOPS STILL,
FEELING SOMETHING]

Baby's kicking.

BEX: [EXCITED] Can I feel?

STACEY: Yeah.

[BEX LAYS HER HAND ON
STACEY'S TUMMY AND FEELS
THE KICKING. SHE LOOKS AT
STACEY IN AWE]

BEX: That's my little brother.
Or sister. I hope it's a boy.

(Scene 5164/33 Continued)

[STACEY SMILES. FATBOY RETURNS, OUT OF BREATH, WITH A CABLE]

FATBOY: Stace, I've got the lead, babe!

STACEY: [SHOUTS OUT] Oh we've got music! Martin, get your dragon's blood punch out the fridge.

FATBOY: [NOTICES DONNA] You alright? You're looking nice.

[DONNA GLARES AT HIM, TURNS AWAY ON PURPOSE]

STACEY: [TO FATBOY, RE: THE PLUG] Here y're Fats, I'll help you.

FATBOY: Thanks babe. Grab that bit.

[FATBOY HANDS STACEY THE LEAD. SHE HEADS OVER TO USE THE PLUG SOCKET BEHIND THE TV, GRABBING WHIT ON THE WAY]

STACEY: Whit. Come here a minute. Did you see that bloke earlier?

WHITNEY: What bloke?

(Scene 5164/33 Continued)

STACEY: When Martin proposed.
He was standing by the door.
It's the same one I said I saw
earlier.

WHITNEY: No.

[WHITNEY SHAKES HER HEAD]

STACEY: [TO WHITNEY] That is
so weird. [BEAT, SHRUGGING IT
OFF] Oh well. Let's have a good
night!

[STACEY REACHES BEHIND THE
TV TO PLUG FATBOY'S LEAD
IN. WHERE LEE HAS LEFT THE
FASCIA OFF, STACEY'S HAND
BRUSHES WITH THE BROWN
WIRE. THERE IS A FLASH AND
A SPARK AS A SURGE OF
ELECTRICITY JOLTS THROUGH
HER. STACEY IS THROWN
BACKWARD WHERE SHE BANGS
HER HEAD ON THE CORNER OF
THE ARMCHAIR, LANDING ON
THE GROUND WITH A THUD.

SCREAMS AND GASPS FILL THE
ROOM. STACEY'S EYES
FLUTTER CLOSED AS WE
CUT TO BLACK]

10:31:30

FADE OUT

10:31
:31

CUT TO:

SCENE 5164/1. BRIDGE STREET.
EXT. NIGHT. 18.29.

10:31:30

LOT

10:31
:28

BRU-
NO
MAR-
S
Moon-
shine

[THE VIC: "DON'T FEAR THE REAPER" BY BLUE OYSTER CULT PLAYS FROM INSIDE. WE TRAVEL UP BRIDGE STREET TO CINDY'S CAFE. THE NEON LIGHT CRACKLES AND A HELPLESS FRIGHTENED WOMAN, STANDS ALONE: IT'S KATHY, HER HEART RACING. SHE RUNS DOWN TOWARD THE SQUARE, CALLING OUT-]

KATHY: Bobby where are you??

[SHE STOPS. A BOY RUNS BY
- HIS BACK IS TO HER]

Bobby?

[HE TURNS: IT'S NOT BOBBY.
KATHY LOOKS TO THE VIC.

10:31
:45

CUT TO:

(Scene 5164/1 Continued)

10:31:45

[E33*]

SCENE 5164/2. INT. NIGHT.. INT.STUDIO. 18:30.

[F66*] STUDIO C

[dpu.

TIGHT IN ON STACEYS EYES.
THE CAMERA PULLS UP SLOWLY
SO WE ARE ABOVE HER,
REVEALING MARTIN FEELING
FOR A PULSE. EVERYONE
GATHERS AROUND HER IN A
PERFECT CIRCLE: SHABNAM,
WHITNEY, KUSH, LEE,
FATBOY, BEX, SHRIMPY, THE
MARKET & FOOTIE LADS. THE
CAMERA STOPS DEAD. THERE
IS A STRANGE RINGING SOUND
AND UNDERNEATH, MUFFLED
VOICES: THE LIGHTS HAVE
FUSED, IS SHE OKAY & CALL
AN AMBULANCE]

10:32:02

[F67*]

CUT TO:

SCENE 5164/3. BRIDGE STREET.
NIGHT. EXT. 18:31.

10:32:03

THEN, A VOICE FROM THE FAR END OF BRIDGE STREET-]

SHARON: [O.S] KATHY?

10:32
:03
BRU-
NO
MAR-
S
Moon-
shine

[KATHY TURNS TO SEE SHARON HEADING DOWN TOWARD HER, BOBBY & DENNIS IN TOW. KATHY RACES TO THEM, STOPPING OUTSIDE THE CAFE]

KATHY: Where did you go??

BOBBY: Dennis trick or treated me.

SHARON: [HARSHLY, TOWARD DENNIS] Yeah well Denny should not have been out. I caught them running around Turpin Road.

KATHY: [TO BOBBY] You scared the living daylights out of me.

SHARON: Well you need to keep a better eye on your Grandson, don't you Kathy.

KATHY: Oh you can talk! Your son smashed up our pumpkin. You want to see the mess by the back door!

(Scene 5164/3 Continued)

DENNIS: I didn't-

SHARON: [CUTS OVER DENNIS]

My son snuck out because Phil couldn't keep an eye on him. Instead he's laid up in bed with some injury, down to your mess.

[KATHY CAN'T RETORT.
SHARON GLARES AT HER,
THEN-]

[TO DENNIS] Now come on you. You're coming to work with me.

DENNIS: But Mum!

SHARON: No. You are not to be trusted.

[SHARON PRACTICALLY DRAGS DENNIS OFF BACK TOWARD THE ALBERT. AS THEY WALK-]

DENNIS: Mum?

SHARON: What?

DENNIS: I didn't touch her stupid pumpkin.

SHARON: [NOT BELIEVING HIM]
I don't want to know. Come on.

[BACK ON KATHY AS SHE GLANCES AROUND THE STREETS, PARANOID -- STILL THINKING OF THE PHONE

(Scene 5164/3 Continued)

CALL]

KATHY: Come on. Let's go and find your uncle Ben.

[AS THEY WALK AWAY, WE MOVE INTO THE ALLEYWAY BETWEEN THE CAFE & THE BACK OF R&R: A DARK FIGURE OF A MAN WATCHING THEM, THE WHITES OF HIS EYES SHINING IN THE MOONLIGHT LIKE A NOCTURNAL PREDATOR... AND HIS PREY IS KATHY]

10:32:56

CUT TO:

10:32
:57

SCENE 5164/4. NO. 4. INT.
NIGHT. 18.33.

10:32:57

STUDIO C

[SHABNAM, DONNA, FATBOY, BEX, WHITNEY, LEE, SHRIMPY, THE MARKET & FOOTIE LADS STAND OVER STACEY. MARTIN HOLDS HER. KUSH SPEAKS TO THE OPERATOR ON HIS PHONE-]

STACEY: No, no stay here. Please, stay here, just talk to me. Stay here and talk to me please. Please don't go.

SHABNAM: Stace.

MARTIN: Try and keep her still.

KUSH: Ambulance is on its way.

DONNA: [TO THE GROUP] I think we need to give her some space alright? Let's all wait for the ambulance outside.

[THE LADS AGREE]

FATBOY: Yeah yeah, I'm going to wait for the ambulance. Alright guys, let's get outside, let's give them some space, come on.

(Scene 5164/4 Continued)

[DONNA, FATBOY, SHRIMPY,
THE MARKET & FOOTIE LADS,
DISPERSE]

STACEY: He's gone! He's
gone...

MARTIN: No-one's gone
anywhere, it's alright.

STACEY: He's gone.

MARTIN: No-one's gone,
no-one's going.

[OUT ON MARTIN, CRADLING
HER, WORRIED TO DEATH]

10:33:29

CUT TO:

SCENE 5165/4. VIC DOWNSTAIRS.
INT. NIGHT. 18.33.

10:33:30

STAGE 1

10:33
:29FRA-
NZ
FER-
DINA-
ND
Evil
Eye

[MICK, TINA, BABE, ELAINE, TRACEY, ABI, JAY, PAUL, NADINE, GEMMA & LARA ARE ALL PRESENT, BUT THE PUB ITSELF ISN'T AS BUSY AS MICK HAD BEEN EXPECTING. HE LOOKS OUT, DOWNBEAT ABOUT IT.

MOVE TO BEN & BOBBY, WITH A SHAKEN KATHY]

BEN: Where's your phone now?

KATHY: I left it in the house.

[IAN ENTERS, HEADS STRAIGHT FOR THEM-]

IAN: Right, what's happened?

KATHY: You didn't have to come in here.

IAN: I saw Sharon alright? She said the boys just ran out the back gate?

KATHY: I was out the front cleaning the windows/ and-

IAN: You were supposed to be watching them.

(Scene 5165/4 Continued)

KATHY: Gavin called me.

[IAN LOOKS TO BEN FOR CONFIRMATION]

BEN: We don't know that.

KATHY: I know that. He was breathing down the phone. I know it's him. Why does no one believe that?

BEN: Mum, alright, if what you're saying is true, then -- I mean, prank calls? What is he, Bobby's age? He's got nothing, alright. He's out of options. All he can do is try and scare you.

IAN: Ben's right ok? Don't rise to it.

KATHY: He was in the house Ian, I know it.

[PEOPLE START LOOKING OVER NOW. KATHY'S CAUSING A SCENE. IAN TRIES TO PACIFY HER]

IAN: Bobby, what happened?

BOBBY: Dennis came in the back gate and jumped out on me in the front room. Then I ran after him...

(Scene 5165/4 Continued)

IAN: [TO KATHY] See. It was just the boys messing around okay?

BOBBY: But, when we were -

IAN: [NOT LISTENING] Bobby, just leave it will you?

[KATHY CLOCKS THAT BOBBY'S TRYING TO SAY SOMETHING, BUT IAN KEEPS GOING]

I've got to go back to work. I suggest you have a nice drink at the bar with Ben and calm yourself down. Okay?

BEN: I'll get them in.

[BEN GOES ACROSS TO THE BAR]

IAN: [TO KATHY] Have you locked my house?

[KATHY FEELS LIKE EVERYTHING IS MOVING ON TOO QUICKLY]

KATHY: No. It's unlocked, I panicked.

IAN: Right, I'll go and sort that out okay? [TO BOBBY] You - are coming to work with me.

(Scene 5165/4 Continued)

BOBBY: But you're not
listening -

IAN: Bobby, I have done enough
listening to you for one day.
Come on.

[IAN TAKES BOBBY'S HAND
AND LEADS HIM OUT. BUT AS
THEY GO, BOBBY LOOKS BACK
AT KATHY. THEY MEET EYES
-- SOMETHING UNSPOKEN. HE
KNOWS HIS GRAN ISN'T GOING
MAD BUT THE CHANCE SLIPS
AWAY AND THEY ARE GONE.
KATHY IS LEFT COLD AND
DISCREDITED -- A BURDEN TO
EVERYONE]

10:34:48

10:34
:48

CUT TO:

SCENE 5165/5. NO. 3. INT.
NIGHT. 18.34.

10:34:48

STUDIO C

[AS BEFORE: STACEY,
MARTIN, KUSH, SHABNAM,
LEE, WHITNEY AND BEX]

MARTIN: Just try and keep your
eyes open.

STACEY: [WEAK, TOUCHING HER
STOMACH] The baby's not moving.

[SHABNAM & KUSH SHARE A
LOOK OF DREAD. MARTIN GETS
TEARFUL. THE SEVERITY OF
THE SITUATION STARTS TO
GET TO HIM-]

MARTIN: [ALMOST TO HIMSELF] How
did this happen?

[KUSH LOOKS BEHIND THE TV]

KUSH: The wires are exposed.

MARTIN: Yeah but how?

[MOVE TO LEE, FILLED WITH
GUILT AND FEELING THE
WEIGHT OF WHITNEY'S GAZE
ON HIM. MARTIN CLOCKS
THEIR GUILTY LOOKS]

LEE: I was just trying to fix
it.

(Scene 5165/5 Continued)

MARTIN: [TO LEE] You...

LEE: Yeah, I didn't know what was wrong with it - so I must have just left it.

MARTIN: You just left it?

WHITNEY: Martin, he didn't mean to hurt anyone.

LEE: I completely forgot.

[MARTIN GETS UP IN LEE'S FACE]

MARTIN: You forgot!?

[MARTIN'S FURIOUS. HE PUNCHES LEE, WHO, NOT EXPECTING, GOES DOWN IMMEDIATELY. KUSH FLIES OVER AND PULLS MARTIN BACK AS WHITNEY PROTECTS LEE]

KUSH: Leave it!

MARTIN: [YELLING AT LEE]
If you've hurt my baby, you're finished...

BEX: Dad, stop it! Stop it!
Dad!

[IT'S THE ONLY THING THAT TAMES HIM -- THE LOOK OF FEAR IN HIS DAUGHTER'S

(Scene 5165/5 Continued)

EYES]

KUSH: Just calm down alright?

[THEY REALISE THAT TWO PARAMEDICS [TOM PEPPER & HOLLY CLARK] HAVE ARRIVED WITH FATBOY. THEY'VE SEEN THE FIGHT. THEY RUSH IN TO STACEY]

MARTIN: Alright

TOM PEPPER: Mrs. Branning? My name's Tom, this is Holly. We're going to look after you ok? I'm going to ask you a few questions and then we'll get you to the hospital alright? We're going to take care of you alright? Tell me where you touched the electrics alright? Any numbness or pain? We're going to take care of you alright?

[AS THEY CONTINUE TO DEAL WITH STACEY WE GO OUT ON AN EMOTIONAL MARTIN AS KUSH TRIES TO COMFORT HIM]

10:35:25

CUT TO:

SCENE 5165/6. VIC UPSTAIRS -
LIVING ROOM. INT. NIGHT.
18.36.

10:35
.25

10:35:25

STAGE 1

MEA-
TLO-
AF
Bat
Out
Of
Hell

[LINDA PEEKS OUT OF THE
WINDOW AT THE AMBULANCE
OUTSIDE NO.3. MICK ENTERS.
THERE'S A TENSION]

LINDA: There's an ambulance
outside Stacey's. I hope it's
nothing serious.

[MICK GOES TO THE WINDOW
TOO, LOOKS OUT, TROUBLED]

MICK: And I thought our night
was going badly.

LINDA: I'm sorry if I let you
down tonight.

MICK: I hardly know anyone
down there.

LINDA: At least it's busy?

MICK: Yeah it's busy. Be even
busier if everyone didn't let
me down.

[LINDA CAN SEE HOW CUT UP
HE IS, WHICH PROMPTS HER]

LINDA: I've got my reasons
Mick.

(Scene 5165/6 Continued)

MICK: I know, you're shattered. We both are. But we coulda got your mum or Babe up here to look after Ollie. Mighta done you some good.

LINDA: It's not just that.

MICK: Then what is it?

[LOOKING AT MICK, LINDA DECIDES NOT TO MAKE MATTERS ANY WORSE]

LINDA: It don't matter. Go back downstairs. Enjoy yourself. Please.

[LINDA LOOKS BACK OUT OF THE WINDOW, BUT MICK LOOKS RESOLUTE. HE'S NOT GOING TO GO UNTIL HE GETS THE TRUTH]

10:36:16

CUT TO:

SCENE 5165/7. SQUARE. EXT.
NIGHT. 18.37.

10:36:17

LOT

[MARTIN, BEX, KUSH,
SHABNAM, WHITNEY, LEE &
FATBOY WATCH ON AS THE
PARAMEDICS LIFT STACEY
INTO THE AMBULANCE]

TOM PEPPER: [TO MARTIN] And
the fact you've had a few
drinks, I think it's better you
calm down, make your own way
there let us focus on what we
need to do.

MARTIN: Look, will you just
let me go in the ambulance?

SHABNAM: Martin, I'll go, I'll
go.

KUSH: I'll drive you alright.
I haven't had a drink. I'll
drive you there.

TOM PEPPER: We really need to
go, come on.

[MARTIN PALES. SHABNAM
RUSHES IN WITH TOM. THEY
SLAM THE DOORS SHUT AND
THE AMBULANCE SIREN
STARTS. MARTIN LOOKS SHELL
SHOCKED. KUSH GRABS HIM]

(Scene 5165/7 Continued)

KUSH: This is Stacey we're talking about alright? She's going to be okay.

10|36
:49

[BUT MARTIN DOESN'T KNOW.
HE GLANCES AT THE PUMPKINS
ON THE RAILINGS, AT THE
AMBULANCE AS IT GOES.
STACEY'S EARLIER WORDS
RINGING IN HIS EARS:
NOTHING IS FOR CERTAIN]

10:36:49

CUT TO:

SCENE 5165/8. VIC UPSTAIRS -
BEDROOM. INT. NIGHT. 18.38.

10:36:49

STAGE 1

10:36
:49LITT-
LE
MIX -
Black
Magic

[LINDA BRINGS HER LAPTOP IN AND PLACES IT ON THE BED. MICK FOLLOWS HER]

LINDA: Look, go downstairs!
I'm gonna get into bed and
watch something on the laptop.

MICK: Is it something I've
said?

LINDA: No.

MICK: Is it your Mum?

LINDA: No.

MICK: Who's upset you enough
that you don't wanna go
downstairs?

LINDA: I've said it don't
matter.

MICK: It's Ronnie ain't it.
All that stuff about Dean.

[LINDA STOPS. PAUSE]

I knew it.

(Scene 5165/8 Continued)

LINDA: It's not.

MICK: [SOFTLY] Then what is it? Because the Linda that I know, would be the life and soul of the party. The Linda that I know loves Halloween.

[PAUSE]

Baby. Please don't shut me out.

LINDA: [AFTER A PAUSE] Sit down. I need to explain something to you, but you've gotta promise me you won't go off on one.

[THEY SIT]

MICK: Okay. I promise.

LINDA: I'm not the Linda you know, not anymore. Well I am, I mean sort of. But there's other stuff now. [STRUGGLING TO ARTICULATE] Think of it like this; You've got a piece of China, and it breaks. And you can glue it back together, right, you can still use it, but, it'll always be broken. And that's what I think people are like who have been through something traumatic.

[MICK'S BLOOD BEGINS TO BOIL AS HE REALISES-]

(Scene 5165/8 Continued)

MICK: Dean...

LINDA: [FIRM] You promised me you wouldn't hit the roof.

[MICK SUPPRESSES ANY OF THE RAGE, RISING TO THE SURFACE]

Look, some days I'm just not myself alright? Something gets to me. And putting on that dress on earlier... the way it clung to my body... I don't know why -- I'm not a doctor. But I know that when I feel like that, the best thing is to be alone, feel the feeling and let it pass.

[MICK CAN'T FATHOM IT. HE STARTS TO SHAKE HIS HEAD]

It's okay! alright? I'm okay.

MICK: But sitting up here. Locking yourself away... It's like you're letting him win.

LINDA: No. No it's not. I'm dealing with what's happened. Alright? He's never going to be able to do that.

[LINDA DOESN'T APPEAR EMOTIONAL ABOUT THIS. INSTEAD SHE IS ALMOST CLINICAL, WHICH BREAKS MICK'S HEART EVEN MORE]

(Scene 5165/8 Continued)

LINDA: I don't feel like dancing today, Mick. But tomorrow's a new day. [SEEING HIS HESITATION] This is just something you can't fix.

MICK: Okay baby. I love you.

LINDA: I love you. Now get out.

10 39
:42

[WE FOLLOW MICK AS HE GOES OUT THE ROOM. HE CLOSES THE DOOR, LEANS BACK HEARTBROKEN AND EVEN WORSE, POWERLESS]

10:40:10

CUT TO:

SCENE 5165/9. VIC DOWNSTAIRS.
INT. NIGHT. 18.39.

10:40:10

STAGE 1

["THRILLER" BY MICHAEL
JACKSON STARTS. ELAINE
RINGS THE BELL-]

10:40
:13

ELAINE: Oh Come on you lot!
This place needs livening up!

MIC-
HAE-
L
JAC-
KSO-
N
Thrill-
er

[PAUL, NADINE, GEMMA AND
LARA PILE OVER TO THE
DANCE FLOOR.

MOVE TO: TINA BY A TINY
SMOKE MACHINE]

Give us some smoke, Tina!
Anything so this lot don't have
to see her face.

[ELAINE THROWS A LOOK TO
AUNT BABE]

AUNT BABE: That's no way to
talk to your husband. Come
here. Gimme a kiss!

[ELAINE RECOILS. AUNT BABE
LAUGHS. TINA PUMPS OUT THE
SMOKE.]

MICK ENTERS, FRESH FROM
HIS ENCOUNTER WITH LINDA,
IN A DARK, DARK MOOD. TINA
BOUNCES OVER-]

TINA: How's Linda?

(Scene 5165/9 Continued)

MICK: She's in bed.

[JUST THEN LEE BURSTS IN, WHITNEY ON TOW. HE DOESN'T STOP]

Oi!? What's the matter with you?

[BUT LEE IGNORES HIM AND BARRELS THROUGH. WHITNEY STOPS IN FRONT OF A CONFUSED MICK AND TINA. ELAINE'S SWOOPED OVER AT THE SNIFF OF DRAMA]

ELAINE: [TO WHITNEY] What have you done?

WHITNEY: Elaine - why don't you mind your own business for once yeah?

[WHITNEY FOLLOWS OFF]

ELAINE: [TO MICK] Are you gonna let her talk to me like that?

AUNT BABE: [NOW ALSO INVOLVING HERSELF] If you ask me, it's about time someone put you in your place.

[MICK STORMS OFF OUT THE BACK. TINA SHOOTS A LOOK TO AUNT BABE AND ELAINE THEN FOLLOWS. OFF OF BABE AND ELAINE, STANDING FIRM

(Scene 5165/9 Continued)

AGAINST ONE ANOTHER, AS
BABE TRIES TO KISS ELAINE]

10:40:47

CUT TO:

SCENE 5165/10. VIC DOWNSTAIRS -
KITCHEN. INT. NIGHT. 18.40
T/C.

10:40:47

STAGE 1

[TINA FOLLOWS AN ANGRY
MICK OUT THE BACK OF THE
BAR]

TINA: [RUSHING IN] Oi, what's
the matter with you?

MICK: I'm sick of all the agg,
Teen. What's happening to our
family? Everyone's falling to
bits.

TINA: It's just bickering.

MICK: When we first arrived on
this square, we was all living
under the same roof. We was a
family, we were strong...

[MICK EYES FILL WITH TEARS
OF FRUSTRATION]

TINA: Yeah well, families
change. There's nothing you can
do about it.

MICK: Ain't there?

[WITH THAT, MICK CHARGES
OUT. OFF OF TINA -- WHAT
IS HE GOING TO DO?]



CUT TO:

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

SCENE 5165/14. VIC UPSTAIRS -
LIVING ROOM. INT. NIGHT.
18.48.

10:41:12

STAGE 1

[LEE ANXIOUSLY GAZES OUT
OF THE WINDOW]

WHITNEY: Lee, this ain't your
fault.

LEE: Yeah it is.

[PAUSE]

I was drunk.

WHITNEY: No you weren't - you
only had one drink.

LEE: I was. I shouldn't have
been anywhere near those
electrics. I just wanted to
prove to you that I weren't
useless.

WHITNEY: I don't think you're
useless.

LEE: What if I've hurt it
Whit? What if I killed their
baby?

(Scene 5165/14 Continued)

WHITNEY: Come here...

[LEE GAZES AT HER. HIS EYES LIKE A BOTTOMLESS WELL OF SADNESS. WHITNEY'S HEART BREAKS. LEE LEANS INTO HER. THERE IS A LONG SILENCE AS LEE BEGINS TO SOB LIKE A CHILD. SHE DOESN'T KNOW WHAT TO SAY, ONLY HOW TO HOLD HIM]

I've got you...

10:42:07

CUT TO:

SCENE 5165/11. VIC DOWNSTAIRS.
INT. NIGHT. 18.41.

10:42:07

STAGE 1

[ABI'S DRAGGED A RELUCTANT JAY UP AND BEN TRIES TO GET KATHY UP TOO]

BEN: Come on Mum, come and have a dance.

KATHY: No!

BEN: Come on.

KATHY: No, you go. I'll watch.

[BEN RELUCTANTLY GOES, WORRYING FOR HER.]

AUNT BABE AND ELAINE START TO DANCE, COMPETITIVELY, PRETENDING TO BE GHOULS.

BEN AND PAUL SUBTLY MAKE EYES AT ONE ANOTHER.

ALONE, AND LOOKING ON, KATHY CAN'T FIND A SMILE. SHE'S TOO ON EDGE. EVERYWHERE IT'S MASKS, PEOPLE LAUGHING... THE ROOM SLOWS AND IT FEELS AS THOUGH THEY ARE ALL LEERING AT KATHY... LAUGHING AT HER. SOMEONE WITH A MASK WATCHES HER]

TRACEY: Welcome back Kathy!

(Scene 5165/11 Continued)

[THE MAN WITH THE MASK IS REVEALED TO BE A STRANGER. A PHONE RINGS ON THE TABLE BESIDE HER. FOR A MOMENT SHE WORRIES IT'S GAVIN. HE'S FOUND HER. BUT THEN, NADINE FROM BLADES GRABS THE PHONE. IT'S HERS -- SHE JUST LEFT IT. SHE WALKS OFF, ANSWERING.

STILL, KATHY IS UNSETTLED. SHE GETS UP TO HEAD TO THE BATHROOM -- IT'LL BE QUIET THERE, BUT THEN SHE FEELS A HAND ON HER SHOULDER. SHE FLINCHES BUT IT'S JUST BEN-]

BEN: Mum.

[KATHY HESITATES. SHE'S CLEARLY NOT OKAY]

Let's get some air.

10:43:14

10:43
:14

CUT TO:

SCENE 5165/12. SQUARE. EXT.
NIGHT. 18.42 T/C.

10:43:14

LOT

10:43
:14

[KATHY AND BEN BURST
OUTSIDE THE PUB, AT THE
CORNER OF THE SQUARE AND
BRIDGE STREET. FRESH AIR &
QUIET -- NOT A SOUL IN
SIGHT]

CLIF-
F
RIC-
HAR-
D
Devil
Wom-
an

KATHY: Look I'm sorry, Ben! It
was just too much in there.

BEN: Don't be sorry.

KATHY: But I am though. I'm
spoiling your night -- I'm
spoiling everyone's night.

BEN: You ain't!

KATHY: I know you think I'm
being paranoid, but he was in
that house earlier and I think
that Bobby saw him.

BEN: If Bobby had of saw him,
he would have said something.

KATHY: He was trying to but
Ian shut him down.

BEN: Mum.

KATHY: Look Ben, I am not
going mad - I swear it.

(Scene 5165/12 Continued)

[THE YOUNG TRICK OR TREATERS FROM BEFORE, IN HALLOWEEN COSTUMES APPEAR AT THE FAR END OF BRIDGE STREET, DRINKING AND LARKING AROUND AND STARTLING KATHY A LITTLE]

BEN: It's just some kids. Come here.

[BEN HUGS HER TIGHT, TRYING TO CALM AND REASSURE HER-]

You're safe with me, alright?

[OVER BEN'S SHOULDER KATHY NOTICES THE SHADOWY FIGURE OF A MAN UNDER THE BRIDGE, JUST BEHIND THE BOYS. KATHY'S HEART SINKS. HER EYES WIDEN WITH FEAR. SHE SHARPLY PULLS AWAY FROM BEN]

What? What?

[BEN FOLLOWS HER EYES. FOR A BRIEF SECOND BEN SEES THE FIGURE TOO. BUT AS THE BOYS MOVE, THEY MASK HIM AND A FEW SECONDS LATER, HE IS GONE FROM SIGHT]

KATHY: That was him, wasn't it?

BEN: [FREAKED OUT] I don't know.

(Scene 5165/12 Continued)

[BEAT]

BEN: Let's go home. Let's go home, come on.

[THEY START OFF TOWARD PHIL'S. AS THEY GO, BOTH CHECK BEHIND THEM, SPOOKED]

10:44:08

CUT TO:

10:44
:09

SCENE 5165/13. HOSPITAL. INT.
NIGHT. 18.46.

10:44:08

STUDIO B

[SHABNAM PEERS THROUGH THE GLASS INTO A PRIVATE ROOM. STACEY IS LAID ON THE BED, EYES CLOSED, MOTIONLESS. SHE IS HOOKED UP TO A CARDIOTOCOGRAPH WHICH MONITORS THE BABY'S HEARTBEAT. DOCTORS INCLUDING DR. JO MOUNT ARE GATHERED AROUND HER.]

MOVE TO:

THE HALLWAY. MARTIN AND KUSH RUSH DOWN TOWARD SHABNAM]

MARTIN: What's happening? Is she okay?

SHABNAM: Yeah, yeah I think so. They've hooked her up to some machine -- I think they're checking on the baby.

[MARTIN GOES TO THE GLASS. JO MOUNT SEES HIM, COMES OUT]

JO MOUNT: Are you Mr. Branning?

MARTIN: No, I'm her boyfriend. I'm the father.

(Scene 5165/13 Continued)

JO MOUNT: Okay, well the A&E team have told me that Mother and Baby are fine, amazingly, considering she's suffered an electric shock. She does however have some burns, and some bad bruising from the fall.

[SUDDENLY, FROM INSIDE THE ROOM, STACEY CLUTCHES HER STOMACH IN PAIN. JO GLANCES WORRIEDLY AS HER COLLEAGUES GATHER ROUND STACEY IN A PANIC]

MARTIN: What? What's happening?

JO MOUNT: I'm gonna need you to wait here. Wait.

KUSH: Martin, just wait - listen...

[JO RUSHES INTO THE ROOM TO DEAL WITH STACEY. MARTIN, SHABNAM AND KUSH RUSH TO THE WINDOW AS THEY CLOSE THE CURTAIN AROUND STACEY. THE THREE OF THEM LOOK IN, EACH WORRIED SICK, NO IDEA WHAT IS HAPPENING]

10:44:50

CUT TO:

SCENE 5165/15. PHIL'S HOUSE -
PHIL'S BEDROOM. INT. NIGHT.
18.49.

10:44
:51

10:44:50

STUDIO C

[BEN STANDS OVER PHIL'S BED. HE HAS A FILM ON IN HIS BEDROOM]

Night
of the
Livin-
g
Dead

PHIL: You think it was him or it was him?

BEN: I don't know alright?
What do I do?

PHIL: Well get her out of my house for a start.

BEN: Then what?

[JUST THEN, A HUGE THUD, LIKE A SLAMMING DOOR. PHIL AND BEN LOOK AT ONE ANOTHER-]

10:45:02

CUT TO:

SCENE 5165/16. PHIL'S HOUSE -
LIVING ROOM. INT. NIGHT.
18.50 T/C.

10:45:02

STUDIO C

[KATHY, ALONE. LAMP LIGHT,
SILENCE. SHE'S HEARD THE
THUD TOO. SHE'S TERRIFIED]

KATHY: [CALLS OUT] Hello?

[NOTHING. KATHY EDGES
FORWARD TOWARD THE DOOR
ONLY TO COME FACE TO FACE
WITH SHARON AND DENNIS]

SHARON: What are you doing
here?

10:45:40

CUT TO:

10:45
:40

SCENE 5165/17. HOSPITAL. INT.
NIGHT. 18.51.

10:45:41

STUDIO B

[MARTIN SITS, HIS HEAD IN HIS HANDS, WAITING, HOPING. FURTHER DOWN THE CORRIDOR SHABNAM TRIES TO HOLD HERSELF TOGETHER, STEADIED BY KUSH]

KUSH: I know.

[JUST THEN JO MOUNT EXITS STACEY'S ROOM. SHE AND MARTIN MEET EYES. THERE'S A MOMENT BETWEEN THEM WHERE MARTIN DOESN'T WANT TO KNOW. SHABNAM AND KUSH RUSH DOWN]

MARTIN: What happened?

JO MOUNT: We were concerned that Ms Branning was going into early labour but it was a false alarm. We'll do a scan to check further, but it looks promising.

MARTIN: Thank you.

JO MOUNT: You can come inside now, but just -- she's exhausted, so, go easy.

(Scene 5165/17 Continued)

[JO HEADS INTO THE ROOM.
MARTIN FOLLOWS, THEN KUSH
AND SHABNAM.

MOVE TO:

INSIDE STACEY'S ROOM AS
STACEY, WHO LOOKS LIKE
SHE'S BEEN THROUGH THE
WARS CLAPS EYES ON MARTIN.
HE RUSHES TO HER,
RELIEVED]

10:46:45

CUT TO:

SCENE 5165/18. PHIL'S HOUSE -
KITCHEN. INT. NIGHT. 18.52.

10:46:45

STUDIO C

10:46
.45

Night
of the
Livin-
g
Dead

[KATHY FOLLOWS SHARON AND
DENNIS INTO THE KITCHEN]

DENNIS: Can I go up and sit
with Phil?

SHARON: Yes, but stay there
this time.

[DENNIS EXITS. SHARON
NOTICES JAY'S FIREWORKS
STILL IN THE CORNER]

I've told Jay to keep these out
of the house.

[SHARON DUMPS HER PURSE ON
THE SIDEBOARD. SHE LOOKS
FRAZZLED]

You know I've spent the entire
day and night running around
after all the men in this house
and what do I get for it?

KATHY: Yeah, I know what
that's like.

[SHARON LOOKS AT KATHY. A
STRANGE MOMENT OF
AFFINITY]

(Scene 5165/18 Continued)

[BEN ENTERS]

SHARON: Ben, how's your dad?

BEN: He ain't too pleased
about Dennis running away.

SHARON: Well.

[BEAT]

You need to get your mum home,
he's going to hit the roof.

BEN: He already did.

SHARON: [SHRUGS] I've got to
get going alright.

[SHARON GIVES A LOOK TO
KATHY AND EXITS,
ACCIDENTALLY LEAVING HER
BAG BEHIND]

BEN: [TO KATHY] Right. Listen
Mum, neither of us are sure
about what we saw alright> To
be honest, I think we're both
over-reacting. So what we're
going to do - we're going to is
head over to the restaurant,
grab the keys from Ian and
we'll go to his. Alright?

(Scene 5165/18 Continued)

[KATHY LOOKS HESITANT BUT
TRUSTS BEN'S JUDGEMENT.
THEY GO]

10:47:32

10:47
:32

CUT TO:

SCENE 5165/19. PHIL'S HOUSE -
PHIL'S BEDROOM. INT. NIGHT.
18.53 T/C.

10:47
:32

Night
of the
Livin-
g
Dead

10:47:32

STUDIO C

[PHIL & DENNIS SIT ON HIS
BED WATCHING AN OLD [AGE
APPROPRIATE] VAMPIRE FILM.
A BRIEF SILENCE, UNTIL-]

DENNIS: Why does Mum get so
cross?

PHIL: Women do mate. That's
how it works.

DENNIS: I know I trick or
treated Bobby, but I didn't
smash the pumpkin.

PHIL: What you on about?

DENNIS: It was the man.

PHIL: What man?

DENNIS: The man with the white
hair.

[PHIL LOOKS SUDDENLY
CHILLED]

He was in Bobby's kitchen.
That's the reason why we ran
away.

Prog No 50/DRA D685N

Title EastEnders

Tx Date 30/10/2015

(Scene 5165/19 Continued)

[PHIL FILLS WITH DREAD]

10:48:04

CUT TO:

SCENE 5165/20. PHIL'S HOUSE.
EXT. NIGHT. 18.54 T/C.

10:48:04

LOT

[KATHY AND BEN HEAD OUT OF
THE BACK GATE]

10:48:07

CUT TO:

SCENE 5165/21. PHIL'S HOUSE.
INT. NIGHT.

10:48:07

STUDIO C

[DENNIS AND PHIL ON THE BED. FOOTSTEPS CAN BE HEARD OUTSIDE THE BEDROOM. THE SHADOW OF FEET ON THE OTHER SIDE. AS THE MUSIC FROM THE FILM CRESCENDOS, THE DOOR HANDLE SLOWLY TURNS. WE HOLD ON PHIL AND DENNIS AS THEY ARE DARKENED BY THE SHADOW OF A FIGURE LOOMING OVER THEM... THEIR FACES FILL WITH HORROR AS PHIL GRABS FOR HIS CRUTCH, READY TO DEFEND HIMSELF]

10:48:20

CUT TO:

:

SCENE 5165/22. SQUARE. EXT.
NIGHT.

10:48:20

LOT

[AS KATHY AND BEN HEAD
OFF, THEY HEAR A COMMOTION
FROM THE HOUSE. THEY STOP
AND LOOK AT ONE ANOTHER,
CHILLED. BEN RUSHES IN,
KATHY FOLLOWS]

10:48:26

CUT TO:

SCENE 5165/21. PHIL'S HOUSE -
KITCHEN. INT. NIGHT. 18.55
T/C.

10:48:26

STUDIO C

[BEN STOPS IN THE DOORWAY FROM THE KITCHEN INTO THE HALL. KATHY'S RIGHT BEHIND HIM]

10:48
:46

BEN: Dad?

10:48
:27

[NOTHING]

Wait here. [HANDING KATHY HIS PHONE] Just in case.

Night
of the
Livin-
g
Dead

[BEN HANDS HER HIS PHONE AND RUNS OFF UPSTAIRS. OFF OF KATHY, FILLED WITH FEAR. SHE LOOKS AROUND WILDLY AND NOTICES THE BOX OF FIREWORKS HAS MOVED]

10:48:40

CUT TO:

SCENE 5165/22. PHIL'S HOUSE -
PHIL'S BEDROOM. INT. NIGHT.
18.56 T/C.

10:48:40

STUDIO C

[DENNIS SITS ON THE EDGE
OF THE BED. PHIL'S BY THE
DOOR, LOCKED IN]

BEN: Dad! ?

PHIL: He's locked me and
Dennis in.

BEN: [OOV] Who! ?

[BEAT]

Dad, who! ?

[THE LIGHTS TRIP OUT. THE
HOUSE IS PLUNGED INTO
DARKNESS]

10:48
:46

10:48:49

CUT TO:

SCENE 5165/23. PHIL'S HOUSE.
INT. NIGHT. 18.57 T/C.

10:48:49

STUDIO C

[AS DARKNESS FALLS, KATHY STANDS IN THE HALLWAY, CLUTCHING BEN'S PHONE]

KATHY: [CALLS UPSTAIRS TO BEN]
Ben? Ben? I'm calling the police.

[SHE QUICKLY DIALS 9-9-9. SHE IS ABOUT TO HIT THE GREEN CALL BUTTON WHEN THE PHONE RINGS:

NUMBER WITHHELD.

KATHY QUIVERS, TERRIFIED. SHE KNOWS IT'S HIM. VERY SLOWLY SHE LIFTS THE PHONE TO HER EAR AND ANSWERS]

Hello?

[THEN, UNBEKNOWNST TO KATHY, FROM BEHIND HER, GAVIN SLOWLY APPEARS, INCHING OUT FROM THE LIVING ROOM INTO THE HALLWAY, MASKED BY THE DARKNESS AND WITH THE PHONE TO HIS EAR. IN KATHY FEELS THE PRESENCE BEHIND HER]

GAVIN: [INTO PHONE] Boo.

(Scene 5165/23 Continued)

[GAVIN DROPS THE PHONE,

KATHY SPINS AROUND, BUT
BEFORE SHE CAN EVEN SCREAM
GAVIN GRABS HER, COVERS
HER MOUTH AND PULLS HER
INTO HIM]

GAVIN: [WHISPERS] Gotcha.

[SHE IS PARALYSED WITH
FEAR AS HE DRAGS HER
BACKWARD INTO THE KITCHEN.

WE MOVE TO THE STAIRS AS
BEN ARRIVES AT THE BOTTOM]

BEN: Mum! ?

[BEN STEPS INTO THE
HALLWAY WHERE HE SEES THE
DARK FIGURES AT THE END OF
THE KITCHEN. GAVIN WITH
HIS HAND OVER KATHY'S
MOUTH.

KATHY WRESTLES FREE OF HIM
FOR JUST ENOUGH TIME TO
BLURT OUT-]

KATHY: Ben! Ben, run! Get
help.

[BEN TURNS TO TOWARD THE
FRONT DOOR, BUT THEN-]

GAVIN: I wouldn't if I were
you.

(Scene 5165/23 Continued)

[BEN LOOKS BACK. A SPARK. GAVIN IGNITES A ZIPPO LIGHTER AND THE FLAME FLICKERS IN THE DARK, HOVERING OVER THE BOX OF FIREWORKS]

GAVIN: You wouldn't want me dropping this in here, now, would you? There's quite a few explosives. Be quite a display.

BEN: You got a death-wish or something?

GAVIN: Spot on, sunshine. Only I don't intend on going alone. Only anticipated taking your Mum with me, but I don't see why you can't join us -- since you're here.

[BEN LOOKS TERRIFIED]

Now get in here and shut the door.

10:49:51

CUT TO:

SCENE 5165/24. HOSPITAL. INT.
NIGHT. 18.58.

10:49:51

STUDIO B

[MARTIN IS BESIDE STACEY'S BED AS JO MOUNT APPLIES GEL TO STACEY'S STOMACH IN ORDER TO CONDUCT A SCAN ON THE BABY. KUSH AND SHABNAM ARE BEHIND MARTIN.

JO BEGINS THE SCAN, FINDING THE BABY. THEY LOOK ON AS THE BABY APPEARS ON THE SCREEN, ITS HEART BEATING]

JO MOUNT: There you are.

STACEY: Is it okay?

JO MOUNT: After what you've been through I'd say it's more than okay. It's pretty much a miracle.

[THEY STARE AT THE SCREEN. KUSH CATCHES A TEAR RUNNING DOWN SHABNAM'S CHEEK. IT'S BITTERSWEET FOR HER. KUSH PULLS HER IN TO HIM]

STACEY: Can I...Can I ask you a question?

JO MOUNT: You can ask.

STACEY: I'm having a boy, aren't I?

(Scene 5165/24 Continued)

JO MOUNT: [HESITATES] I'm afraid I'm not allowed to give out that information.

STACEY: Please. We nearly lost him. Or her. Please, it would be really nice to know.

JO MOUNT: I'm sorry.

[STACEY LOOKS PUT OUT. JO STOPS THE SCAN]

MARTIN: What makes you think it's a boy?

[STACEY LOOKS AT HIM - WILL SHE TELL?]

STACEY: [COVERS] I just had a feeling. [BEAT] Probably wrong.

[JO FEELS BAD. IT'S CLEAR SHE WANTS TO HELP]

JO MOUNT: Look, you've had a rough night, so I'll say this; if you've got a feeling -- go with it.

STACEY: Really?

JO MOUNT: [SHRUGS] Mother knows best.

(Scene 5165/24 Continued)

[SHE EXITS, TAKING THE
SCAN MACHINE WITH HER.
STACEY AND MARTIN LOOK AT
ONE ANOTHER]

MARTIN: We're having a boy. A
miracle boy...

SHABNAM: Congratulations.

[THEN]

I'm just going to call Whitney
and let her know that you're
okay.

[SHABNAM GOES]

KUSH: We'll give you two some
time.

MARTIN: Yeah yeah yeah.

[KUSH EXITS, LEAVING
MARTIN AND STACEY TO ENJOY
THE SILENCE... THE RELIEF.
THE ORDEAL IS OVER.

MOVE TO:

THE CORRIDOR. KUSH FINDS
AN UPSET SHABNAM]

SHABNAM: I'm happy. I am
happy.

(Scene 5165/24 Continued)

[KUSH KNOWS THIS IS TRUE
BUT ALSO GETS A SENSE
SHE'S TRYING TO CONVINCE
HERSELF. SHE LOOKS UP INTO
HIS EYES, TEARS RUSHING
OUT. SHE FALLS INTO HIM
AND CRIES]

10:51:40

CUT TO:

SCENE 5165/25. TURPIN ROAD.
EXT. NIGHT. 19.00.

10:51:40

LOT

10:51
:40

[MICK LOOKS AT THE ALBERT,
WONDERING WHETHER HE
SHOULD DO WHAT HE'S ABOUT
TO DO, HIS EYES BURNING
WITH RAGE AND DESPERATION]

AMY
WIN-
EHO-
USE
Back
To
Black
10|51
:52

10:51:52

CUT TO:

SCENE 5165/26. VIC UPSTAIRS -
LIVING ROOM. INT. NIGHT.
19.01.

10:51
:52

10:51:52

STAGE 1

[WHITNEY ENTERS THE ROOM, HANGING UP HER PHONE FROM SHABNAM. LEE LIES ON HIS SIDE, HIS EYES CLOSED]

QUE-
EN
Killer
Quee-

n

WHITNEY: That was Shabnam. Stacey and the baby are fine.

[BUT HE'S FAST ASLEEP. SHE PUTS A BLANKET OVER HIM, GAZES AT HIM FOR A MOMENT, SORROWFUL, THEN SWITCHES OFF THE LAMP BESIDE THE SOFA AND EXITS. WHEN THE DOOR CLOSES, LEE'S EYES OPEN. HE COULDN'T SLEEP IF HE TRIED. HE LAYS THERE IN THE DARK -- JUST HIM AND HIS DEMONS]

10:52
:41

10:52:41

CUT TO:

SCENE 5165/27. HOSPITAL. INT.
NIGHT. 19.02.

10:52:40

STUDIO B

[MARTIN HOLDING STACEY'S
HAND]

MARTIN: Alright. I'll be back,
yeah?

[MARTIN EXITS THE ROOM -
OFF TO GET DRINKS. STACEY
LIES ON HER OWN AND LAYS
HER HAND ON HER TUMMY,
GAZING DOWN AT IT]

STACEY: My little miracle
boy...

10:53:14

CUT TO:

SCENE 5165/28. PHIL'S HOUSE -
KITCHEN. INT. NIGHT. 19.03.

10:53:14

STUDIO C

[KATHY SITS AT THE TABLE.
GAVIN BEHIND HER, DANGLING
THE LIGHTER OVER THE
FIREWORKS. BEN'S BY THE
HALLWAY TO KITCHEN DOOR]

GAVIN: Poetic really. This is
how it should have been all
them years back. The three of
us, going together. [BEAT, TO
BEN] Cutting you out of that
was where we went wrong. I see
that now.

[KATHY HAS CLOCKED
SHARON'S BAG ON THE
COUNTER. SHE MAKES EYES
WITH BEN, DRAWING HIS
ATTENTION TO IT. TO
SHARON'S MOBILE PHONE
STICKING OUT OF THE FRONT
POCKET]

Shame, 'cause we could have
been happy, the three of us.

BEN: Yeah, would have been
lovely living with a
psychopath.

GAVIN: Oh that's the pot
calling the kettle a killer.
What was her name, Ben?

KATHY: Leave him alone.

(Scene 5165/28 Continued)

GAVIN: Heather, wasn't it. Yeah that's right. Didn't know you had it in you, boy.

BEN: Why don't you shut your mouth?

[BEN'S EYES FILL WITH TEARS OF FRUSTRATION. HE WANTS TO GO FOR GAVIN BUT KATHY'S EYES BURN HIM -- BEGGING HIM NOT TO DO ANYTHING RASH]

GAVIN: Just another reason we should have kept you with us, really, protected you. Mind you, I protected your Mum all these years and apparently it meant nothing.

KATHY: No you kept me from my family.

GAVIN: No one made you do anything. We both made that choice.

KATHY: No, I wasn't sure.

GAVIN: You're never sure, Kathy. You can't function without a man to make a choice for you and you know it.

KATHY: [WITHERING TO NOTHING] That's not true.

(Scene 5165/28 Continued)

GAVIN: Don't you dare tell me that I made you do anything. All I did was love you... dote on you... I worshipped the ground you walked on and you threw it back in my face.

[AS GAVIN HOVERS OVER HER, TEARS STREAM DOWN KATHY'S FACE]

Why wasn't it good enough for you? Why wasn't I good enough?

[THERE IS A DESPERATION IN GAVIN'S EYES -- A GLINT OF SADNESS. A PAUSE. KATHY SEES THE LOST BOY BENEATH THE SURFACE. THE BOY WHO WAS ABANDONED... FOR JUST A SECOND THE CRAZY IS GONE. IT'S A TURNING POINT]

KATHY: [TENDERLY] Gavin. I never meant to hurt you.

[SHE REACHES OUT TO THE HAND WITH THE LIGHTER. TOUCHES HIS WRIST. THEIR EYES LINGER ON ONE ANOTHER. IT'S ALMOST ROMANTIC. WE THINK HE'S GOING TO SUBMIT...]

BEN TAKES THE OPPORTUNITY TO REACH FOR SHARON'S BAG, BREAKING THE MOMENT. GAVIN YANKS HIS HAND AWAY FROM KATHY-]

(Scene 5165/28 Continued)

GAVIN: Don't you move another muscle!

[BEN MOVES BACK. A LOST CHANCE. KATHY CLOCKS THE PANIC BUTTON -- PERHAPS SHE CAN REACH FOR THAT... BUT GAVIN CLOCKS HER]

Don't think about that either!

[BEAT]

Nothing's gonna save you now.
Nothing's gonna save any of us.

[GAVIN LOOKS DOWN AT THE BOX. IT'S TIME. HE PREPARES TO DROP THE LIGHTER INTO THE BOX]

KATHY: Gavin, please!

GAVIN: But it's the night of the dead, Kathy. Don't you wanna join them?

[KATHY IS TERRIFIED.

GAVIN'S EYES LOOK JET BLACK AS THEY FLICKER IN THE DARKNESS -- HE'S A MAN POSSESSED, SECONDS AWAY FROM BLOWING THE PLACE SKY HIGH WHEN SOMEONE TRIES THE BACK DOOR, BUT IT'S LOCKED]

(Scene 5165/28 Continued)

SHARON: [OOV] Hello?

KATHY: [TO BEN] It's Sharon.

GAVIN: Get rid. I don't want her here.

BEN: She won't go.

[GAVIN LOOKS FRUSTRATED.
THIS IS GOING WAY OFF
PLAN]

GAVIN: Get her in here.

KATHY: No, no. She hasn't done anything.

GAVIN: It's too late.

SHARON: [OOV] Denny?

BEN: [CALLS TO HER] Sharon?
It's Ben.

SHARON: [OOV] [IMPATIENTLY]
Ben I've left my bag and keys.
Can you please open the door?

[BEN LOOKS AT KATHY,
PAINED]

GAVIN: You heard the woman.

(Scene 5165/28 Continued)

[BEN GOES TO THE DOOR AND UNLOCKS IT]

SHARON: Thank you.

[SHARON COMES IN, STOPS DEAD IN THE DOOR AT THE SIGHT OF GAVIN. SHE LOOKS AT KATHY, AT BEN -- THE FEAR IN THEIR EYES]

GAVIN: So, you're Den and Angie's little Sharon, are you?

[SHARON LOOKS BEYOND CONFUSED]

Well don't just stand there.
Join us.

[OFF OF SHARON, TERRIFIED]

10:55:44

CUT TO:

SCENE 5165/29. THE ALBERT. INT.
NIGHT. 19.07.

10:55:44

LOT

10:55
:44

KAS-
ABIA-
N
Unde-
rdog

[THE HALLOWEEN VIBE IN THE
ALBERT IS YOUNGER, HIPPER.
MICK FINDS HIS WAY TO
RONNIE AT THE BAR]

RONNIE: What are you doing
here?

[MICK CHECKS ABOUT HIM
THAT NO ONE IS LISTENING]

MICK: I was wrong about Dean.
He's got to go.

[RONNIE'S EYES LIGHT UP
WITH A DARK JOY. IT'S THE
BEST THING SHE'S HEARD IN
AGES]

10:56:07

CUT TO:

10:56
:07

SCENE 5165/30. PHIL'S HOUSE -
KITCHEN. INT. NIGHT. 19.09.

10:56:07

STUDIO C

[AS WE LEFT THEM: GAVIN OVER THE FIREWORKS, KATHY SITTING IN FRONT OF HIM. SHARON BY THE BACK DOOR AND BEN STANDING BY THE OTHER DOOR. BEN'S EYE IS STILL ON THE PANIC BUTTON]

SHARON: My husband and son are upstairs. What are you planning to do?

BEN: Kill us all apparently.

SHARON: They'll have called the police by now.

GAVIN: With what? This?

[GAVIN TAKES PHIL'S PHONE OUT OF HIS POCKET. SHARON PALES]

BEN: They're locked in the bedroom.

KATHY: [TO GAVIN] Gavin you could still go -- get away from the police.

GAVIN: Then what? Spend the rest of my life on the run?

(Scene 5165/30 Continued)

KATHY: Well it's better than going to prison, isn't it?

GAVIN: And what about you? You get what you want I suppose? Your old life back, no questions asked?

KATHY: It won't be that easy. There'll be consequences for me too.

GAVIN: But at the end of it, you get your family. What do I get?

[GAVIN LOOMS OVER KATHY
WHO FLINCHES BACK AWAY
FROM HIM]

SHARON: [CUTS IN] Crawl under a rock and die. Nobody cares.

[A SHOCKED GAVIN TURNS HIS GAZE TO SHARON]

But I suppose that's the point isn't it? Feeling sorry for yourself. So Kathy doesn't love you. Boo-hoo. Be a man. Get over it. You're not the first man she's walked out on--

GAVIN: [SHUTS SHARON DOWN]
But I'll be the last.

(Scene 5165/30 Continued)

[GAVIN MOVES TO STRIKE THE LIGHTER. IN DESPERATION KATHY ATTEMPTS TO STOP HIM.]

KATHY: Gavin, look. I'll go with you - I'll do whatever you want.

GAVIN: I'm not stupid enough to trust you again.

KATHY: I didn't leave you because I didn't love you. I missed my kids - my home.

GAVIN: Walford was my home too, once. I made the same sacrifices you did. But I didn't look back.

KATHY: - what are you talking about?

[ON KATHY, QUESTIONING]

10:57:22

CUT TO:

SCENE 5165/31. PHIL'S HOUSE -
PHIL'S BEDROOM. INT. NIGHT.
19.11.

10:57:22

STUDIO C

[PHIL TRIES TO PICK THE
LOCK WITH A COATHANGER.
HE'S IN AGONY BUT TRYING
TO BATTLE THROUGH THE
PAIN]

DENNIS: Stop, Phil. You can't
do it.

[THIS IS HUMILIATING FOR
PHIL. HE CAN'T STAND IT.
THIS IS NOT PHIL MITCHELL.
THIS MAN IS HELPLESS]

10:57:34

CUT TO:

SCENE 5165/32. PHIL'S HOUSE -
KITCHEN. INT. NIGHT. 19.13.

10:57:34

STUDIO C

[AS BEFORE. GAVIN LOOMS
OVER KATHY]

GAVIN: You and I are exactly
the same. I had a child once.

KATHY: You're lying.

GAVIN: But I made a choice.
Because when I walk away, I
stay away. I know what it is to
commit.

KATHY: No...I would have
known.

GAVIN: I know the past belongs
in the past!

SHARON: Then stop going on
about it!

[GAVIN TURNS TO SHARON,
SHARK LIKE. SHARON HOLDS
HIS GAZE]

You had a kid, you left - you
probably did them a favour.
They would have been better off
without a piece of scum like
you.

(Scene 5165/32 Continued)

GAVIN: [VENEMOUS] I didn't want her anyway. Never really had the paternal instinct. [BEAT] Though I have to say, I do admire your guts.

[SHARON LOOKS CONFOUNDED. GAVIN GRINS, DARKLY. THE ROOM FALLS DEADLY SILENT.]

SHARON: [ALMOST VOICELESS] No. You can't be.

GAVIN: [SMILES] Hello Princess.

[SHARON IS RENDERED SPEECHLESS AS SHE GAZES UP AT GAVIN ... HER FATHER]

10:58:30

FADE OUT

10:58
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10|59
.08
