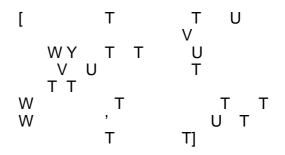
MATT EVANS

SCENE 5015/1. BRIDGE STREET.
[LIVE]. EXT. NIGHT. 17.22.

LOT



ian: har on

SHARON: ot long now

KAT: [ UT T ] You ready for the party of the year

<u>TAN:</u> Yeah think am actually

KUSH: ice

IAN: [ T T T T t hat

$$\begin{bmatrix} \mathsf{W} & & \mathsf{U} & \mathsf{T} \\ & \mathsf{T} & & & \mathsf{T} & \mathsf{UT} \\ & \mathsf{T} & \mathsf{W} & \mathsf{Y} & \mathsf{Y} \end{bmatrix}$$

BILLY: ook all m saying

PHIL: ust do one illy will
you

**BILLY:** Well someone needs to

**Tx Date** 16.02.2015



peggy: ome on let s get out
of here There s someone ve
got to see

### SCENE 5015/3. MAX'S HOUSE. INT. NIGHT. 17.24.

STUDIO C

<u>ABI:</u> ave you seen my strai ght eners

[ U ]

r shouldn't you be getting ready eter'll be here soon

### SCENE 5015/4. BEALES'. INT.

NIGHT. 17.25.

STAGE 1

<u>CINDY:</u> This is supposed to be a happy day remember

PETER: [U V ] am

CINDY: Well tell your face

[ [ U ]

IAN: Iright Tell you what you wait till you see the restaurant They've done a cracking job on it

[ ]

CINDY: ave you both forgotten
that there's a wedding today

ALFIE: [ ] h yay h yay

ome on where is he h there he is The condemned man

#### PETER:

ead Or live

You

Spin

Me round

(Scene 5015/4 Continued)

ALFIE: Iright o you telling me it s definitely happening then

JANE: Wild horses couldn't stop us

ALFIE: h that s beautiful that is kay o need some snacks obby music want some curling tongs of irons [T T] nd that's just for you kay here we go usic

h nice roper tune [ UT] We're getting married everyone

[ T U ]

# SCENE 5015/5. NO.23. INT. NIGHT. 17.27.

STUDIO A

[ T ]

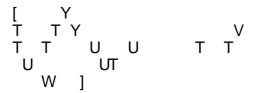
You shouldn't be here you should be in esus arms

[ V T W T' er e

SCENE 5015/7. PHIL'S. INT. NIGHT. 17.29.

 $\begin{bmatrix} & \mathsf{Y} & & \mathsf{W} \\ \mathsf{T} & \mathsf{U} & \mathsf{T} & \mathsf{T} & \mathsf{V} \\ \mathsf{I} & & & \\ \end{bmatrix}$ 

PHIL: t s a good job har on ain t here os don t fancy prising her and um apart [ T] You seen en s he alright



need to see an

BILLY: o you re really going to do this yeah

**PHIL:** Well he needs to know what s happened don t he

BILLY: Well then you better prepare yourself for an almighty bang

[ U ]

## SCENE 5015/8. MAX'S HOUSE. INT. NIGHT. 17.31.

STUDIO C

ABI: | swear left it downstairs

$$[ \qquad \begin{matrix} \mathsf{W} & & & \mathsf{T} \; \mathsf{Y} \\ \mathsf{W} & \mathsf{Y} & \mathsf{X} \rbrack \end{matrix}$$

auren have you seen it

LAUREN: [ Y U T ] een what

ABI: The card got for an

(Scene 5015/8 Continued)

MAX: You alright You're cutting it a bit fine ain't you

LAUREN: [ W] 'm not going

MAX: Well why not

LAUREN: e and et er broke up

MAX: ow come

LAUREN: t don't matter

<u>ABI:</u> [ U] Turns out you weren't so perfect for each other after all

MAX: You II be alright
auren ouple of days you'll
work things out m sure

LAUREN: [ W] ot this time

[ U U T WY UT]

MAX: o you want me to take that card

LAUREN: o it's alright

(Scene 5015/8 Continued)

 $\begin{bmatrix} & \mathsf{X} & & \mathsf{T} & & \mathsf{T} & \mathsf{UT} \\ & \mathsf{U} & & \mathsf{T} & & \mathsf{T} & \mathsf{W}\,\mathsf{Y} \\ & & & \mathsf{J} & & \\ \end{bmatrix}$ 

LAUREN: Uh no ad said can take it

<u>MAX:</u> Iright fine oit yourself auren if it's that important

SCENE 5015/11. DOT'S HOUSE INT/. EXT. NIGHT. 17.51.

STUDIO A

**PEGGY:** word

Tx Date

#### SCENE 5015/15. DOT'S HOUSE. INT. NIGHT. 18.02.

STUDIO A

$$\begin{bmatrix} & \mathsf{T} & & \mathsf{T'} & \mathsf{T} \\ \mathsf{T} & & \mathsf{W} \ \mathsf{Y} \ \mathsf{W} & \mathsf{T} \\ & \mathsf{T} & & \mathsf{Y} & & \end{bmatrix}$$

PEGGY: What s your game ave you any idea what my hil's been through these last few mont hs

[TYWT Y]

ot to mention poor onnie lying there practically at deat h's door

[ T ]

Well come on ot, what've you got to say for yourself ot

> T U T T T WYT]

ot

[ Y]

# SCENE 5015/9. HOSPITAL CORRIDOR. INT. NIGHT. 17.39.

ELSTREE STUDIO

CHARLIE: id the doctor say how long she'd be

ROXY: 0

CHARLIE: o what do we do in the meantime

ROXY: We just wait

[ , UT V U ]

CHARLIE: the meantime

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**Tx Date** 16.02.2015

(Scene 5015/9 Continued)

he s gonna wake up I ri ght

[ XY T T ]

[ T T ] he has to

[ XY T ]

**Tx Date** 16.02.2015

SCENE 5015/20. DOT'S HOUSE.
INT. NIGHT. 18.12.
STUDIO A

 $\begin{bmatrix} & Y & & & U & T \\ T & & Y & U & T \\ & T \end{bmatrix}$ 

PEGGY: This is all down to that son of yours isn't it

[ T T T T ]

 $\underline{\mathtt{DOT:}}$  [ ] Why do you say

[ Y T T ]

o come on where s the toe rag now

**DOT:** [ W] e's gone

PEGGY: Well how long for this time

<u>DOT:</u> e ain't coming back eggy

[ T T ]

(Scene 5015/20 Continued)

<u>DOT:</u> 've lost him ve lost him to that poison that he puts in his veins

[ T]

e was such a lovely little
boy e d do anything for
anybody ut then he changed
e turned on to the drugs
and was hoping so many times
that he would find esus but
was a silly fool to think
that he could change

**DOT:** ut 've done a terrible thing

DOT: ut ve hurt him

<u>PEGGY:</u> What does that ible of yours say n eye for an eye

[ Y T ]

ometimes no matter how much it may hurt ot the kindest thing you can do is let them go

(Scene 5015/20 Continued)

PEGGY: nd well who knows Tove Wherever he's going he might find peace

T T ] o you DOT: [ think so

PEGGY: know so

T]

was just thinking why don t you come and stay with me and rant in ortugal

ve never been abroad DOT:

PEGGY: aven t you

DOT: 0

<u>PEGGY:</u> We ve got a beautiful villa a pool and the weather gets lovely and hot

DOT: II think about it

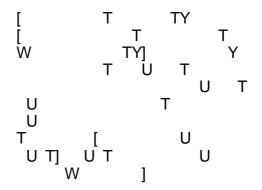
on t forget your PEGGY: bi ki ni ot will you

> [ T ]

#### SCENE 5015/10. MINUTE MART

SCENE 5015/16A. VIC DOWNSTAIRS.
INT. NIGHT. 18.07.

STAGE 1



MICK: an help you

<u>PEGGY:</u> h no thanks no no 'm not stopping

MICK: t's just this is my boozer

[ Y Z U]

PEGGY: h o you're ick

MICK: The one and only nd you are

> [ U WT YT T ]

(Scene 5015/16 Continued)

**PEGGY:** it quiet in here ain't it

MICK: [ TY V]
We ve got a wedding party
coming in later [ T ] ts
invite only

[ Y ]

**PEGGY:** Well you might want to get your missus to you know run the duster over here now and again

MICK: You what

MICK: Well if you re not buying you might as well shoot off

PEGGY: beg your pardon

MICK: You heard me et out of my pub

[ Y T ' UTT UTW ]

PEGGY: You want to watch that
pump on the right t sticks a
bit

(Scene 5015/12 Continued)

STACEY: [ U T T ] ust talk to her

MAX: tace don t need this
alright

$$\begin{bmatrix} & \mathsf{W}\,\mathsf{T} & \mathsf{X} & \mathsf{T} & \mathsf{T} \\ \mathsf{T} & & \mathsf{W}\,\mathsf{Y}\,\mathsf{T}\,\mathsf{W} \end{bmatrix}$$

STACEY: [ U T T] t's ucy

he thinks she knows who killed her

[ TU X]

**Tx Date** 16.02.2015

SCENE 5015/13. BEALES'. INT. NIGHT. 17.55. STAGE 1 hak han UY [ This W UΤ s My Night Т Τ UT V ] **PETER:** What do you think you're doing e's not even cottish JANE: et er

PETER: Yeah well you know ad he likes to do things differently

<u>JANE:</u> ust make sure he s wearing underwear don t think ot's nerves could take an unexpected gust of wind

LINDA: [ V] ello

CAROL: [ V] t's only us

JANE: n here

 (Scene 5015/13 Continued)

ALFIE: Iright adies

sharon: i ane

IAN: ello all You alright

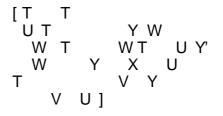
sonia: [ T ] lease tell
me you ve started getting
ready

IAN: There's plenty of time

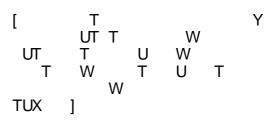
BOBBY: ixty five minutes

**SONIA:** ome on over to lades and pronto

LINDA: lades thought we were all getting ready here



ALFIE: Well think that's our cue to go to the pub ome on let s go



ewel

lery

Musi

Okla homa

ОХ

(Scene 5015/13 Continued)

MARTIN: ello

<u>IAN:</u> ey artin ood to see

**MARTIN:** orry mlate

 $\begin{bmatrix} & & & \mathsf{V} & & \mathsf{U} \\ & \mathsf{U} & \mathsf{W} & \mathsf{T} \\ \mathsf{U} \mathsf{T} & \mathsf{T} & \mathsf{J} \end{bmatrix}$ 

sonia: Where's ebecca

MARTIN: [U V ] he's got a school project due first thing

eemed only right um played her part today

IAN: hall

CINDY: [ T UT W]
What is that

This is your untie auline

MARTIN: um's pride and joy Until onia went and smashed it

CAROL: [ Y ]
What were you saying about the pub | Ifie

ALFIE: Yeah yeah yeah ome on you heard the lady et s go ome on

IAN:

(Scene 5015/13 Continued)

LINDA: o no This is your special day [ V ] don't care where we go

JANE: indy lades

<u>CINDY:</u> You are joking aren't you don't want some makeover Thank you

MAX: Iright orry to barge as anyone seen auren

**SHARON:** Yeah about twenty minutes ago on the quare

max: heers

<u>CAROL:</u> verything alright

[ X Y UT T

 Prog No
 50/DRA D247F

 Tx Date
 16.02.2015

Title

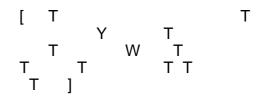
EastEnders

SCENE 5015/14. BRIDGE STREET.
EXT. NIGHT. 17.57.

LOT

### SCENE 5015/16. VIC DOWNSTAIRS. INT. NIGHT. 18.06.

STAGE 1



MICK: There you go an op for that

TAN: heers ick o you know what a lot of work went into that cake

MICK: on't worry 've got it under armed guard

IAN: t s three tiers

NANCY: [ ] [ ] on t know about that an ady i's just had a go t s two now

MICK:

16.02.2015

Tx Date

[ Т Т Т

ALFIE: ichael ichael come here What is the secret to a good marriage

ALFIE: ook around you ook at us lot a bunch of losers ot including you mush okay

[U YT T UT]

 Prog No
 50/DRA D247F

 Tx Date
 16.02.2015

Title

CUT TO:

EastEnders

SCENE 5015/17. VIC. EXT. NIGHT. 18.07. LOTUΤ υT UΤ TWTTT ZZ] **SHARON:** [ ] an TAN: [ T T V ] don't deserve to be happy of with ucy [ T SHARON: t isn't your fault [ T T ] IAN: Yes it is [ ' U T]

## SCENE 5015/11. PHIL'S. INT. NIGHT. 17.51.

PHIL: [ ] You had any luck upst airs

<u>MAN:</u> This is a nice place you ve got here

**PHIL:** What are you doing

MAN: Well tried knocking but no one answered

PHIL: ut [ T] said get
out and going to tell you
again

BILLY: [ ] othing apart from a couple of ay s dodgy V s

tle EastEnders

(Scene 5015/11 Continued)

BILLY: didn t know we had company

PHIL: e was just leaving

MAN: m here for onnie

BILLY: ver the road at number

[ T Y ]

ept she ain t there right now Walford eneral adabit of a car accident

[T T U WY UT]

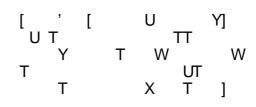
Who was that

PHIL: Trouble

[ U TT ]

# SCENE 5015/18. MAX'S HOUSE. INT. NIGHT. 18.08.

STUDIO C



**MAX:** s auren here

ABI: 0

[ ]

max: f she turns up you call
me yeah nd don't let her go
anywhere

#### SCENE 5015/19. BEALES'. INT.

#### NIGHT. 18.09.

STAGE 1

PETER: [ ] ad

<u>LAUREN:</u> You look [ Z ]

$$\begin{bmatrix} & \mathsf{U} & \mathsf{'} & & \mathsf{Y} \\ \mathsf{T} & \mathsf{U} & & \mathsf{T} & \mathsf{U} \\ & & \end{bmatrix}$$

PETER: What're you doing here

LAUREN: [ TU ] ] ust came to say good luck to T U

(Scene 5015/19 Continued)

[ T , U ]

**PETER:** ot until you tell me what this is all about

LAUREN: can't

<u>PETER:</u> You re just gonna break up with me without giving me an explanation

[ U Z ]

ave done something

[ T]

ust tell me Whatever it is we can sort it out together

LAUREN: T ] t's too late now eter

**PETER:** What do you mean it's too late

LAUREN: t's already up here
[ ] o matter what
do can't get it out of my
head

**PETER:** et what out of your head

T TTU U]

Tx Date

16.02.2015

(Scene 5015/19 Continued)

PETER: auren lease ust tell me

BEN: [ ] et er

id you find your dad

<u>LAUREN:</u> [ UX T ] ight | I | j ust leave you two to it

[ T , U T T , U]

'll explain everything later yeah

PETER: [ U ] at er

LAUREN: Yeah t the wedding

PETER: You're coming

LAUREN: [ Y ]

[ WT T U WY UT]

16.02.2015

Tx Date

(Scene 5015/21 Continued)

sharon: etting old was for
other people We were young
We were going to be on Top of
the ops

<u>tan:</u> was going to open a chain of restaurants

SHARON: nter oly for rufts

IAN: eave Walford

SHARON: nd look at us now

<u>TAN:</u> pair of orphans hurtling towards fifty

[T Y T ]

You know what t makes me feel sad on days like today t s like there's no one to be proud of me anymore

SHARON: Yes there is

[ T TU]

IAN: You heard from hil

SHARON: [ T ] o

IAN: e'll be back

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**Tx Date** 16.02.2015

(Scene 5015/21 Continued)

[ , Y T ]

SHARON: [ T] ight re we going to get you in this kilt or what ome on

[ T U W T T U V]

 Prog No
 50/DRA D247F

 Tx Date
 16.02.2015

SCENE 5015/23. MAX'S HOUSE.
INT. NIGHT. 18.23.

 $STUDIO\ C$ 

[ UTV U W
T U T W
U V
I V
]

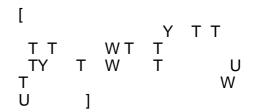
LAUREN: bs ad

16.02.2015

Tx Date

SCENE 5015/25. BLADES. INT. NIGHT. 18.26.

LOT



PAM: Very kind of you to let us in after hours hirley

SHIRLEY: Well just remember to tell all your mates that lades is back open for business

**KIM:** can only assume that my invitation to the pampering session got lost in the post

[ UT ]

JANE: o enise

KIM: he s sitting at home like iss annigan eciding whether or not to come [ T ] Which she will

LINDA: [ T] You know what this place needs bit of music



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

(Scene 5015/25 Continued)

sonia: t's a shame your mum can't make it

<u>JANE:</u> That's not the word 'd use

**SONIA:** till t least you've got your brother there eh

[ U ' T T T' T ]

JANE: Talk of the devil

[ WT T W T ]

[ ] hristian Where are you

[ T '
TU T ]

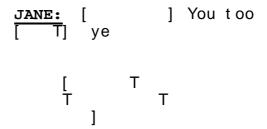
**SONIA:** nd there s no way es can make it

PAM: [ Y] o way ppar ently

<u>JANE:</u> [ ] o no understand t's work t has to take priority

[TYWT]

(Scene 5015/25 C.nd



CHRISTIAN: or goodness sakes woman ope you re gonna do something with that wig



JANE: You

CHRISTIAN: coul dn t miss your big day now coul d

[ T V U ]

#### SCENE 5015/26. HOSPITAL ICU.

(Scene 5015/26 Continued)

 ${\hbox{\tt ROXY:}}\ [\ U\ T\ Y]\ Why\ aren't\ you\ fighting\ this\ on$ 

[ T]

need you here [WT Y] nocking some sense into me

[ XY' U ]

Why can't you just do as you're told for once in your life

DOCTOR BADINI:
 ready whenever you are

[ T' T T T T ]

ow ard one

s Thin gs an Only

et

ette

**Tx Date** 16.02.2015

SCENE	5015/27.	VIC	DOWNSTAIRS.
INT.	NIGHT.	18.38	3 <u>.</u>

STAGE 1

**IAN:** ight then lads what do you think

$$\begin{bmatrix} & & \mathsf{W}\,\mathsf{Y} & \mathsf{T} & & \mathsf{U} \\ \mathsf{T} & & \mathsf{T} & \mathsf{V} & \mathsf{T} & \mathsf{T} \\ & & \mathsf{W} & & \mathsf{T} & \mathsf{U} & \end{bmatrix}$$

ALFIE: What happened to c eal e eh

<u>TAN:</u> don't think Walford was quite ready to see my crown jewels just yet

ALFIE: o think ane s put the kybosh on it that s what reckon Yeah

ian: o just want her to be happy

[ T Y]

MARTIN: Under the thumb

**BEN:** ight come on re we ready to make a move

ALFIE: ot so fast boys

EastEnders

(Scene 5015/27 Continued)

T ] [ Т

**ALFIE:** We cannot let the groom walk to his own wedding

IAN: t's only thirty seconds down the road

ellas feast your eyes ALFIE: on this true icon of the ast ook at that beautiful little face love it love i t love it

> [ W T T ]

orn in the outside toilet of number forty five

IAN: Walford eneral

ALFIE: hould you get a big and you d need a big kni f e knife cut him down the middle there and you'll see the word Walford inside him

MARTIN: What're you up to If

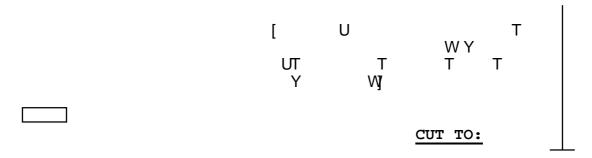
> [ ]

ALFIE: ha entlemen if vou'd like to follow me please [T ] ir if you d like to lead the way o on o go go ome on come on

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**Tx Date** 16.02.2015

(Scene 5015/27 Continued)



ow ard one

S

et ette

Thin gs an Only

SCENE 5015/28. BRIDGE STREET.

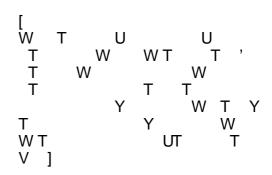
EXT. NIGHT. 18.39.

LOT



ALFIE: Your chariot awaits

IAN: don't see nothing



ALFIE: [ U ] ome on boys Your face

<u>TAN:</u> h no You are joking me

ALFIE: ome on eale Tell me how many years have the eales been selling fruit and veg on this street h

PETER: hundred

(Scene 5015/28 Continued)

$$\begin{bmatrix} & \mathsf{T} & & \mathsf{U} & & & \mathsf{W} \\ & & \mathsf{X} & \mathsf{T} & & \mathsf{T} & \\ \mathsf{T} & \mathsf{V} & \mathsf{T} & \mathsf{W} & & \mathsf{TY} \\ & \mathsf{T} & & & \mathsf{I} \end{bmatrix}$$

ALFIE: Thank you very much hundred years ome on The eale famly are the beating heart of this market nd you re guaranteed to get there in style Iright

кизн: ook at this

**ALFIE:** anana boy

CINDY: s this really happening

 $\frac{\text{NANCY:}}{\text{i ndy}}$  'm afraid so young

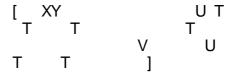
<u>ALFIE:</u> en ire up them horses

ALFIE: We ve got a wedding to get to ome on ve got to lift you up here ain t

TAN: You ve got to lift me
h good luck

### SCENE 5015/29. HOSPITAL ICU. INT. NIGHT. 18.42.

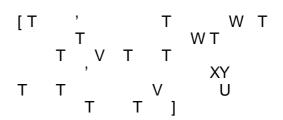
ELSTREE STUDIO



DOCTOR BADINI: s you know the ventilator has allowed onnie's body and heart to be artificially oxygenated



o unless onnie starts breathing for herself we have to accept the possibility that there could be damage to her brain which is irrecoverable



ROXY: What What

$$\begin{bmatrix} & \mathsf{U} & & & & & \\ & \mathsf{W} & \mathsf{T} & \mathsf{T} & & \\ & \mathsf{T} & \mathsf{T} & & \mathsf{U} & & \\ \mathsf{T} & & & \mathsf{T} & & \mathsf{W} & \mathsf{T} \\ \end{bmatrix}$$

(Scene 5015/29 Continued)

DOCTOR BADINI: t looks like your sister's a fighter iss itchell he's started breathing for herself

ROXY: [ ] onni e

[ T XY U WYT U T

[ ] on onnie knewit knewit knewit you stubborn old cow knewit

[ V W XY]

CUT TO:

<u>1</u>

SCENE 5015/30. PHIL'S. EXT. NIGHT. 18.44.

LOT

PHIL: [ U T] ve

PEGGY: | UT | ave you thought about what s going to happen when haron finds out

[ Y ]

os this just doesn t affect you you know You should I eave the past behind you

PHIL: [ U ] um illy s waiting in the car for you

[ Y T T Y Y Y Y Y Y

This place misses you you know

PEGGY: [ ] Yeah and miss

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**Tx Date** 16.02.2015

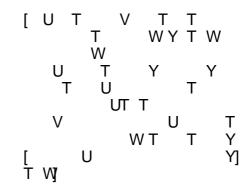
(Scene 5015/30 Continued)

[ YT UT U UT W

SCENE 5015/31. IAN'S
RESTAURANT. EXT. NIGHT.
18.46.

mi Stew art rien ds

LOT



STACEY: ow many have you had

KAT: ust a little chaser

MARTIN: vening ladies

KAT: ark at you in your little dickie bow You play your cards right and might let you have a go on me later

[ T WY ]

**STACEY:** orry he started early

martin: tace t's me
artin

(Scene 5015/31 Continued)

**STACEY:** [ Y] h You alright

[ T Z Y T ]

need to check on at

shabnam: wedding in a burger
bar That s a new low ven for
round here o thank you

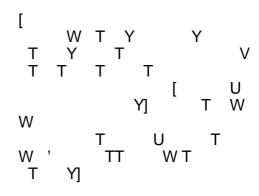
MASOOD: o thanks

TAMWAR: o thanks

[ T Y T WY
T T V ]

# SCENE 5015/32. IAN'S RESTAURANT. INT. NIGHT. 18.47.

STUDIO C



KAT: There he is y gorgeous one

 $\frac{\text{IAN:}}{\text{now}}$  houldn't she be here by

ALFIE: h stop your worrying alright or the first time in the history of Walford weddings promise you weddings pg06

ALFIE: hut up you big tart t's not like you ve not had enough practice is it eh

[ TYWT T V T

# SCENE 5015/33. IAN'S RESTAURANT - KITCHEN. INT. NIGHT. 18.49.

STUDIO C

**IAN:** What're you doing here

$$\begin{bmatrix} & & & \mathsf{T} \; \mathsf{T} & \mathsf{W} \\ & & \mathsf{Y} \; \mathsf{T} & \mathsf{T} & \mathsf{T} \\ \mathsf{T} \; \mathsf{UT} \; \; ] \\ \end{bmatrix}$$

**Tx Date** 16.02.2015

SCENE 5015/34. HOSPITAL ICU.
INT. NIGHT. 18.52.

ELSTREE STUDIO

<u>CHARLIE:</u> id they say how long she's going to be in here for

**ROXY:** Who cares he's going to be okay harlie

[ XY T ]

Why aren't you excited

CHARLIE: [ Y ] am am just can't believe we got her back

[ T' U Y W W U TW

he can't ever know about us You know that don't you

**ROXY:** know

[

Prog No 50/DRA D247F

Title

EastEnders

**Tx Date** 16.02.2015

(Scene 5015/34 Continued)

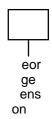
CHARLIE: II that matters is here and now kay nd you and me

ROXY: [ ] know get it harlie t never happened

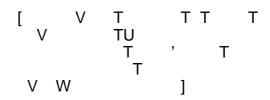
[T Y', T V U T , Y W V UT W T UT ]

SCENE 5015/35. BLADES INT/.

EXT. NIGHT. 18.55.



CHRISTIAN: adies repare to be dazzled



<u>JANE:</u> You don't think it's too much

**SHARON:** You look gorgeous

LINDA: hope an knows how lucky he is

**SONIA:** i ght s t hat ever yt hi ng

<u>JANE:</u> [ ] omet hing borrowed omet hing blue

LINDA: | d

CHRISTIAN: an'll have to do

[ U T ]

**JANE:** y bouquet

sharon: 'll go and get it
ane Yeah

**JANE:** o no You head on before me 'II catch up later

LINDA: ood luck

[T W X T W Y W T T T T U ]

SCENE 5015/36. MAX'S HOUSE INT/. EXT. NIGHT. 18.56.

STUDIO C / LOT

MAX: Where're you going auren

ah nah nah You ain t going anywhere

We need to talk auren

**LAUREN:** There's nothing to talk about

$$\begin{bmatrix} & \mathsf{T} & \mathsf{T'} & \mathsf{W} \\ & \mathsf{U} \; \mathsf{T} & & \mathsf{W} \\ \mathsf{T} & \mathsf{U} & \mathsf{T} & & \end{bmatrix}$$

<u>ABI:</u> y strap's only gone and broke

SCENE 5015/37. SQUARE. EXT. DAY LIGHT.

LOT

$$\begin{bmatrix} & \mathsf{U} \ \mathsf{T} & \mathsf{T} & \mathsf{X} \ \mathsf{U} \\ \mathsf{W} \ \mathsf{T} & \mathsf{T} & \mathsf{U} \ \mathsf{T} \\ \mathsf{U} & \mathsf{U} & \mathsf{W} \ \mathsf{Y} & \mathsf{T} \\ \end{bmatrix}$$

**MAX:** aur en

$$\begin{bmatrix} & X & U & T & T \\ & UT & T' & T & T & & \\ & & & \end{bmatrix} ,$$

SCENE 5015/38. BEALES' [LIVE].
INT. NIGHT. 18.58.

T U U T Y W T ]

<u>JANE:</u> indy You should be at the rest aurant

<u>CINDY:</u> went to get my mobile in case eth s babysitter calls

<u>JANE:</u> i ght then think that s everything

CINDY: xcept this

**SONIA:** ome on ane ans going to start thinking you re a no show

[ T T]

**CINDY:** ane

Prog No50/DRA D247FTitleEastEnders

**Tx Date** 16.02.2015

(Scene 5015/38 Continued)

CUT TO:

 Prog No
 50/DRA D247F
 Title
 EastEnders

 Tx Date
 16.02.2015
 Title
 EastEnders

(Scene 5015/39 Continued)

[ UT ]

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