EASTENDERS

EPI SODE EI GHT HUNDRED AND SEVENTY TWO

BY

Marc Peirson (4th draft)

DURATI ON (08.00 - 19.20) DAY AFTER PREVIOUS EPISODE

LOT

SCENE 872/1. EXT. OUTSLDE THE VLC. DAY (08.00)

(TRADERS BUSTLE IN THE MARKET. TERESA THREADS HER WAY THROUGH, CARRYING AN ARMFUL OF STOCK. LISA PASSES. , BEPPE COVES OUT OF THE CAFE.)

LI SA: Morning Teresa!

> (TERESA SEES BEPPE AND HIDES OUT OF SIGHT. BEPPE REACTS TO LISA'S GOOD MORNING AND LOOKS AROUND PUZZLED. HE MOVES ON.

GRANT JOGS ALONG BRIDGE STREET. HE PASSES BEPPE HEADING FOR E20 AND SNEERS AT HIM

GRANT JOGS PAST JAM E AT THE BOOKSTALL AND TERESA SETTING UP. HE STOPS BY THE RAILINGS WHERE TIFFANY'S FLOWERS ARE.

HE LOOKS ACROSS TO SEE FRANK WITH RICKY OUTSIDE THE PUB)

FRANK: (IRONIC) Good Morning Grant.

(FRANKS SM LES. GRANT SNEERS AND JOGS OFF)

RICKY: What's his problem?

FRANK: How I ong have you got? Anyway, never mind him How are you doing?

RICKY: I'm alright.

FRANK: Yeah? Really?

 $\frac{\text{RI CKY:}}{\text{t o get}}$ (SHRUGS) You've just got to get on haven't you.

FRANK: Of course. But you don't have to do it all on your own. I'm always here.

RICKY: I know. Thanks.

FRANK: How about you and the old man get together later and lift a couple?

 $\begin{tabular}{ll} RI CKY: \\ Yeah. & That 'd be good. \end{tabular}$

FRANK: (ENTHUSIASTIC) Great.

(THERE IS AN AWKWARD SILENCE)

RICKY: (BRIEF I RONIC SM LE) Well I'd better get on. Catch you later.

FRANK: Good.

(FRANK WATCHES CONCERNED AS RICKY LEAVES MEL: What are you so cheerful about this morning?

LISA: Phil's going away for a few days tomorrow.

MEL: Oh. Very romantic.

LISA: No. He's going away tomorrow. So, we're having a special meal tonight.

<u>MEL:</u> I see. He taking you somewhere nice?

<u>LISA:</u> His place. He's cooking for me.

MEL: (LAUGHS) Lovely. That'll be cosy. You, Phil, Jamie. And Grant in the background with a gypsy violin!

LISA: No. It's all arranged. Just me and Phil.

 $\underline{\text{MEL:}}$ So this could be the big one then?

LISA: What do you mean?

MEL: (WINKS) Third date. You know what they say.

LISA: (LAUGHS) Let's just say I've got a good feeling about tonight.

CUT TO

STUDI O

SCENE 872/2. INT. PHIL'S FLAT. DAY (08.05)

(PHIL IS HAPPILY COOKING BREAKFAST AND HUMMING ALONG TO 'YOU CAN'T HURRY LOVE' ON THE RADIO.)

GRANT:

PHL: Leave Lisa out of this! She's the best thing that's happened to me in ages. And I'm not to going to let anything get in the way of that.

<u>GRANT:</u> (SARCASTIC) Sorry. I didn't realise you'd be so sensitive about Gianni Di Marco's left overs!

<u>PHIL:</u> (ANGRY) Don't push it Grant.

(JAM E ENTERS CARRYI NG A BOOK.)

JAM E: Here you go Phil. Just what you need.

(GRANT SHOUTS OVER HIM)

<u>GRANT:</u> So what about your promises to help get the Vic back. Just hot air was it?

PHLL: (SHAWEFACED) You were upset Grant. I was trying to cheer you up.

GRANT: (SARCASTIC) Well you've done a great job. Thanks for your support. Thanks for nothing! I'll see you later.

PHI L:

LOCATI ON

SCENE 872/3. INT. PRISON REC ROOM DAY (08.10)

(MATT READS A PAPER NERVOUSLY LOOKING AT GATES ACROSS THE ROOM WITH HIS MATES.

STEVE SLTS NEXT TO GATES)

STEVE: All right Gatesy. Thanks for the scotch. Can I get another bottle?

GATES: No problem I don't see why Prison gates should restrict the natural order of commerce. Do you?

<u>STEVE:</u> Absolutely not!

(GATES LOOKS AT MATT)

GATES: Your mate don't look too pleased to see you!

STEVE: He should have booked in a different hotel then shouldn't he.

> (MATT SEES THEM LAUGHING AND LOOKING AT HIM

STEVE HANDS GATES SOME MONEY.

MATT WATCHES THEM SUSPI CI OUS AND NERVOUS)

CUT TO:

STUDI O

SCENE 872/5. I NT. THE VI C. DAY (08.20)

(FRANK AND ROY SLT AT THE BAR DRINKING COFFEE. FRANK HOLDS A LETTER)

FRANK:

<u>PEGGY:</u> (SM LING) Get off! Right. I'm off. See you later Roy.

ROY: Bye Peggy.

(PEGGY LEAVES)

I take it you didn't tell her about Phil and Grant then?

FRANK: There's no point worrying her. It's been sorted Roy.

ROY: Just tread careful Frank!

FRANK: Why should I? Everybody tip toes around those two as if they're the lords of the manor! Well they're not. They're a couple of chocolate soldiers!

<u>ROY:</u> What happens when she finds out you've started a war with her sons?

FRANK: They started this! And I'm the one putting a stop to it! What ever it takes.

ROY: Just don't sink to their level. It will only lead to trouble!

FRANK: What choice have I got?

(FRANK PUTS THE LETTER I N HI S POCKET)

<u>ROY:</u> There's always choices Frank. I seem to remember you teaching me that lesson.

<u>FRANK:</u> Sometimes you have to take a stand.

ROY: That's all very well, But I tell you this. Grant's in for the long haul. If you've started something. You better make sure you can finish it.

(FRANK HAS FOOD FOR THOUGHT)

CUT TO

LOCATI ON

SCENE 872/6. INT. PRISON REC ROOM DAY (08.22)

(MATT MOVES TO THE DOOR WHERE GATES WAITS FOR HIM AND STOPS HIM GETTI NG PAST)

Hey Matthew. What's your GATES: hurry?

MATT: Just leave it will you?

GATES: What's up? You're looking very pale son. Not getting enough to eat?

MATT: I just want to mind my own busi ness.

> (MATT TRIES TO LEAVE BUT GATES PUTS HIS ARM UP TO STOP HIM

GATES: See I can organise extra rations. That's how things work in here. You be nice to me, and all kind of nice things can happen for you.

MATT: Just get lost will you!

GATES: (MENACING) Now that wasn't very respectful.

> (HE GRABS'S MATT'S HEAD IN BOTH HANDS AND KISSES HIM AGGRESSI VELY, NASTI LY ON THE FOREHEAD)

I can see you're going to have to be taught how to make me happy.

(MATTHEW IS TERRIFIED

HUTCH ARRI VES AND SLAPS GATES ON THE BACK JOVI ALLY)

HUTCH: My cell mate giving you a hard time Gates.

<u>GATES:</u> He needs to learn a few manners.

HUTCH: (LAUGHING) Well he's like a new puppy ain't he. Needs to be housetrained. Why don't you leave that to me. Letley was looking for you. Something about a big cart on of bog rolls.

LOT

SCENE 872/7. INT. FIRST TO LAST.

DAY (08.25)

(PHIL HOLDING THE BOOK AND JAM E BROWSE THE SHELVES. JACKI E GOES UP TO TERRY AT THE COUNTER.)

JACKI E: You got a paper with local jobs?

TERRY: Walford Gazette. On the bottom shelf there.

(TERRY POINTS TO THE PAPERS AS JACKIE PICKS ONE UP SHE LOOKS AT THE MAGAZINES ON THE RACK.

OUTSI DE AN ATTRACTI VE WOMAN FLI NGS OFF GI ANNI 'S HAND AND HURRI ES AVAY. GI ANNI SHOUTS AFTER HER)

GIANNI: It's your loss darling.

(GLANNI COMES INTO THE SHOP TERRY LAUGHS AT HIM)

TERRY: Losing your touch Gianni?

<u>GIANNI:</u> Never going to happen!

(HE WINKS AT TERRY AND TURNS TO JACKIE WHO IS SM LING AS SHE LOOKS AT THE MAGAZINES)

See anything you fancy?

<u>JACKI E:</u> (VERY UNI MPRESSED) What is this? The numbers game?

<u>GLANNI:</u> (SEDUCTIVE) It's what men do.

JACKLE: No. It's what little boys do. (SHE HANDS HIM A LOLLIPOP) Here!

(GLANNI STANDS LIKE A LEMON HOLDING THE LOLLIPOP AS JACKIE LEAVES.

TERRY BURSTS OUT LAUGHING. GIANNI ANGRILY HANDS HIM THE LOLLIPOP)

<u>GLANNI:</u> And you know where you can stick that!

(GLANNI STOWPS OFF AS TERRY LAUGHS

PHIL REFERS TO HIS BOOK)

<u>PHIL:</u> You got asparagus tips Terry?

 $\begin{array}{c} \underline{\text{TERRY:}} \quad \text{(ON A ROLL)} \quad \text{No the} \\ \text{oint ment cleared that right up.} \end{array}$

PHLL: Very funny.

(TERRY TAKES THE BOOK OF PHIL AND READS COVER)

TERRY: What you got here then? 'The Hungry Heart Cookbook' 101 exotic recipe gB1en?

TERRY: Trust me. A woman wants a man to cook her a man's dish. She wanted something Italian and fancy, she'd be down the Di Marco's wouldn't she?

PHLL: (REACTS) Right.

TERRY: She's coming to your home. Give her some traditional east end grub. Sit back, and wait for the fireworks.

<u>JAM E:</u> At least you can cook that.

TERRY: And if you really want to treat her? Splash out on a prawn cocktail.

PHIL: You might be right.

TERRY: Phil. When it comes to women. I am never wrong.

(HE SM LES SMUGLY AND STRUTS AWAY. PHIL AND JAM E EXCHANGE A LOOK)

CUT TO:

STUDI O

SCENE 872/8. INT. THE CAFE.

DAY (11.00)

(CAROL IS BUSY AND STOLC BEHLND THE COUNTER. PAT BESLDE HER. JEFF AND MEL SLT IN THE CORNER)

<u>CAROL:</u> Thanks for helping out Pat.

PAT: Don't get used to it!

CAROL: No seriously. I don't think I'd cope on me own. I feel like a goldfish in a bowl in

little girl? They say daughters are less bother but I'm not so sure.

<u>CAROL:</u> Well like I said Dot we're a bit busy so, what do you want?

<u>PAULI NE:</u> So have you got any names picked out yet?

(CAROL SHAKES HER HEAD)

<u>DOT:</u> You must be really looking forward to having another little one about the house dear. It must be awfully quiet there now, what with everybody leaving.

(CAROL FLINCHES)

<u>CAROL:</u> (UPSET) Can you take over here Pat. I need to get some more milk.

PAT: Of course love.

(CAROL HURT LEAVES)

Thanks a lot Dot. That was a big help.

<u>DOT:</u> I was only trying to lift her spirits. Perhaps I should go and have a word with her.

PAULINE: No Dot! Let's get you home before you cheer her up anymore.

CUT TO

LOT

SCENE 872/9. EXT. BRI DGE STREET MARKET. DAY (11.04 T.C.)

(TERESA IS HANGING UP CLOTHES AS LISA APPROACHES)

<u>LISA:</u> How you getting on today Teresa?

TERESA: Brilliant! I tell you I was made for this.

Yu geon<u>g gho</u> gi Me mengo Tip 1 A. Re51 sp RT 12 288.00023 The secret's all in how you set out your stall.

TERESA: (TEASING) On yeah! Hot date tonight is it?

LISA: (SM LING) M ght be.

TERESA: Wear that and it definitely will be! That's a one off designer original.

LI SA:

TERESA: Ladi es. What can I do you for?

<u>DOT:</u> (GRANDLY) I'm going to give Pauline some fashion advice.

(TERESA'S SM LE FADES RAPI DLY AS ROSA STORMS UP)

ROSA: What's going on here Teresa?

TERESA: (SHEEPISH) Yeah. Hi Mum Just helping you know.

ROSA: (SHOUTING) Don't you dare stand there and lie to me.

(TERESA LOOKS AROUND EMBARASSED AS PEOPLE STOP TO LI STEN)

TERESA: Muml

ROSA: And don't Mum me either! Just what do you think you're playing at!

TERESA: (ANGRY) Oh, you want to say that a bit I ouder!

ROSA: So this is what's been going on. The disappearing acts, the sudden illnesses, the weird behaviour. All the time we've been slugging our guts out in the restaurant you've been out here playing shop!

TERESA: I'm not playing at anything. I'm serious about this.

ROSA: I don't think so.

<u>TERESA:</u> Don't patronise me.

I'm old enough to make my own decisions.

ROSA: So why do you keep acting like a little girl then! We'll talk about this at home!

(SHE TURNS ON HER HEEL AND STALKS AWAY

TERESA GLARES AT THE CROWD)

TERESA: And what are you all gawping at!

<u>DOT:</u> That's the problem with your Italian you see Pauline. They have to air their dirty laundry in public. (SHE SNIFFS) Not the English way is it?

CUT TO

SCENE 872/11. INT. THE VIC DOVINSTANTS

DAY (12.30)

RANT IS MOROSE AT THE BAR. PHIL AND LISA SIT AT A FABLE. COMFORTABLY CLOSE TO EACH OTHER.

GRANT'S SCOWL DEEPENS AS BEPPE ENTERS AND SITS NEXT GIANNI)

So how were the Walford

BEPPE Steve's very up. He's

GLANKI: (SCOWLING) A female Steve Owen. Don't bear thinking about Joes it? (HE SHUDDERS)

I'll try not to.

STANN: That's one woman I would be to go near with a barge

She'd be the first.

ANNUL Well a man should have an hobby. Mind you, I'm having how today.

<u> 8EPPE:</u> Tell me about it. I

<u>GLANNI:</u> That's friendly.

<u>GRANT:</u> You're only going away for a couple of days!

PHL: Jamie said he'd watch Courtney tonight, upstairs here. Till about nine. So if you could give us some space till then.

<u>GRANT:</u> (DI SSAPOI NTED) Yeah. Well. Thanks for nothing!

<u>PHL:</u> I mean it Grant. No funny business. This is important to me. Alright!

GRANT: Yeah. Yeah!

(PHIL NODS AND GOES BACK TO LISA. GRANT HOLDS OUT HIS GLASS TO NINA)

Give us a pint Nina.

NINA: And what's the magic word?

GRANT: (DOUR) Lager!

(NI NA SHAKES HER HEAD AMUSED AT HIS BAD TEMPER)

CUT TO

LOCATI ON

SCENE 872/12. I NT. PRI SON CELL.

DAY (17.00)

STUDI O

SCENE 872/13. INT. E 20. DAY (17.30)

(TERESA AND ROSA SIT IN UNCOVFORTABLE SILENCE. THERE IS A BOTTLE OF CHAMPAGNE IN A BUCKET ON THE BAR. BEPPE IS NOT ENJOYING THE SITUATION

<u>BEPPE:</u> He'll be here any minute. I said five thirty.

(ROSA SI GHAS AND LOOKS AT HER WATCH AS GI ANNI ENTERS)

At last!

GIANNI: Alright. Alright. I had to close the restaurant up. Early I might add, so this is costing me money.

(GIANNI SITS)

ROSA: So what's this all about?

<u>BEPPE:</u> Well it's good news. I think it's good news. It is for me. And I hope you're going to be happy for me.

ROSA: What?

BEPPE: I've put a deal together. I'm going to take over this place. Buy Steve Owen out completely.

ROSA:

BEPPE: Just be happy for me Mum Have a glass of champagne and give me your blessing.

ROSA: Beppe you're a grown man. Old enough to make your own decisions.

(TERESA REACTS)

But I can't give you my blessing. Not on this.

(BEPPE IS DOWNCAST)

CUT TO

(FRANK IS BUSY BEHIND THE BAR WITH NI NA SERVI NG PAT. SARAH AND MICK ARE FURTHER UP THE BAR. ROY TAKES HIS PINT ACROSS TO FRANK. HE LOOKS OVER AS GRANT ENTERS THE PUB)

 \underline{ROY} : (TO FRANK) So how's it going with him?

FRANK: (SLIGHTLY SMUG) No problems at all. It's like I said. We all know where we stand now. He just needed to be told.

ROY: Good. That's good.

(ROY LOOKS ACROSS AT GRANT NOT ENTIRELY CONVINCED.

A WOWAN APPROACHES. FRANK GIVES HER A BIG SM LE)

FRANK: (LOUDLY) Yes my lovely. What can I tempt you with?

> (GO TO GRANT AT BAR WITH NINA)

GRANT: Look at that smug git. You'd think he owned the place.

NI NA: You want to cheer up,

of the wrong side of bed this morning?

(GO WITH PAT AS SHE CARRI ES THE DRI NKS OVER TO CAROL)

<u>CAROL:</u> Thanks for being there today Pat.

<u>PAT:</u> Stop thanking me, will you. I said I'd help out. And I meant it.

CAROL: I know people mean well. But I wish they'd just shut up. I just want to try and forget all about it.

<u>PAT:</u> You know them round here. They'll be talking about something else tomorrow.

CAROL: I hope so.

(GO TO GRANT AS HE TAKES HIS PINT AND HOLDS IT UP TO FRANK, WHO LOOKS AT HIM QUESTIONINGLY)

GRANT: This glass is dirty!

(FRANK TAKES THE GLASS AND HOLDS IT UP. IT'S PERFECTLY CLEAR)

FRANK: Looks alright to me.

GRANT: Just change it!

<u>FRANK:</u> Are you trying to be funny Grant?

<u>GRANT:</u> You see me laughing? Just change the glass.

(FRANK TAKES THE GLASS)

FRANK: Just don't push it son.

(AS FRANK CHANGES THE DRINK, GRANT GIVES A SMALL SATI SFI ED SM LE)

CUT TO

STUDI O

SCENE 872/15. INT. E 20. DAY (17. 36)

(TERESA RAISES A GLASS OF CHAPAGNE IN A TOAST)

TERESA: Well I say good luck to you Beppe. Here's to not spending the rest of your life stuck in a dead end restaurant!

BEPPE: Cheers sis.

ROSA: I think we've heard enough from you today Teresa!

GIANNI: Yeah. Shut it Teresa!

ROSA: Don't expect any loyalty from her. She want's to take over Bi anca's stall.

GIANNI: What?

TERESA: I have taken over the stall. I'm setting up on my own.

GLANNI: (TO ROSA) What's she talking about? You knew about this?

ROSA: Gianni I told you, she's not quitting.

TERESA: (ANGRY) Why not! You let Beppe go, why not me?

ROSA: It's different.

TERESA: Because he's a man!
Beppe can have his business.
Gianni can have half the restaurant. But I get not hing.
Nicky gets not hing.

<u>BEPPE:</u> Let's all calm down shall we?

ROSA: (POINTING STERNLY)
I don't want to hear anymore about it Teresa. I won't let you walk out on the family!

TERESA: What is this? The fourteenth century! The golden boys can do what they like but the women just have to behave themselves and do as they're told! You forbid me! Well forbid away, I'm taking over the stall.

ROSA: (ANGRY) Running the restaurant is nothing to be ashamed of Teresa. I've been working for the family for thirty years, and I don't regret a minute of it!

TERESA: But I ooP218. 487 not hing.

(ROSA IS FURIOUS SHE ADVANCES AND SHOUTS IN TERESA'S FACE

BEPPE: (CALM NG) Teresa.

ROSA: Managing a restaurant is nothing is it. Raising four children on your own is nothing is it?

TERESA: What's so special about that? Any silly cow can get pregnant!

(ROSA IS STUNNED.

TERESA REALISES SHE HAS GONE TOO FAR)

ROSA: (FURIOUS) Fine! You want to be different. Go and run your stall. See how long you last.

(LISA STANDS WITH MEL ÀT THE BAR CLUTCHING A BOTTLE OF WINE. SHE WEARS THE RED SHI RT)

LISA: Wish me luck.

MEL: You don't need luck. Look at you, you're drop dead gorgeous!

LISA: Really, do you think it suits me.

> (MEL IS ABOUT TO REPLY WHEN SHE SEES DOT WEARING EXACTLY THE SAME SHIRT)

MEL: Trust me Lisa. That shirt. No man could resist.

> (SHE BITES BACK A L'AUGH. LI SA LOOKS HORRI FI ED AS SHE SEES DOT SM LING AND
> POLNTING AT HER SHIRT,
> HOLDING HER THUMB UP)

LISA: I'm going to kill Teresa!

(GO WITH DOT AND PAULI NE APRROACHI NG PAT AND CAROL AT A TABLE)

PAULINE: How are you doing love? Sorry if

PAULINE: You know, I know it's not the same. But when my Arthur died I thought I'd never get over it. But you do.

CAROL: Yeah!

<u>PAULINE:</u> I'm sorry. I'm sure you're sick of people telling you the same thing.

CAROL: To be honest I am

<u>PAULINE:</u> (FEELING FOOLISH) And I suppose it's not like someone died.

(CAROL WINCES. GO TO FRANK AT THE BAR. GRANT A COUPLE OF PINTS TO THE GOOD)

<u>GRANT:</u> Get us a pint Frank!

FRANK: (FORCING A SM LE) Yes Grant. I'm just seeing to these customers.

<u>GRANT:</u> (LOUDLY) Well get a move on then.

<u>FRANK:</u> (GESTURES WITH HIS HAND) Do you want to bring it down a little son.

<u>GRANT:</u> What are you going to do! Bar me?

FRANK: What a lovely idea.

<u>GRANT:</u> Well you can't, can you? So just get the drink.

<u>FRANK:</u> What's your problem Grant! You so rich you want to drive custom away? <u>GRANT:</u> I'll do what I like in my pub! I own it! You're just a glorified bottle washer!

FRANK: Listen here son.

<u>GRANT.</u> You're a loser Frank. You've always been a loser. No wonder poor old Ricky turned out like he has.

<u>FRANK:</u> (HAS HAD ENOUGH) Right, enough! It's time you and me had a little chat.

(HE JERKS HIS THUMB TOWARD TO THE CORRI DOR)

<u>GRANT:</u> I've got nothing to say to you!

<u>FRANK:</u> What's up Grant? You scared of me?

(GRANT SNEERS. FRANK WALKS OFF. GRANT DRINKS UP AND FOLLOWS.

GO TO PEGGY APPROACHING CAROL'S TABLE)

PEGGY: Having a party ladies?

<u>CAROL:</u> We've had a few drinks. And I for one am ready for some more large ones.

> (AN AWKWARD SILENCE. THE WOMEN LOOK AT HER)

What?

PEGGY: Well, do you think that's wise love. You must know it's very bad for the baby. I didn't have one drop of alcohol when I was carrying Phil

<u>DOT:</u> (SYMPATHETIC) She's right dear. We know you're upset, but you've got to think of the little one. That's what's most important now.

<u>CAROL:</u> (SM LES) Dot before you Put your foot in your mouth anymore. I think there's something you should know.

<u>PAT:</u> Let's change the subject shall we?

<u>CAROL:</u> (DECLIDED) No, it's okay! And give us that gin Peggy.

STUDI O

SCENE 872/17. I NT. THE VI C CORRI DOR. DAY (17.54)

(FRANK AND GRANT STAND GLARING AT EACH OTHER)

FRANK: (ANGRY) Obviously I didn't make myself clear enough last night.

<u>GRANT:</u> Oh you made yourself clear, alright. But the point is, you play the game by your rules, as you put it. But I ain't playing here, and I certainly ain't sticking to any rul es.

FRANK: When are you going to let it rest?

GRANT: Never!

FRANK: You have to deal with it Grant! I'm family now son!

<u>GRANT:</u> You're not family. The only contribution you've made to this family is a funeral! So don't ever expect me to deal with it!

(GRANT'S BDC BT/TT0 1 Tf 11.9951 0 0 1r

PEGGY: Right that's enough!

<u>GRANT:</u> Stay out of it Muml

<u>PEGGY:</u> Not a chance. Can you give us a minute Frank?

(FRANK FIGHTS AGAINST HIS INSTINCT TO LAWP GRANT)

FRANK: Sure. Of course darling. I wanted to get a breath of fresh air anyway.

(FRANKS MOVES OFF. GRANT SHOUTS AFTER HIM

<u>GRANT:</u> We clear on things now Frank?

(FRANK LEAVES. GRANT TURNS TO GO. PEGGY STANDS IN HIS WAY) LOT

SCENE 872/18. EXT. OUTSI DE THE VI C. DAY (17. 55 T. C.)

(FRANK COMES OUT OF THE BAR AND BLOWS OUT A LONG BREATH.

STUDI O

SCENE 872/19. INT. PHIL'S FLAT.

DAY (18. 56)

(PHIL HAS LAID OUT THE TABLE WITH CANDLES ETC.

HE COVES IN BRINGING TWO PRAWN COCKTAILS WITH A FLOURISH)

PHL: Your prawn cocktail madam

LISA: (EMBARASSED) Oh Phill'm sorry. I should have said.

PHIL: What's up?

LISA: I don't eat shellfish.

<u>PHIL:</u> Oh sorry. I should have asked.

LISA: It doesn't matter. I don't usually have a starter. And I'm not really that fussy an eater, honest. There's only two things I can't eat and that's shellfish and offal.

(SHE SM LES BRIGHTLY)

So, what's for the main course?

(PHIL LOOKS AT HER THE SM LE FROZEN ON HIS FACE) STUDI O

SCENE 872/20. I NT. THE VI C UPSTAI RS. DAY (18.00 T.C.)

GRANT: But I can't do that can I? I had everything I needed. I had a wife, Courtney, a home, the Pub. I had a future. But I ook at me now. A single dad I i ving in my brother's flat.

PECGY: Trying to make everybody else's lives around you miserable, ain't going to make you feel any better you know.

<u>GRANT:</u> And I can't even go to the pub to get away from it. Can I? Because now it's a Butcher pub!

PEGGY: I didn't change the sign to hurt you Grant. I did it for me. To look forward to my future as Peggy Butcher. You're not the only one to go through hard times. I lost her as well you know. I had cancer, they cut my breasts off. And not just that, I thought I'd lost you and Frank. But I didn't let it beat me. I fought to keep the things that were important to me. To keep the people I loved. To make a good life for myself. That's what I'm doing here, making a new start for me, and that's what you have to do. If you're unhappy. You have to do something about it. No one else can do it for you.

<u>GRANT:</u> It's not easy.

PEGGY: I know, but you don't have to do it alone. You've got your family, you've got your friends.

<u>GRANT:</u> What friends?

<u>PEGGY:</u> There's all of us! There's Nina! You two were getting on so well. There's lots of people out there for you.

(G1|S:t/|S SILENT.

(HE HOLDS HIM FOR A LONG BEAT)

RICKY: Why didn't I go away with her when She asked me to? Before all this happened?

FRANK: Don't do this to yourself son. You've got to put it behind you. You can't dwell in the past. None of us can. We've got to look to the future.

RICKY: It's hard Dad!

FRANK: I know son.

(RICKY LOOKS UP AT FRANK FOR A BEAT)

RICKY: I had a chance to be happy Dad. I should never have let that go! Nothings worth it!

(ON FRANK WITH SERIOUS FOOD FOR THOUGHT)

CUT TO

(PHIL AND LISA SIT EATING A CHINESE MEAL. TAKE AWAY CARTONS ON THE TABLE. PHIL STRUGGLES WITH CHOPSTICKS)

PHL: I hope you're not too disappointed!

LISA: Not at all!

<u>PHL:</u> It is traditional East End cuisine!

LISA: It's my favourite!

PHLL: Really?

LISA: Really! I haven't had Buch a nice meal since. Well, since last Friday.

(THEY LAUGH)

And anyway I didn't come for the food.

PHLL: I did warn you I wasn't much of a cook.

LISA: You have other strong points.

PHLL: Oh yeah? Like what?

LI SA:

(LI SA REACTS)

But this time I think you might be right!

LISA: So what do you like about me?

PHIL: What's not to like.

(A BEAT. FISHING)

What I can't understand is what a lovely woman like you, is doing here with an old bruiser like me?

(PHIL ATTEMPTS THE PORK DISH WITH HIS CHOPSTICKS)

LISA: (A BEAT) Well you know me Phil, I can never resist a man with sweet and sour pork balls.

LOCATI ON

SCENE 872/23. INT. PRI SON CELL. DAY (18.40)

(MATT HUDDLED IN HIS CELL LOOKS UP SCARED AS HE HEARS LOUD FOOTSTEPS OUTSLDE.

THEY STOP AND MATT LOOKS NERVOUSLY TO THE DOOR.

THEY PASS AND MATT SIGHS RELI EVED.) $\,$

CUT TO

STUDI O

<u>PEGGY:</u> But it's done with. It's stops here. So let's get back to it and say no more eh?

FRANK: Peggy?

PEGGY: What Frank?

FRANK: Promise me you'll at least think about it?

<u>PEGGY:</u> On alright! I'll think about it!

FRANK: Thanks Sweetheart. That's all I'm asking.

(PEGGY GOES BACK BEHIND THE BAR. FRANK IS DEEP IN THOUGHT. IN THE BACKGROUND CAROL AND FRIENDS LAUGH.

GO TO TERESA SITTING WITH MICK AND SARAH)

TERESA: Yeah well thanks for nothing Mck!

SARAH: It's not his fault Teresa.

TERESA: He's the one who told me to tell her the truth. Fat lot of good that did me.

MCK: Hey you want the stall or not!

TERESA: Of course I do.

MCK: Well then shut up and stop complaining. You've got what you want. Which is a lot more than most!

(GO TO GRANT STOPPING NI NA AS SHE COLLECTS GLASSES)

GRANT: Can I have a word Nina?

NI NA: Sur e!

<u>GRANT:</u> I was thinking.

NLNA: (SM LING) Steady on Grant you've got a reputation to consider.

<u>GRANT:</u> I know I've been a bit of a donkey lately. And I'm sorry.

NINA: Alright. Apology accepted.

(MATT LOOKS UP TERRIFIED AS GATES AND HIS BOYS COVE IN TO HIS CELL SHUTTING THE DOOR BEHIND THEM

MATT STEELS HIMSELF AND STANDS UP TO GATES)

MATT: I'm not scared of you!

(GATES LAUGHS)

<u>GATES:</u> Is that right?

MATT: Yeah. That's right. So why don't you get out and we'll leave it that.

GATES: I don't think so.

MATT: (VERY NERVOUS) What do you want with me?

GATES: (MENACING) We want to have a little fun. You look like you like a bit of fun.

MATT: I just want to be left al one.

> (MATT TRIES TO PUSH THROUGH)

THEY MOVE IN AND GRAB HI M

MATT: Let me go.

GATES: Hold him down boys. This one's a wriggler.

(MATT LASHES OUT AND TRIES TO PUNCH GATES. HE M SSES.

STEVE LOOKS UP LIKE A STARTLED RABBIT

TWO OF THEM GRAB STEVE AND PULL HI M AWAY)

WARDEN: You just earned yourself a whole world of trouble son!

(MATT LOOKS DAZED AND BLOODI ED)

<u>STEVE:</u> I didn't do this. Matt. Tell them! Matt!

(MATT LOOKS AT HI M BUT SAYS NOTHI NG.

THE WARDEN NODS AND STEVE IS LED OFF, HE SHOUTS BACK)

Matt!

CUT TO

(PHIL AND LISA WALK ALONG ARM IN ARM THEY STOP OUTSIDE HER HOUSE)

PHIL: I guess I owe Jamie a big thank you.

<u>LISA:</u> (SM LING) Yeah. He's quite the little matchmaker.

PHL: I didn't think I'd feel like this again.

LISA: How's that?

PHIL: Optimistic!

(LISA PULLS HIMINTO A KISS THEN LOOKS AT HIM FOR A LONG BEAT)

LISA: You'd better come in then.

PHIL: TAME Y Tip E92Ae about this?

(A TAXI PULLS UP ACROSS THE STREET)

LISA: Definitely!

PHIL: After all I've told you about me?

LI SA:

(SHE SM LES TAKES HIS HAND AND PULLS HIM TOWARDS THE DOOR.

THE TAXI PULLS AWAY TO REVEAL KATHY STANDING THERE, BEN BESIDE HER.

SHE STANDS WATCHING PHIL AND LISA AS THEY KISS AND GO INTO THE HOUSE)

FADE OUT