

6707/ 1. EXT. SQUARE. 2329. NIGHT.

EastEnders
Episode 6707
By Lauren Klee
Duration: 30'18.

FRONT LOT

THIS EPISODE TAKES PLACE FROM
THE NIGHT OF WEDNESDAY 31ST
MAY TO THE MORNING OF THURSDAY
1ST JUNE 2023.

[NIGHT TIME ON THE SQUARE.

THE WIND BLOWS SOME RUBBISH
ACROSS THE SQUARE GARDENS. WE
FOLLOW IT, AS IT FLIES UP AND
NOW WE'RE OUTSIDE NO.18...

...WHERE THE LIVING ROOM
WINDOW IS LIT UP. THE CAMERA
SLOWLY ZOOMS IN ON THE
WINDOW...

A HAND REACHES UP AND CLOSES
THE CURTAINS, BUT THE CAMERA
MOVES INSIDE -]

CUT TO

6707/ 2. INT.
NO 18 - LOLA'S BEDROOM. 2329 T/C.
NIGHT.

STAGE 2

[- TRACKING PAST HONEY AT THE WINDOW, SHE TURNS AND PICKS UP A PLATE CONTAINING A SANDWICH SITTING IN FRONT OF BILLY, WHICH HE'S BARELY TOUCHED.

SHE TAKES IT TO THE KITCHEN, AS THE CAMERA TRACKS PAST THEM AND ON TOWARDS LOLA'S BEDROOM, WHERE JAY IS WATCHING SUZANNE ADMINISTER PAIN KILLERS INTO LOLA'S SYRINGE DRIVER. AS SHE ADJUSTS THE MEDICATION, LOLA'S HAND FLEXES AND JAY LOOKS UP, DESPERATE FOR CONNECTION WITH LOLA, BUT SUZANNE GIVES A SLIGHT SHAKE OF THE HEAD]

SUZANNE:

It's just a reflex, love.

[A BEAT ON JAY]

JAY:

Can she still hear me?

SUZANNE:

You've still got time to say goodbye, if that's what you're asking me, but...

[JAY NODS]

(6707/ 2 continued)

JAY:

I know.

(BEAT)

We're close.

[JAY LOOKS TO LOLA; THE LOVE
OF HIS LIFE, DISAPPEARING
BEFORE HIS EYES, THEN HIS EYES
FLICK BRIEFLY TO THE CLOCK,
WHICH MOVES TO 23.30]

CUT TO

6707/ 3. INT. VIC. 2330. NIGHT.

STAGE 1

[DING DING DING! LINDA RINGS
THE BELL]

LINDA:

Time please, ladies and gents.

[CALLUM, SLUMPED AT THE BAR.
ALONE WITH HIS PINT.

AN N/S COUPLE LAUGH RAUCOUSLY
NEXT TO HIM. HE SHOOTS THEM A
LOOK AND TURNS AWAY.

JACK, WHO IS A LITTLE FURTHER
DOWN THE BAR, NURSING A PINT,
GIVES HIM A HALF SMILE OF
SOLIDARITY. CALLUM TAKES A
LAST SIP AND LEAVES.

WHITNEY SITS WITH FELIX,
FINLAY, MITCH AND BERNADETTE.
USUALLY A JOLLY GROUP, TONIGHT
THEY'RE SUBDUED.

A DOOR SWINGS OPEN AND SONIA
AND KIM BLOW IN, SORTING OUT
WINDSWEPT HAIR]

SONIA:

It's wild out there -
(BEAT, SEEING LINDA COLLECTING
GLASSES)
Oh, have we missed last orders?

[LINDA LOOKS UP AT SONIA AND
KIM; CAN SEE THEIR NEED TO BE
AROUND PEOPLE]

(6707/ 3 continued)

LINDA:

Tell you what, let me get rid of
the riff raff and we'll have a
lock-in.

[SONIA SMILES WITH A NOD. HER
PHONE BEEPS WITH A MESSAGE TO
THE GROUP 'LOLA UPDATES' -
BRIEFLY TAKE JACK, BERNADETTE
AND WHITNEY, ALSO CLOCKING THE
MESSAGE -]

CUT TO

6707/ 4. INT. NO 55. 2335. NIGHT.

STUDIO A

[KAT, STANDING WITH PHIL IN
THE KITCHEN, BOTH WITH THEIR
PHONES IN HAND, HAVING JUST
RECEIVED A MESSAGE IN LOLA'S
GROUP CHAT (UNSEEN)]

KAT:

Phil, you've got to go round
there. This is the last chance
you'll get.

[PHIL NODS - HE KNOWS]

KAT:

I'll be here. Waiting for you.

[PHIL NODS. STILL ROOTED TO
THE SPOT. A BEAT AND THEN HE
BOLTS OUT. KAT LOOKS AFTER HIM
WITH CONCERN -]

CUT TO

6707/ 5. INT. NO 18 - LIVING ROOM.
2340. NIGHT.

STAGE 2

[KATHY AND CALLUM, JUST
ARRIVED, TALKING TO BILLY AND
HONEY]

KATHY:

You got out then?

BILLY:

Yeah. Honey and Phil persuaded
Panesar to withdraw his
statement.

HONEY:

I'm considering a career in, you
know...

[KATHY SHAKES HIS HEAD. SHE
DOESN'T]

HONEY:

You know.
(WAGGLING HAND, TRYING TO RECALL
THE NAME)
Switzerland?

CALLUM:

(TRYING TO BE HELPFUL)
The UN?

HONEY:

Yeah. Yeah. International
whatsit...
(BEAT, SIGH)
Doesn't matter. It wasn't funny.
I don't even know why I'm making
jokes.

(6707/ 5 continued)

[HONEY SMILES WEAKLY AND GOES QUIET. THERE'S A KNOCK ON THE DOOR. HONEY GOES TO ANSWER TO PHIL, WHO COMES INTO THE LIVING AREA]

BILLY:

Alright, Phil.

PHIL:

Kathy tell you about Ben?

[BILLY AND HONEY NOD]

HONEY:

Guess he'll still be flying.

BILLY:

What was he thinking? Going off on some wild goose chase, leaving Lexi without her dad...

CALLUM:

Probably same as you when you smashed up the Minute Mart and ended up in a cell.

[BILLY SWALLOWS]

HONEY:

We're all coping in our own way, aren't we?

BILLY:

Still be in there if it weren't for these two.

PHIL:

(DISMISSIVE, THINKING OF LOLA)
I ain't done nothin'.

(6707/ 5 continued)

BILLY:

Do you want to go and see her?
I'll stick the kettle on.

[KATHY AND CALLUM NOD AND HEAD
ON THROUGH. BUT PHIL DOESN'T
MOVE.]

PHIL LOOKS IN THE DIRECTION OF
LOLA'S BEDROOM DOOR.
TREPIDATION; CAN HE DO THIS?]

CUT TO

6707/ 6. INT.
NO 18 - LOLA'S BEDROOM. 2355.
NIGHT.

STAGE 2

[JAY, STANDING FOR KATHY AND
CALLUM TO SIT BESIDE LOLA'S
BED]

KATHY:

(TO LOLA)
Ben sends his love.

CALLUM:

Yeah - he's on his way.

[JAY'S FACE TENSES; FLICKER OF
RESENTMENT AT BEN'S ACTIONS,
BUT HE HOLDS IT IN FOR LOLA'S
SAKE]

CALLUM:

But if he was here now, he'd say
you and Lex were the best thing
that's ever happened to him. And
we are going to take such good
care of her. I promise.

KATHY:

Don't you worry. That girl, she's
one in a million.
(BEAT, CHOKED)
Just like her mum.

CALLUM:

Goodbye Lo.

(6707/ 6 continued)

[CALLUM, FIGHTING TEARS. HE
ABRUPTLY GETS UP AND HEADS
OUT, OVERWHELMED, PASSING PHIL
WHO'S NOW HOVERING IN THE
DOORWAY.

KATHY, WHO'S MORE COMPOSED,
WATCHES HIM LEAVE WITH
COMPASSION. SHE WANTS A SECOND
MORE WITH LOLA.]

KATHY:

You go peacefully, darling.

[KATHY MOVES TO THE DOOR TO
LET PHIL IN, BUT SOMETHING IS
STOPPING HIM - A HISTORY OF
GRIEF, OF LOSING PEOPLE TOO
SOON; IT'S AN EMOTIONAL HOLE
HE CAN'T GO DOWN -]

PHIL:

Listen, any funeral costs... just
tell 'em -

KATHY:

(SOTTO, NOT NOW!)
- Phil!

PHIL:

I'm just saying. I've got it
covered. I don't want them
worrying after this. Not
financially anyway...

[PHIL GLANCES OVER AT LOLA AND
WITH A RESIGNED NOD AND A
SNIFF, TURNS TAIL.

JAY LOOKS UP TO SEE HIM
LEAVING, JUST AS LEXI RETURNS
WITH A POT OF NAIL VARNISH]

(6707/ 6 continued)

LEXI:

Where're you going Grandad?

[LEXI'S INNOCENT FACE PIERCES
PHIL. HE LOOKS AWAY, ASHAMED
AND HEADS OUT]

KATHY:

(TACIT GLANCE WITH JAY)
Mitchell men.

[A BEAT ON JAY, DISAPPOINTED.
BUT HE HAS TO COVER FOR LEXI'S
SAKE]

JAY:

(EXPLAINING, TO LEXI)
Sometimes grown-ups find goodbyes
hard.

[LEXI SHAKES HER HEAD - ALSO
DISAPPOINTED - AND GOES TO
PERCH ON THE BED, BY LOLA'S
HAND, READY TO PAINT HER MUM'S
NAILS.

KATHY WALKS OVER TO JAY. ARM
SQUEEZE]

KATHY:

(SOTTO)
I am so glad Lexi's got you in
her life, darlin'. You never run
from anything.

[AND WITH A BACKWARD GLANCE AT
LOLA, AN EMOTIONAL KATHY HEADS
OUT.

STAY ON JAY; BUT RATHER THAN A
COMFORT, KATHY'S WORDS FEEL
LIKE A BURDEN. HE GLANCES AT
THE CLOCK, TICKING
INSISTENTLY, 23:55]

(6707/ 6 continued)

CUT TO

6707/ 7. INT. VIC. 0015. NIGHT.

STAGE 1

[LINDA, CLOSING THE DOORS
BEHIND HOWIE.]

ROCKY HAS ALSO JUST ARRIVED IN
AND IS TAKING OFF HIS COAT.
SEEING KIM SITTING IN A QUIET
CORNER, A QUESTIONING HOWIE
GOES OVER TO GREET HER]

HOWIE:

You been here all night? Sonia
said you had a panic attack, went
to A&E.

[FROM KIM, ABOUT TO EXPLAIN,
WE GO BACK TO THE GROUP TABLE]

FINLAY:

(TO ROCKY)
Kathy not coming?

ROCKY:

No. She wanted to be alone for a
bit.

[FINLAY NODS, GETS IT. ROCKY
CLAPS HIS HANDS, KEEN TO
DISTRACT HIMSELF]

ROCKY:

Anyone else for a game of poker?

JACK:

You pick your moments, don't ya?

FELIX:

I've always fancied flexing my
dad's gambling skills.

(6707/ 7 continued)

FINLAY:

He died penniless.

MITCH:

Hey -

ROCKY:

(IN REPLY TO JACK)

Not for money obviously.

FINLAY:

Mind you, if it's not for money
there's not much point in
playing.

ROCKY:

(SAGGING)

True.

LINDA:

What about darts?

[OFF ROCKY'S LOOK]

LINDA:

What? I'm good at darts... Part
of the Queen Vic championship
team, 2016.

WHITNEY:

(WARMING TO THE IDEA)

Boys against girls?

JACK:

Don't be daft, we'll slaughter
you, won't we?

LINDA:

Are you saying that 'cos you're
scared you'll lose?

(6707/ 7 continued)

JACK:

Yeah. Yes, I am.

MITCH:

Let's have it. Let's have it.

[MILD JEERING AS THE GANG
START TO GET TO THEIR FEET,
JUST THEN REISS ARRIVES IN,
PARTICULARLY BEDRAGGLED,
STEAMED UP GLASSES, HAIR AWRY]

REISS:

(SELF-CONSCIOUS, PATTING SELF
DOWN)

I hope you don't mind. Sonia,
said... I don't want to intrude,
but the house is very...

[REISS LOOKS AROUND
DESPERATELY FOR SONIA, FEELS
AWKWARD WITHOUT HER]

LINDA:

(TO LOST REISS)
I think Son's gone for a wee.

REISS:

Is it alright if I?

LINDA:

Yeah...

[REISS BLINKS. NOT SURE WHAT
TO DO WITH THAT INFO, BUT GOES
TO JOIN THE GATHERED GROUP -
ROCKY, JACK, BERNADETTE,
MITCH, FINLAY, FELIX, WHITNEY]

MITCH:

Any good at darts, Reiss?

(6707/ 7 continued)

REISS:

I'm just looking for Sonia.

[REISS LOOKS MILDLY PANICKED,
BUT RELIEVED WHEN HE LOOKS UP
TO SEE SONIA ARRIVING BACK IN,
A SMILE ON HER FACE TO SEE
REISS -]

SONIA:

(PLEASED TO SEE HIM)
You came?

[JUST THEN TRACEY TURNS OFF
THE EXTERNAL LIGHTS OF THE
VIC.

CUT TO

[EXT. VIC AS THE LIGHTS GOT
OUT. SOUNDS OF BLUSTERY WIND
AND RUBBISH FROM THE MARKET
BLOWING AROUND]

CUT TO

6707/ 8. INT. NO 18 - KITCHEN. 0144.
NIGHT.

STAGE 2

[HONEY, HANDS JAY A REFILLED
HOT WATER BOTTLE BEFORE HE
HEADING BACK IN TO THE
BEDROOM...]

HONEY:

Alright, darlin'?

JAY:

Thank you.

[JAY BARELY NODS, AND LEAVES.
HONEY SITS DOWN NEXT TO BILLY]

HONEY:

I miss the kids.

BILLY:

I know. Apparently Kat's spoiling
them rotten.

HONEY:

Yeah, I know. I spoke to her
earlier. It's just I want them in
my arms...

BILLY:

Come here.

[BILLY USHERS HONEY TO SIT
NEXT TO HIM, DRAWS HER IN FOR
A CUDDLE]

HONEY:

(SUDDENLY CONFESSION)
I feel so guilty, Billy.

(6707/ 8 continued)

BILLY:

What about?

HONEY:

If it hadn't've been for me,
those two would have had much
more time together.

BILLY:

Honey -

HONEY:

- No, I mean it. You make
decisions in life... you choose
something and if it's not totally
wrong you convince yourself that
it has to be right... and it's
not until you look back you can
see it was staring you in the
face the whole time. Jay and I
were just plain wrong.

(BEAT)

And time is precious Billy.

BILLY:

If I hadn't done all the stupid
things I'd done, we'd have never
broken up in the first place.

HONEY:

Well that's true.

BILLY:

So if anyone should feel guilty,
it's me.

HONEY:

I'm not sure that's where I was
going with this conversation.

(REACHING OUT)

But thank you.

(6707/ 8 continued)

[HONEY SMILES AT BILLY. THE
KITCHEN CLOCK TICKS 1:44,
TICK, TICK, TICK -]

CUT TO

6707/ 9. INT. VIC. 0145. NIGHT.

STAGE 1

[THWACK - A DART LANDS IN THE BOARD. JACK APPROACHES, TAKING HIS DARTS OFF THE BOARD.

EVERYONE ELSE GATHERED AROUND, INCLUDING DENISE WHO HAS JOINED THEM.

KIM AND HOWIE IN A QUIET CORNER ACROSS THE PUB]

JACK:

I can't imagine what they're going through right now -

LINDA:

(GUT PUNCH, THINKING OF MICK)
At least they get a goodbye.
(BEAT)
That sounded terrible, I didn't mean that - I just -

DENISE:

No, s'alright Linda, we know what you mean -

[JACK HANDS THE DARTS TO BERNADETTE, WHO STEPS UP]

SONIA:

I've seen plenty of people die.
It ain't always scary. Sometimes it's really peaceful.

REISS:

Like Auntie Dorothy.

(6707/ 9 continued)

SONIA:

Yeah.

ROCKY:

Fact of life innit. Death makes
life worth living.

BERNADETTE:

Not if you die at 26 it don't.

ROCKY:

True. But some burn bright, go
young.

BERNADETTE:

(THINKING OF CHANTELLE)
Oh please, I ain't having that.

MITCH:

Bernie's right. There's no sugar
coating it. It's a tragedy.

[EVERYONE IS QUIET]

CUT TO

6707/ 10. INT.
NO 18 - LOLA'S BEDROOM. 0200.
NIGHT.

STAGE 2

[JAY, GENTLY STROKING LOLA'S
HAND WITH HIS THUMB, WHEN
HONEY PUTS HER HEAD ROUND THE
DOOR]

HONEY:

Billy's putting on some fish
fingers and chips. I know it's
the middle of the night, but
we're upside down and topsy
turvey, aren't we? Would you like
any?

[JAY SHAKES HIS HEAD.

HONEY LOOKS AT LOLA. A BEAT.
AND THEN SHE BITES THE BULLET
- APPROACHES HER BED, SCREWS
UP HER COURAGE]

HONEY:

Would you mind if I?

[JAY SHAKES HIS HEAD AND
STANDS UP FOR HONEY TO SIT
DOWN]

HONEY:

Lola darling, it's Hon.

[HONEY BREAKS OFF. SHE LOOKS
AT JAY. SUDDENLY UNSURE AND
GAUCHE]

(6707/ 10 continued)

HONEY:

(IN A RUSH)

I just wanted to say, that I
think you are absolutely
brilliant and it has been the
biggest honour being your friend.
(GIVING LOLA A KISS ON THE HEAD)
Bye-bye for now darling girl.

[HONEY STANDS UP; EMOTIONS
BRIMMING]

HONEY:

I'd better go and check on those
fish fingers.

[JAY NODS AND HONEY DARTS OUT
OF THE ROOM.

STAY ON JAY - LOOKING BACK AT
LOLA - STILL HASN'T SAID HIS
GOODBYE. HE OPENS HIS MOUTH TO
SAY SOMETHING, BUT FEELING
PARALYSED, CLOSES IT AGAIN,
HEAD IN HANDS.

THE CLOCKS TICKS]

CUT TO

[EXT. SQUARE WITH SOUNDS OF
WIND AND MOVING BUSHES]

CUT TO

6707/ 11. INT. NO 43. 0215. NIGHT.

STAGE 2

[PHIL, SITTING WITH SHARON IN
HER NIGHT WEAR, LOOKING
THROUGH A PHOTO ALBUM OF
DENNIS JUNIOR]

SHARON:

Do you fancy another cuppa?

[PHILL SHAKES HIS HEAD]

PHIL:

Sorry, I'll get out of your hair
soon -

SHARON:

No, it's fine. I couldn't sleep
anyway.

[A BEAT ON PHIL, STRUCK BY A
SUDDEN SENSE OF GUILT AND
REGRET; HE DROPS HIS HEAD -]

PHIL:

I was horrible to her - Lo...
After Lexi was born. I dragged
her through the courts. Called
her all the names under the sun.
Dirty little slapper.

[PHIL BREAKS OFF, ASHAMED OF
HIMSELF. SHARON SITS DOWN NEXT
TO HIM]

SHARON:

Who ain't you called that?

(6707/ 11 continued)

[PHIL LOOKS UP AT SHARON. A
WRY SMILE]

SHARON:

Yeah, you can be a pig sometimes,
but you came round didn't you?
Lola was fond of you.

PHIL:

She stood up to me. She weren't
scared of me.
(BEAT)
Know who she reminded me of?

[A BEAT ON SHARON; SMILE
FORMING]

SHARON:

Your mum?

[PHIL NODS. A WHISPER OF A
SMILE, TEARS COMING]

PHIL:

Prooper little blonde fire
cracker.
(BEAT, CONFESSION)
I couldn't say goodbye to her
Sharon. I just couldn't. Man of
my age.

SHARON:

Death isn't something you ever
get used to.

[BEAT. PHIL LOOKS UP TO THE
'SKY']

PHIL:

Look after her Mum. Please.

(6707/ 11 continued)

[SHARON SMILES. OUTSIDE, THE
WIND HOWLS THROUGH THE
TREES -]

CUT TO

6707/ 12. INT.
NO 18 - LOLA'S BEDROOM. 0230.
NIGHT.

STAGE 2

[LOLA, FACE SERENE AND
UNMOVING, AS SHE LIES ON HER
BED.

JAY WATCHES HER CHEST GENTLY
RISE AND FALL. LEXI SITTING
THE OTHER SIDE.]

LEXI:

(RE NAILS)
Ain't sure about that colour.
Maybe I should do them again?

JAY:

No darlin'.

LEXI:

Why not?

JAY:

'Cos they're fine like that,
that's why not.

[LEXI FIDDLES WITH HER PHONE.
PLAYS A SONG. TINNY POP MUSIC
BLARES. JAY IS FINDING THIS
HARD TO COPE WITH]

JAY:

Lex. Do you have to do that?

LEXI:

What?

JAY:

I've asked you to turn it off.

(6707/ 12 continued)

LEXI:

No you haven't.

[BUT LEXI TURNS THE MUSIC OFF.
SITS THERE IN A HUFF. JAY
FEELS REGRETFUL]

JAY:

Lex, I'm sorry, alright. I didn't
mean to shout at ya. I'm sorry -

LEXI:

Mum said she liked it.

JAY:

Play it if you like?

[BUT LEXI SHAKES HER HEAD,
HURT AND LEAVES. THE WIND
SWIRLS OUTSIDE. THE CLOCK
TICKS. LOLA LIES UNCONSCIOUS,
FACE PALE]

CUT TO

6707/ 13. INT. VIC. 0245. NIGHT.

STAGE 1

[AN ANIMATED, VIBRANT LOLA,
MUGGING TO CAMERA - DANCING,
POUTING, GIGGLING, HAPPY,
TIPSY -

REVEAL WE'RE WATCHING HANDHELD
FOOTAGE FROM FINLAY'S PHONE -
A NIGHT OUT FROM 2022 AT
PEGGY'S. ONLY LOLA IS IN SHOT.
IN REAL TIME WHITNEY LEANS
INTO WATCH WITH FINLAY, FELIX
ET AL]

WHITNEY:

She threw up about five minutes
later and then what was she
wanting? Cheesey chips.

DENISE:

That sounds about right. Loved
her junk food so much she gave
birth in McKlunkys!

FELIX:

Stop it!

DENISE:

Patrick was at the business end!

WHITNEY:

Ohmygosh. I remember that day -

JACK:

Do you remember Billy carrying
the Olympic torch, chest all
puffed up like one of them birds
off Attenborough...

(6707/ 13 continued)

REISS:

A Friggat.

MITCH:

Bless you, brother. Bless you.

REISS:

Those birds. Attenborough.
They're called Friggats.

SONIA:

Reiss is ever so good with facts.

DENISE:

Good old Lo, upstaging her Pops.

[A MOMENTARY LULL. THE SADNESS
CREEPS BACK IN TO THE VOID.

DENISE STEPS UP TO THE DARTS
BOARD, THROWS, THE DART
LANDING WITH A SATISFYING
THWACK -]

CUT TO

6707/ 14. INT.
NO 18 - LOLA'S BEDROOM. 0256.
NIGHT.

STAGE 2

[- WHICH SYNCHS WITH THE
SHARP TICK OF THE CLOCK.

JAY GLANCES UP AT IT, WHEN
LEXI COMES IN BRANDISHING A
NAIL VARNISH BOTTLE]

LEXI:

Look, I found her favourite
colour just now in the bathroom.

[JAY LOOKS AT LEXI - WHAT?]

LEXI:

I knew I chose the wrong one.

JAY:

She don't care, Lex.

LEXI:

Yeah she does. She likes to look
good, don't you Mum?

[LEXI LOOKS AT LOLA]

JAY:

Lex I ain't having you fussing
around with nail varnish now.

LEXI:

It won't take long. Mum wouldn't
mind.

(6707/ 14 continued)

JAY:

I mind. I don't want that stuff
up my nose.

LEXI:

Mum likes the smell.

[JAY LOOKS READY TO LOSE HIS
TEMPER, BUT HE TAKES A BREATH.
KEEPS A LID ON IT]

JAY:

Lex, please, babe. Not now.

LEXI:

But why?

JAY:

(RAISING HIS VOICE)
Lex!

LEXI:

She's my mum!

[AND THAT HITS JAY.

HE REALISES THIS ISN'T JUST
LEXI FUSSING, THIS IS LEXI'S
WAY OF SAYING GOODBYE TO HER
MUM]

JAY:

I'm sorry.

[JAY TAKES A DEEP BREATH]

JAY:

Why don't I leave you with mum,
eh? Paint her nails again, play
her favourite song if you like.

(6707/ 14 continued)

[LEXI NODS. PLEASED]

LEXI:

You don't mind?

[JAY SHAKES HIS HEAD. HE LEANS
OVER TO KISS LOLA]

JAY:

(BEAT)

Be back in a minute.

[JAY HATES LEAVING LOLA, BUT
KNOWS HE MUST DO IT FOR LEXI.
HE WALKS TO THE DOOR, WHERE
HE -]

LEXI:

You've got such nice nails,
Mum...

[- LOOKS BACK. DRAGGING
HIMSELF AWAY. OUTSIDE, THE
DARK TREES SHIVER IN THE
STRONG WIND]

CUT TO

6707/ 15. INT. VIC. 0320. NIGHT.

STAGE 1

[LINDA'S TURN TO THROW.
EVERYONE ELSE GATHERED AROUND.
KIM AND HOWIE NOW ALSO PART OF
THE ENSEMBLE. TRACEY IS WITH
THEM TOO]

LINDA:

She loved and she was loved.
Things happen that you can't
control. You have to just go with
it or you drive yourself mad.
(BEAT, THINKING OF MICK)

BERNADETTE:

Kathy says that she looks
peaceful.

SONIA:

That'll be the morphine.

BERNADETTE:

Oh.

SONIA:

Sorry...

[MITCH'S TURN TO THROW. HE
STEPS UP]

MITCH:

I thought she was really brave.
Doing the diary thing... I had
this bloke, got chatting to him
in my cab - he'd seen her videos,
said it really helped him when
his dad got diagnosed.

(6707/ 15 continued)

[MITCH THROWS TWICE, HIS THIRD
LANDS SWEETLY. TINY BEAT OF
SATISFACTION]

BERNADETTE:

(RE SHOT)
Lucky.

MITCH:

Is anybody getting any of this?

[REISS NODS - HOLDS UP A
CAREFULLY WRITTEN TALLY SCORE]

JACK:

Don't tell the girls, but I think
we're in the lead.

WHITNEY:

She was amazing. She came to my
thirtieth. She even had a little
dance. I just can't imagine how
she felt. Coming to celebrate my
birthday, knowing that she would
never celebrate her own.

[WHITNEY PICKS UP A DART,
TAKES AIM THROWS. IT LANDS
STRAIGHT IN THE BULLSEYE. SHE
LETS OUT AN INVOLUNTARY WHOOP
OF DELIGHT. THE OTHERS LOOK AT
HER. A BEAT]

WHITNEY:

Sorry, I didn't mean to... em...

JACK:

Don't be daft, Whit. It's why
we're all playing.

(6707/ 15 continued)

[IS HE TALKING ABOUT THE GAME
OF DARTS OR THE GAME OF LIFE?
EITHER WAY, WE LINGER FOR A
MOMENT AS WHITNEY GOES TO
THROW ANOTHER SHOT -]

WHITNEY:

Come on, this one's for Lo -

[- AND IT'S ANOTHER GOOD
SHOT, AND THE GIRLS ALL THROW
THEIR ARMS UP]

LINDA:

Ah... Nice, Whitney.

SONIA:

Don't tell the boys, but we're
ahead -

[LAUGHTER AND JEERS, BEFORE
WE -]

CUT TO

[EXT. SQUARE, WIND SOUNDS AND
A FOCUS ON THE LIGHT IN THE
LIVING ROOM WINDOW FROM NO.18]

CUT TO

6707/ 16. INT.
NO 18 - LOLA'S BEDROOM. 0345.
NIGHT.

STAGE 2

[LEXI, SAYING GOODBYE TO HER
MUM. JAY STANDS BY THE
HALF-CLOSED DOOR]

LEXI:

I love you mum. I'll never ever
ever forget you.

[LEXI NOTICES JAY IS THERE AND
REMEMBERS HERSELF]

LEXI:

I changed my mind. The first
colour was best, right?

JAY:

Right.

[AS JAYS RETURNS TO HIS SEAT,
LEXI GETS UP]

JAY:

Where're you going?

LEXI:

Your turn to have mum to
yourself.

[LEXI GIVES JAY A SIGNIFICANT
LOOK AND HEADS OUT.

STAY ON JAY. HE SWALLOWS - HOW
IS HE GOING TO SAY GOODBYE?

(6707/ 16 continued)

THE CLOCK TICKS. HE LOOKS UP
AT IT. 03.47. THE TICK BECOMES
OPPRESSIVE, IT'S ALL HE CAN
HEAR.

SNAPPING, HE GETS UP, TAKES IT
OFF THE WALL AND REMOVES THE
BATTERY.

ON JAY, SITTING BACK DOWN WITH
LOLA. HE TAKES HER HAND IN
HIS, DESPERATE FOR SOME
DIRECTION FROM HER -]

CUT TO

6707/ 17. EXT. SQUARE. 0345. NIGHT.

FRONT LOT

[THOUGHTS SWIRLING, PHIL
STANDS WATCHING THE WIND WHIP
THE TREES IN THE SQUARE
GARDENS.

HE MAKES FOR HOME, BUT SPOTS
BILLY HUNCHED DOWN BY THE
RAILINGS OUTSIDE NO.18,
WEARING HIS SLIPPERS.
THE TWO MITCHELL MEN LOCK
EYES]

PHIL:

What you doing?

[BILLY SHRUGS. PHIL NODS. HE
GETS IT. HE LOOKS UP AT THE
SKY, PUTS UP HIS COLLAR UP
AGAINST THE WIND]

PHIL:

Any news?

[BILLY SHAKES HIS HEAD, HOLDS
OUT HIS HAND]

BILLY:

Gis a hand.

[PHIL HELPS PULL BILLY UP]

BILLY:

I'm stiff.

[OFF SCREEN A BIN BANGS OVER
AND WE HEAR THE SOUND OF FOXES
BARKING]

(6707/ 17 continued)

PHIL:

We're getting old, Bill.

[BILLY NODS GOODNIGHT TO PHIL
AND HEADS BACK TO NO.18. CLOUD
MOVES PAST THE MOON]

CUT TO

6707/ 18. INT.
NO 18 - LOLA'S BEDROOM. 0400.
NIGHT.

STAGE 2

[JAY, WITH LOLA AS BEFORE -
FIGHTING EVERY FIBRE OF HIS
BEING]

JAY:

I can't Lo. I can't say it.

[HE LETS OUT A RAGGED SIGH;
HIS FACE TWISTS, THIS IS SO
UNFAIR, SO CRUEL... BUT HE
REFUSES TO SUCCUMB TO THE DARK
THOUGHTS, HE ARRANGES A
SMILE -]

JAY:

You ain't leaving me. You're
still here. You're in my bones.
You're in my veins. You're still
here.

(BEAT)

And when it's my time, if there's
a God, we'll have another shot at
this. Maybe we'll come back as
something else, eh? Me, you and
Lex. Ants. A family of ants.

(BEAT)

Yes, alright, maybe I have gone a
bit doolalley sat here with you.
D'you blame me?

(BEAT)

If you don't want to come back as
an ant, what do you want to come
back as?

(6707/ 18 continued)

JAY:

(BEAT)

A fox? Yeah, I can see you coming back as a fox. Wiley, sassy, scrappy... sexy too... yeah alright, you can come back as a fox. And what about me? What will I come back as?

(BEAT)

A rat! That's a bit below the belt that babe, isn't it? Still... I'd come back as a rat as long as I get to rummage through the bins with you, I'll take whatever I'm given.

(BEAT)

See, although you ain't speaking, I can still hear ya.

(BEAT)

Your gobby voice is gonna be in my head forever.

(BEAT)

So you see, I ain't got to say it. Because this ain't goodbye.

[LOLA'S EYE LASHES FLICKER.
IT'S THE MOST IMPERCEPTIBLE
MOVEMENT, BUT JAY CATCHES IT
AND SMILES]

CUT TO

6707/ 19. INT. NO 55. 0410. NIGHT.

STUDIO A

[PHIL, ARRIVING HOME TO KAT.
SHE'S UP WATCHING A KID'S FILM
WITH TOMMY AND WILL]

KAT:

You took your time.

[PHIL NODS]

KAT:

It's alright.
(BEAT)
No news from Jay or Honey.

[IT'S A STATEMENT RATHER THAN
A QUESTION, AS SHE'S ALSO ON
THE WHATSAPP GROUP. PHIL
SHAKES HIS HEAD IN AGREEMENT.
HE LOOKS INTO THE LOUNGE]

KAT:

The boys couldn't sleep. They're
watching some soppy film. It's a
bit young for them, but I think
it's a comfort thing.

[PHIL NODS. HE GOES THROUGH
AND TAKES A SEAT IN HIS CHAIR]

PHIL:

(TO THE ROOM)
Mind if I join ya?

[THE KIDS LOOK UP AND NOD. KAT
WATCHES. PHIL SITS, TEARS
FALLING.]

(6707/ 19 continued)

TOMMY LOOKS UP AT HIM, PHIL
CATCHES HIS EYE - ALLOWING HIM
TO WATCH HIM GRIEVE]

CUT TO

[EXT. NO.18 - WINDS HAVE
CLAMED. NO MOON, THE BLACKEST
SKY]

CUT TO

6707/ 20. INT.
NO 18 - LOLA'S BEDROOM. 0440.
NIGHT.

STAGE 2

[JAY, STILL SITTING BY LOLA'S
SIDE, AS SHE VERY GENTLY
BREATHES IN AND OUT.

LEXI IS NOW ASLEEP NEXT TO
HER.

JAY SHIFTS IN HIS SEAT,
UNCOMFORTABLE. THE CLOCK RESTS
ON THE SIDE, THE BATTERIES
ALONGSIDE IT.

JAY WINCES, THEN MAKING A
DECISION, GETS TO HIS FEET]

JAY:

I'll be right back.

[ON JAY, HEADING OUT TO THE
BATHROOM]

CUT TO

6707/ 21. INT. VIC. 0445. NIGHT.

STAGE 1

[LINDA, STANDING BY THE DOOR
WHILE MITCH, JACK, DENISE,
FINLAY, FELIX, BERNADETTE,
SONIA, REISS AND WHITNEY ALL
QUIETLY FILE OUT, ONE BY ONE]

LINDA:

Night night. Take care. Night.
Off you go.

[AND WITH THAT LINDA CLOSES UP
THE PUB. TURNS BACK TO THE
SILENT ROOM. LETS OUT A HEAVY
SIGH]

CUT TO

6707/ 22. INT. NO 18 - BATHROOM.
0449 DAWN. DAY.

STAGE 2

[JAY FLUSHES THE TOILET AND
GOES TO THE BASIN TO WASH HIS
HANDS.

HE LOOKS IN THE MIRROR AT HIS
TIRED, DRAWN FACE]

JAY:

Look at the state of me, eh? I'm
sorry Lo. Sorry you've had to put
up with my ugly mug.

(BEAT)

Yeah I know I need a shave. Yes,
the two hairs I've got, ta for
that Lo. Ta.

[HE SMILES. GOES TO DRY HIS
HANDS, BUT IS STRUCK BY THE
SIGHT OF A FAINT GLIMMER OF
LIGHT COMING THROUGH THE
BLIND. HE SQUINTS AT IT]

CUT TO

6707/ 23. INT.
NO 18 - LOLA'S BEDROOM.
0450 DAWN. DAY.

STAGE 2

[LEXI, STILL ASLEEP, CUDDLED
UP NEXT TO HER MUM.

THE DOOR GOES AND SEEING
LEXI'S ASLEEP JAY SMILES, AND
GENTLY CREEPS TO THE WINDOW.
THROUGH THE OPEN CURTAINS
REVEAL A BEAUTIFUL SUNRISE.
HIS FACE IS LIT UP WITH AN
INTENSE GOLDEN GLOW; ONE OF
THOSE ORDINARY THINGS THAT
FEEL EXTRAORDINARY]

JAY:

(A SENSE OF WONDER)

Look Lo. The sun's come up for
you.

[JAY TURNS BACK TO LOLA. HE
PAUSES.

HE WALKS OVER TO HER. HE LOOKS
HARDER.

HER CHEST IS NO LONGER RISING
AND FALLING.

HE PICKS UP HER HAND - SHE'S
COLD.

AND IT HITS HIM -]

JAY:

No, no. No...

(6707/ 23 continued)

[LEXI ROUSES. SEEING JAY'S
REACTION, SHE QUICKLY REALISES
WHAT'S HAPPENED. HER LITTLE
FACE FROZEN IN SHOCK]

JAY:

I said I wouldn't leave you. I'm
so sorry Lo, I'm so sorry...

[LEXI LOOKS UP AT HIM. A
SUDDEN REALISATION]

LEXI:

She did it on purpose Jay.

[JAY LOOKS AT LEXI;
QUESTIONING]

LEXI:

She did it for us.

[AND SUDDENLY SEEING THE TRUTH
IN THAT, JAY TAKES A BREATH.

HE LOOKS BACK OUT TO THE
WINDOW, WHERE THE SUNLIGHT IS
FILTERING THROUGH]

CUT TO

**6707/ 24. EXT. SQUARE. 0459 DAWN.
DAY.**

FRONT LOT

[SONIA, PAUSING OUTSIDE THE
GATE OF NO.25, EYES SQUINTED
SHUT, FACE RAISED TO THE SUN.

NB. THERE IS NO MARKET IN THIS
SCENE]

CUT TO

6707/ 25. INT. NO 55 - LIVING ROOM.
0500 DAWN. DAY.

STUDIO A

[THE SAME BEAM OF LIGHT HITS
KAT, HER HEAD RESTING ON
PHIL'S SHOULDER]

CUT TO

6707/ 26. INT. NO 18 - LOUNGE.
0501 DAWN. DAY.

STAGE 2

[THE SAME LIGHT GENTLY
CARESSES BILLY AND HONEY'S
SERENE FACES AS THEY SLEEP ON
THE SOFA IN EACH OTHER'S ARMS]

CUT TO

6707/ 27. INT.
NO 18 - LOLA'S BEDROOM.
0502 DAWN. DAY.

STAGE 2

[JAY AND LEXI, LYING EITHER
SIDE OF LOLA'S BODY. BOTH
QUIETLY WEEPING.

THE LIGHT EVEN BRIGHTER NOW,
WARMING THEM ALL.

CUT TO

EXT. SQUARE. A FOX WANDERS
NEAR THE SQUARE GARDENS AND
HEADS TOWARDS BRIDGE STREET
OUT OF SIGHT.

GOODBYE LOLA PEARCE-BROWN.

JULIA'S THEME PLAYS]

FADE OUT