

**"THE CUT"**

SEASON 3 EPISODE 1

"Ghost in the Head"

SHOOTING SCRIPT

21st JULY 2010

By Al Smith

This script is property of BBC Switch and is CONFIDENTIAL.  
It should not be distributed or read by anyone other than the  
actor for whom it's intended.  
ALL scripts must be returned to HATTY HODGSON once filming is  
concluded.

**VIDEO ONE: Ghost in the Head.**

1

**INT. MONTAGE. MACKINNON BATHROOM - DAY**

1

**[09:08] [STEPHEN, MACK, TAYLOR] MUSIC OVER:**

Pale, topless, STEPHEN pulls his head from a basin of water. He briefly looks at himself in the mirror before shutting his eyes. Everything in STEPHEN's world is silent. Over the top, a new voice to this world speaks; TAYLOR (16), American. She's smart, dry, relaxed.

TAYLOR (V.O.)

My cousin's completely messed up. I thought he was screwed up the last time I saw him but -

STEPHEN opens his eyes. Self loathing's not the right word - what is it he sees? Some kind of black-hole, some dead future he sees himself sucked into. He grabs a perfect white shirt from off the peg behind the bathroom door and puts it on. Just as he does so, he's drawn by a knock on the door. MACK appears -

MACK (MUTED)

Ready?

TAYLOR (V.O.)

Right now he's a whole new kind of crazy...

CUT TO:

2

**INT. MONTAGE. OLIVE'S BEDROOM - DAY**

2

**MUSIC OVER:****[09:32] [TONI, TAYLOR]** TONI sits on Olive's bed. TONI's already made up for the funeral, but is choosing precious items from Olive's life that she'd like to bury too. The photograph of her parents, presents that Stephen gave her, Hitchcock...

TAYLOR (V.O.)

I heard this dead girl had a sister and that Uncle Mack knew her a little too well.

TONI puts the lid on the box, takes a deep breath, stands and walks out of the bedroom.

CUT TO:

3

INT. MONTAGE. MACKINNON'S LIVING ROOM - DAY

3

MUSIC OVER:

[09:10] [STEPHEN, ELLIOTT, MARLA, MACK, TAYLOR] STEPHEN, now in his white shirt, suit-black trousers and smart shoes makes his way slowly through the living room.

TAYLOR (V.O.)

Got it between Mack and my Aunt Amy. But she's long gone. Took some guy called Jay with her. Left Marla all alone.

ELLIOTT's there, suited, as is MARLA, in a simple black dress, and lastly MACK, equally appropriately attired. As TAYLOR's V.O. Flows over this, MACK turns to STEPHEN, takes a black tie and carefully does it for STEPHEN. It's the first time we've ever seen STEPHEN this smart...

TAYLOR (V.O.) (CONT'D)

Stephen's girlfriend threw herself off of some building.

Beat.

TAYLOR (V.O.) (CONT'D)

They say it was an accident, but no one knows for sure...

MACK opens the front door for STEPHEN, and we follow him out.

CUT TO:

4

EXT. WALKER STREET - DAY

4

MUSIC OVER:

[09:34] [CAMERON, FRANKIE, TONI, CATHERINE, TAYLOR] CAMERON, suited as well as he can, stands outside the cafe, looking up and thinking of all of the happy memories he had with Olive. Through the window of the cafe, he sees TONI enter, and start preparing sandwiches, carrying a few trays of food to the various tables inside the cafe. She's preparing for the wake afterwards...

CAMERON flicks a look down the road, and we see FRANKIE walking towards him in floods of tears. He immediately run so her and gives her a massive hug. She's sombre all but for massive hoop earings...

TAYLOR (V.O.)

Nothing's ever perfect, not even in England.

CAMERON looks up and there's CATHERINE walking down the road towards them from the WARREN ST side.

CAMERON holds his left hand out and takes CATHERINE's hand, whilst keeping his right arm around FRANKIE's shoulder.

CUT TO:

5

**EXT. MONTAGE. OUTSIDE OF CHURCH - DAY**

5

MUSIC OVER:

[11:05] [CAMERON, FRANKIE, ELLIOTT, MARLA, STEPHEN, MACK, TONI, CATHERINE, TAYLOR, TOMMY, EXTRAS] Cut straight to the few minutes after the funeral. A pine coffin is being carried upon the shoulders of two pairs of Olive's friends: CAMERON and FRANKIE, and in front of them TOMMY and STEPHEN, either side, united by their loss.

TAYLOR (V.O.)

All the kids around here are so cut up. Though from what I've heard this little girl's passing healed a lot of rifts.

The coffin is put in the back of a hearse.

TAYLOR (V.O.) (CONT'D)

Marla says Stephen sees this Olive wherever he goes. He's got a ghost in his head...you've gotta pray for him...

Behind the coffin walk MACK, TONI, MARLA and ELLIOTT, and all other extras available, one being dressed as a VICAR. Alex is not present.

CUT TO:

6

**EXT. MONTAGE. GRAVEYARD - DAY**

6

MUSIC OVER:

[11:25] [CAMERON, FRANKIE, TOMMY, ELLIOTT, MARLA, STEPHEN, MACK, TONI, CATHERINE, TAYLOR, EXTRAS] Olive's coffin is about to be lowered into the grave. Our old enemies stand either side of the grave. On one side, MACKINNONS MACK, STEPHEN, MARLA and ELLIOTT; and on the other, TOMMY, TONI and others. All hearts broken.

TAYLOR (V.O.)

All that pain, and all become of...one guy. Some kid who was just thinking about throwing himself over the edge to get some attention.

TONI bends down, looks at the box in her hand, gets down onto one knee and places the box on top of the coffin.

She nearly breaks down as she does. MACK walks around to steady her, and holds her free hand. She nods that she is ok to continue, and bends down for a second time, scooping up some holy earth, reaching out, and sprinkling it over the top of the grave, before stepping back. As TAYLOR speaks, the coffin is slowly lowered into the earth.

TAYLOR (CONT'D)

Well, he got a little more  
attention than he was after.

All drop their heads to their chests as the VICAR starts his prayer (all silently). As TAYLOR reads out her prayer, we slowly focus in on TONI, on one side, and STEPHEN on the other.

Close up on the VICAR as he starts reading the Lord's Prayer. As he does so, TAYLOR picks up the lines...

TAYLOR (V.O.) (CONT'D)

*Holy Mary, mother of God, Pray for  
us sinners, now, And at the hour of  
our death.*

Blackout.

**END OF VIDEO 1**

**VIDEO 2: WAKE**

7

**EXT. LOXLEY'S CAFE - DAY**

7

[12:34] [CAMERON, FRANKIE, ELLIOTT, MARLA, STEPHEN, MACK, TONI, CATHERINE, TOMMY, EXTRAS] TONI is the last to return from the funeral. Looking at her hands, she still has earth under her nails. Everyone is still in their funeral attire, and the only person waiting for TONI outside is MACK. Inside, the guests are eating the sandwiches TONI prepared earlier. TONI's shattered, the full weight of the last week's funeral preparations finally dragging what's left of her heart through her boots. MACK approaches carefully -

MACK

Thought that was beautiful.

TONI nods, her focus shell-shocked.

TONI

Please thank Stephen for reading.

MACK

(Soft)

I'm sure you can do that yourself.

Beat. TONI looks at the people inside the cafe. She's nervous, frail, hasn't slept in a week.

MACK (CONT'D)

Sure you want to do this?

TONI smiles, she's more sure of what's about to happen than anything. MACK smiles. Holds his hand out. She takes it. They go inside.

CUT TO:

8

**INT. LOXLEY'S CAFE - DAY**

8

[12:36] [CAMERON, FRANKIE, ELLIOTT, MARLA, STEPHEN, MACK, TONI, CATHERINE, TOMMY, EXTRAS] When TONI walks in, what little light conversation falls to silence. Everyone's inside; STEPHEN, TOMMY, MARLA, MACK, FRANKIE, CAMERON, CATHERINE, ELLIOTT. Everyone but Alex. Everyone watches her silently, and part for her as she walks through the cafe to the bar. She stands in the centre, raw and on the point of disintegration. MACK stands next to her, being a supportive as he can.

TONI

Thank you all for being there. I think she would have liked that.

(Beat, she nearly stumbles but manages to control herself).

(MORE)

TONI (CONT'D)

I don't remember my parents well - but I know how proud they would have been of Ol. (Looking at Frankie and Cameron) Proud of the friends she chose, (Looking at Stephen and Mack) proud of how she looked out for people, proud of how she looked out for me. All I hope is that she's with them now. So make the most of all that's here, cos this is it. This is my farewell too.

A quiet ripple of surprise rolls around the room. Is TONI going?

TONI (CONT'D)

This isn't just goodbye to Olive - it's goodbye to me as well.

TONI makes steps to the counter. As she does, MARLA flicks a look at MACK as if to say 'is this news to you too'. He nods, not knowing she'd made this decision. FRANKIE steps forward toward TONI and holds out her hands for TONI to take. TONI looks at her, waiting for whatever it is that FRANKIE's feeling, but FRANKIE can't bring herself to speak. She hasn't spoken to TONI since Olive's death, and it's cutting her up inside. FRANKIE can't summit this hurdle here, so turns, and runs through to the back room of the cafe. CAMERON looks to CATHERINE who nods 'go after her' to him, and he follows...

CUT TO:

9

INT. CAFE. BACK ROOM - DAY

9

[12:37] [CAMERON, FRANKIE] Having split away from Catherine, CAMERON finds FRANKIE sitting alone in the back of the cafe, inconsolable. CAMERON walks up to her and gives her the biggest hug -

FRANKIE

It's so unfair, Cam. It's so unfair.

CAMERON

I know.

FRANKIE

I miss her so much.

CAMERON squeezes tighter to say "I know".

FRANKIE (CONT'D)

She never hurt anyone -

CAMERON

I know, I know -

FRANKIE

And none of this would have  
happened if he hadn't been up there

-

CAMERON

You can't think that -

FRANKIE

It's true, if Alex hadn't been  
there - she'd still be here, and  
none of this would be happening.

CAMERON breaks away from the hug and holds FRANKIE's  
shoulders tenderly. He looks her dead in the eye.

CAMERON

It was an accident.

FRANKIE looks away, not wanting to agree with him. CAMERON  
keeps holding her shoulders -

CAMERON (CONT'D)

It was an accident, Frankie. She  
was just trying to help -

FRANKIE

I don't know what to say to Toni.

Beat.

FRANKIE (CONT'D)

She keeps looking at me, and I  
don't know what to say.

CAMERON nods, a tear in his eye now.

CAMERON

Tell her your favourite thing about  
Olive. Your favourite thing.

They fall back into a hug.

CUT TO:

10

INT. CAFE - DAY

10

[13:01] [CAMERON, FRANKIE, ELLIOTT, MARLA, STEPHEN, MACK,  
TONI, CATHERINE, TOMMY, EXTRAS] MACK sides up to TONI at the  
counter. Everyone else is talking amongst themselves in the  
background -

MACK

(Stunned)

You're going?

TONI nods.

MACK (CONT'D)

Where?

TONI

I see her everywhere, Mack, I can't  
be here on my own -

MACK

Then you've got me. Amy's gone -  
I'll look after you -

TONI shakes her head 'no'.

TONI

(Smiles at MACK, tears in  
her eyes)

I've never gone anywhere, Mack -  
never been young. Now's my chance -

MACK

Then let me come with you?

TONI shakes her head 'no'.

TONI

Something I've got to do myself.  
You understand that?

MACK dips his head. He'd carry on interrogating her decision  
if he didn't understand it completely. In the background,  
TOMMY makes his way over to STEPHEN.

TOMMY

Thought you did great at the  
church.

STEPHEN

Thanks.

Beat. TOMMY looks to his feet. Summons up all his  
gentlemanliness -

TOMMY

I don't want to go, without  
settling the score.

STEPHEN breathes deep.

TOMMY (CONT'D)

(Soft)

She loved you. Completely. I know  
how much you meant to her.

STEPHEN nods. He holds his hand out for STEPHEN to shake. He  
does. A friendly, lean in, pat on the back. No bad blood.

STEPHEN pushes him away and heads outside. MACK watches him go.

CUT TO:

11

**EXT. WALKER STREET - DAY**

11

[13:04] **[MACK, STEPHEN]** MACK catches up with STEPHEN.

MACK

You alright, kid?

STEPHEN stops, turns, keeps a hold of his broken heart, just, his voice cracking under the strain -

STEPHEN

(No fine at all)

Yeah. Yeah, fine.

A tear rolls out of his eye. He cuffs it away and turns his back, ashamed at letting his dad see him cry -

STEPHEN (CONT'D)

Just need a little...I'll be back  
in a minute.

MACK nods. STEPHEN turns and walks home. Out on MACK as he watches his son splitting into a thousand pieces.

CUT TO:

12

**INT. CAFE - DAY**

12

[13:10] **[CAMERON, FRANKIE, ELLIOTT, TOMMY, MARLA, MACK, TONI, CATHERINE, EXTRAS]** MACK walks back into the cafe. MARLA breaks away from ELLIOTT and walks over to him.

MARLA

Where's he going?

MACK

Just needs a little space for  
himself.

MARLA nods, ok.

MARLA

Did you know Toni was gonna go?

MACK shakes his head 'no' sadly -

MARLA (CONT'D)

You alright?

MACK

(Surprised anyone's asking  
about him)

Me?

MARLA

Yeah.

MACK

(Not meaning it)

Tough as old boots.

MARLA smiles. We follow her over to ELLIOTT.

MARLA

Gonna check on Stephen.

ELLIOTT

Sure.

He grips MARLA's hand and makes his way over to TONI, but TONI's with FRANKIE, who has finally plucks up the courage to talk to TONI.

FRANKIE

Hi.

TONI

Hi babe.

TONI puts a hand on FRANKIE's shoulder. FRANKIE, bloodshot eyes, tries her best not to burst into tears. She looks at CAMERON, who urges her on.

FRANKIE

My...favourite thing about Olive.  
My favourite thing about Olive is  
that she always made me feel  
honest.

TONI wells up, clutching FRANKIE, knowing how hard this must be.

FRANKIE (CONT'D)

She never made me feel like I had  
to be someone else. She was my best  
friend and I'm really sorry.

TONI

That's the nicest thing you could  
say.

Out on FRANKIE, shattered, but relieved to finally have talked to TONI.

CUT TO:

13

**INT. MACKINNON'S LIVING ROOM - DAY**

13

[13:14] [MARLA] MARLA walks through her living room. Silence. Too much silence.

MARLA

Stephen?

Nothing. She walks through into the hallway...nothing -

CUT TO:

14

**INT. MACKINNON'S STAIRS / LANDING - DAY**

14

[13:15] [MARLA, STEPHEN] MARLA walks upstairs carefully, worried now. She walks down the landing -

MARLA

Stephen, you here?

MARLA hears faint murmurs whispering behind the bathroom door

-

CUT TO:

15

**INT. MACKINNON'S BATHROOM - DAY**

15

[13:16] [MARLA, STEPHEN] MARLA walks into the bathroom and sees STEPHEN huddled down inside the empty bath, clutching his knees with the shower running. He still has his clothes on and is repeating over and over that line from Series 1...

STEPHEN

(Whispering, staring into infinity)

*Just cos I don't say it doesn't mean I don't think it just cos I don't say it doesn't mean I don't think it...*

Out on MARLA, eyes wide. Stephen's broken...entirely.

CUT TO:

16

**EXT. WALKER STREET - DAY**

16

[13:36] [TONI, MACK, EXTRAS] The last of the stragglers goes, and TONI is left alone in her world. She walks outside, turns to the cafe, turns to MACK.

TONI

It's all I know.

MACK

Where will you go?

THE CUT

SERIES 3

EPISODE 1

SHOOTING 12.

TONI shrugs. The spirit of adventure under her wings.

TONI  
Just promise me one thing?

She holds out her keys.

TONI (CONT'D)  
Don't sell the cafe. Keep it, in  
her memory.

She takes his hand, opens it, and places the keys inside.  
MACK smiles. TONI walks down the street, out of his life, out  
of ours, and into her own.

**END OF VIDEO 2**

**VIDEO 3: Six Weeks Later...**

17

**EXT. WALKER STREET - DAY**

17

**BLACKOUT.** For the first time all series, we don't do the typing screen, we just have a fade up of the words "Six Weeks Later".

**[11:24] [RUBY, RYAN]** The same shot as per the end of the last scene, but six weeks later. The cafe has changed from a thriving business to one all but in decay. The door is boarded up with thin ply, the glass window frosted with spray, a sign that reads "Billposters will be prosecuted". How times change. Above the door struts out a sign reading "MACKINNON PROPERTIES LTD" above a telephone number.

Deep breath. Down the street walks RYAN, leading his wife RUBY with his hands over her eyes. We see a wedding ring on his hand...

RYAN (OFF)  
Bit further. Bit further. Ok.  
Three...two...one...

RUBY opens her eyes and sees a dilapidated old cafe, RYAN sees opportunity.

RYAN (CONT'D)  
This one. I want this one.

CUT TO:

18

**INT. MACKINNON'S LIVING ROOM - DAY**

18

**[11:35] [MARLA, ELLIOTT, MACK]** A brief moment of silence inside the living room. Pictures of the MACKINNON family sit in frames here and there - Amy still on show but no longer present. We catch glimpse of a tacky postcard from Newquay, propped carefully up against a frame. Against the walls along the side of the room are leaned large 8' x 4' boards, onto which are tacked blueprints for MACK's future empire. Along the top reads "MACKINNON PROPERTIES LTD: MEWS REDEVELOPMENT PROJECT". It's a work in progress, a masterpiece, all ready for action.

The front door bursts open and MARLA giggles in, swiftly followed by ELLIOTT. ELLIOTT's laden down with all their bags from a Summer away...

MARLA  
I'm telling you, I've still got  
water in my ears -

ELLIOTT  
Well if you keep sticking your  
finger in it you'll make it worse.

She leans her head to one side and bashes the upside of her head, trying to get the water out. ELLIOTT looks at the blueprints.

ELLIOTT (CONT'D)

Someone's been busy.

MARLA looks over it, but before she's had a chance to comment, MACK heads into the living room from the Kitchen area.

MACK

Thought I was picking you up?

MARLA

No need to get the car out, we walked from the station.

MACK

(Disgusted)

You haven't gone green have you?

MARLA

There's nothing wrong with caring about the environment, Dad.

MACK grimaces. ELLIOTT steps forward, a hand outstretched. MACK shakes it and pats him on the shoulder warmly. MARLA turns her attention to the blueprints.

MACK

Well, thanks for the postcard.

ELLIOTT

Pleasure.

MACK

Thanks for the credit card bill too.

MARLA smirks.

MARLA

So what's all this?

MACK

With you kids gone I was knocking about the place so I thought I'd work from home.

ELLIOTT

How is Stephen?

MACK

Doing ok. Gonna see him later if you want to come?

THE CUT

SERIES 3

EPISODE 1

SHOOTING 15.

ELLIOTT

Got training, but say Hi?

MACK nods.

MARLA

I thought she asked you not to sell  
it?

MACK

She *asked*, but there's a lot of  
money there.

MARLA

(Bitter)

And a lot of history too.

Out on MACK, his heart sinking a little but righting itself  
when he remembers that he always weighs pragmatism over  
sentiment.

CUT TO:

19

[11:40] [FRANKIE, CAMERON, TAYLOR] If money makes the world go round, CAMERON's world's spinning the wrong way. When we join him, he's playing some tune on his trumpet, trying to busk his way through the holidays. FRANKIE's sat next to him pulling pieces of grass apart.

A cute GIRL passes. She is dragging behind her a large luggage hold-all on wheels. She stops, listens to his music, and then heads away without putting any money into his trumpet case. We don't know it yet, but this is TAYLOR.

FRANKIE

(Shouting at the girl)

Spare some change?

TAYLOR

Change comes from within.

FRANKIE

He's not doing this for a laugh,  
you know?

TAYLOR gives FRANKIE a dirty look and saunters off.

FRANKIE (CONT'D)

This sucks. Can't wait til  
tomorrow.

CAMERON

Since when did you hate the  
holidays?

FRANKIE

What's the point of having free  
time if you can't afford to do  
anything with it.

CAMERON

I've made a couple of quid -

FRANKIE

You put that in there yourself.

CAMERON

Well I've got to think of  
something. Girl's are expensive.

FRANKIE

Never spend anything on me.

CAMERON

Then girlfriends are expensive. She  
wants me to meet her for lunch.  
(Blisfully thinking of Catherine)  
Wouldn't bust a gut unless  
Catherine was totally worth it.

FRANKIE puts her finger in her mouth and mimes retching at CAMERON's romance...

CAMERON (CONT'D)  
She's a nice girl, you know?

FRANKIE  
Didn't say she wasn't.

CAMERON  
Right. Well I've got to seem  
impressive. She's gone and got some  
"friend" at Radio 1 who's loaded.

FRANKIE  
What friend?

CAMERON  
Some DJ.

FRANKIE nods.

FRANKIE  
Then maybe I'll come too.

CAMERON squints. She just mimed vomiting.

FRANKIE (CONT'D)  
What? He might be famous!

CAMERON shakes his head at his shallow friend before puckering up for some more tooting.

CUT TO:

19

EXT. DENMARK MEWS - DAY

19

[12:08] [MACK, RYAN] When MACK leaves his house and heads toward his parked car, he spots RYAN standing some ten feet away with a note in his hand, trying to find the right place. MACK at first ignores him until...

RYAN  
Are you Daniel Mackinnon?

MACK  
(Suspicious)  
Who's asking?

RYAN  
Ryan Hathaway. Found your address  
through your website. You own the  
property on the Mews -

MACK  
I own all the properties on Mews.

RYAN

Including that closed cafe?

Beat. MACK reads where this is going.

MACK

It's not for sale.

RYAN

Really?

MACK nods 'sorry' and tries to get into his car. He opens the car door and rests his left hand on top of the car door in clear sight of RYAN. RYAN persists as politely as he can -

RYAN (CONT'D)

If you change your mind -

He hands MACK his card, and in doing so, spots the ring on MACK's finger.

MACK

Sorry, son, it's not for sale -  
simple -

RYAN

(Thinking this'll win it)

It's my wife...she's got her eye on  
it and. Look, you're married...if  
they want something, you can't say  
no, right?

MACK

(Thinking of AMY)

Oh yes you can. Not selling. Out of  
the way.

MACK hops into the car, turns on the engine and drives away.  
Out on RYAN, his opportunity seemingly gone.

CUT TO:

20

EXT. OUTSIDE RADIO 1 - DAY

20

[12:55] [CAMERON, CATHERINE, FRANKIE, TOM DEACON] CAMERON  
waits for CATHERINE to meet him for lunch. FRANKIE looks up  
at the building, chewing gum. CAMERON checks his watch  
expectantly, until finally, CATHERINE exits, and gives  
CAMERON a quick peck on the lips -

CATHERINE

Heya, hey Frankie.

CAMERON

How long've you got?

THE CUT

SERIES 3

EPISODE 1

SHOOTING 19.

CATHERINE

Hour tops. Can my friend Tom join us?

TOM DEACON appears from the shadows. FRANKIE's eyes widen. Amazing. CAMERON immediately feels a little insecure -

TOM DEACON

Hey guys.

CAMERON

(Reluctantly)

Yeah. Yeah great.

CAMERON stares at FRANKIE as if to say "This is the friend wot's stealing my bird". FRANKIE thrusts out her hand.

FRANKIE

I'm Frankie.

TOM DEACON

Tom.

FRANKIE

We don't know each other. Yet.

TOM shares a slightly nervous look with CATHERINE, who links arms with CAMERON. They all head around the corner to a cafe.

**END OF VIDEO 3**

**VIDEO 4: "Got Any Mustard".**

21

**INT. THE SANCTUARY. DAY ROOM - DAY**

21

[13:02] [JACK, STEPHEN] Intense focus from JACK, 18, sitting forward on a couch tapping away at a controller furiously. We're extremely close up, so we can't see much but his focus in this bright, sunlit room. JACK's dressed loosely in scrub trousers and a t-shirt. He's tapping away furiously -

JACK

(Intensely focused)

Dying minutes! Come on! Come on The Arsenal...No...no, don't tackle...no don't tackle him, don't

-

Pull back to reveal STEPHEN's sitting next to him, near identically dressed. STEPHEN's barely looking at the screen. He's playing with the controller in one hand and his index finger poised. He slowly presses one button and the sound of the ball kicked is made...before...

JACK (CONT'D)

What! WHAT!?

GOAL!!!! The sound of crowd noises go nuts -

JACK (CONT'D)

Since when does John Terry score from the centre circle!?

STEPHEN smiles a little. The final whistle goes -

JACK (CONT'D)

(Apoplectic)

How the hell do you do that?!

STEPHEN

Read the instructions.

JACK drops his controller and drops his head into his hands -

JACK

Man! I'd never once lost this flipping game til you arrived. I've got a reputation.

STEPHEN

Not anymore.

JACK

You're a freak. You don't even like football.

STEPHEN smiles. JACK leans back.

STEPHEN

Well you can get your crown back  
soon as I'm gone.

JACK

Not soon enough. What time's your  
dad coming?

STEPHEN flicks a look at the clock.

STEPHEN

Two. But I'm not leaving today.

JACK

(So he can be king again)  
Wish you would.

STEPHEN

If they said six weeks, it's six  
weeks.

Beat. JACK punches STEPHEN fondly on the arm.

JACK

You reckon you'll be alright out  
there?

STEPHEN

(Nods, unsure)  
Come a long way. Wasn't my fault.

JACK smiles. True.

STEPHEN (CONT'D)

What are you gonna do when you get  
out?

JACK

(Shrugs)  
Got a while yet. I'll figure  
something out, right?

STEPHEN

Course you will.

JACK picks up the controller from the floor -

JACK

This time you're Brentford and I'm  
Barcelona. Ok?

JACK leans forward again. Out on STEPHEN, a little smile to  
himself.

CUT TO:

22

EXT. FITZROY SQUARE - DAY

22

[13:08] [FRANKIE, CAMERON, CATHERINE, TOM DEACON] FRANKIE, CAMERON, CATHERINE and TOM DEACON are all sitting in the square eating take-out. FRANKIE's loving sitting with a celeb, but CAMERON's not - he can't help but feel jealous, especially when FRANKIE's in hero-worship-mode.

FRANKIE

So like who's the most famous person you've met?

TOM DEACON

(Puffs out his cheeks)  
It's all in the context.

FRANKIE

No it's not. Like really famous, like Snoop famous.

TOM DEACON

Catherine Cadence?

She slaps his arm playfully. CAMERON grits his teeth.

CATHERINE

(Flirting inadvertently)  
Stop!

CAMERON

(Dry, pissed off, aside)  
Yeah, stop.

TOM DEACON

I'd say, um, Leona Lewis, she's pretty famous.

FRANKIE

(In awe)  
She is so cool.

CAMERON

(Dry)  
Yeah, so cool.

TOM DEACON

(Shrugs)  
Just part of the job.

CATHERINE

Best job ever.

CATHERINE smiles at him. CAMERON wants to pull out his eyes.

TOM DEACON

So what about you guys? Same school as Cat?

CAMERON

Yeah, "Cat" is at school with us,  
aren't you "Cat".

CATHERINE notices CAMERON's jeering for the first time but just shares a look with FRANKIE about it.

TOM DEACON

Doing GCSE's then?

CAMERON

Yeah. Loads of them.

TOM DEACON

What's your favourite subject?

CAMERON

*Further Maths.*

TOM DEACON

Really. I love maths, who's your favourite mathematician?

CAMERON

(As if TOM's taking the piss, he goes for someone really obscure)

What century?

TOM DEACON

Nineteenth?

CAMERON

Evariste Galois.

TOM DEACON

Ah man, me too! Quintic Equations are the best! Got any mustard?

CAMERON bursts into a smile! Wow! Tom Deacon's not what you'd expect...I feel a bromance starting...

CUT TO:

23

EXT. THE SANCTUARY. GARDENS - DAY

23

[14:03] [STEPHEN, MACK, N/S EXTRAS] For a brief moment, MACK is alone in the grounds of The Sanctuary. He is uncomfortable with this place, favouring hard work over rehabilitation. He's waiting for STEPHEN and turns when he hears -

STEPHEN

Dad?

Spins around. There's STEPHEN, dressed in scrub slacks, white t-shirt, simple shoes.

MACK

How're you keeping?

STEPHEN nods.

STEPHEN

Fine, thanks.

STEPHEN sits on a bench. MACK sits too, but immediately feels uncomfortable and gets back on his feet before pulling a letter from his pocket.

MACK

This came.

Holds it out. STEPHEN holds out his hand to take it, but before he does -

MACK (CONT'D)

Oxford. They're keeping your place.

STEPHEN drops his hand down, not taking the letter.

MACK (CONT'D)

Second chance, Stephen. Doesn't come around much -

STEPHEN

I'm not ready for that -

MACK

Course you are. Come on, son - they want an answer today.

STEPHEN

Then no.

MACK sighs -

MACK

You've got to grab life with both hands, Stephen -

STEPHEN

I'm trying to -

MACK

You can't keep wallowing.

STEPHEN

I'm getting better, Dad. Just let me ride this out.

Beat. MACK looks to his feet, disappointed.

STEPHEN (CONT'D)

Call them, tell them I need a little more time.

MACK

How much time?

STEPHEN

Til I'm ready. I'm not pushing  
this.

MACK's affected by that, but immediately chooses to subconsciously prove STEPHEN's point -

MACK

Costs a lot to keep you here.

STEPHEN smiles. MACK realises this is about STEPHEN, not him.

MACK (CONT'D)

Sorry.

STEPHEN

I've changed Dad. Maybe you need to  
change too?

MACK folds the letter and puts it back in his jacket pocket. He turns to go.

MACK

Glad you're ok.

He walks away. Out on STEPHEN, pleased to finally take control of his own life.

**END OF VIDEO 4**

**VIDEO 5: "Fresh Starts"**

24

**INT. MACKINNON'S LIVING ROOM - DAY**

24

[14:12] [MARLA, ELLIOTT, TAYLOR] MARLA and ELLIOTT are making the most of an empty house. With Mack's blueprints still watching them from the walls, MARLA and ELLIOTT are at first out of sight. We see that the TV is on, but that behind the couch they must be lying on the floor. MARLA giggles -

MARLA (OFF)  
Don't be cheeky -

The sound of keys being pushed into the door from outside. ELLIOTT pops his head up into view from behind the sofa. ELLIOTT's clearly topless.

ELLIOTT  
What was that?

MARLA pops her head up too. She's clothed.

MARLA  
Nothing.

She grabs him to pull him back down. Both disappear for a second. More giggling. The sound of keys for sure this time. This time MARLA and ELLIOTT both pop up simultaneously, terrified about being busted.

ELLIOTT  
Thought you said he was gone all afternoon!?

MARLA  
He is!

More key jangling, the sound of a bolt turning... ELLIOTT grabs his shirt from the table, wide-eyed -

MARLA (CONT'D)  
Back door!

He legs it, only just getting away as the door opens fully. MARLA's got her back to the door furiously trying to do her top buttons and wiping the smudged lipstick off her face. She spins around, thinking she'll see Mack and...

MARLA (CONT'D)  
Taylor?!

For the first time we see TAYLOR (16) standing in the doorway.

TAYLOR  
Sup cuz?

The sound of the back door slams. MARLA blushes -

TAYLOR (CONT'D)  
Caught you at a bad time?

TAYLOR grins, raises her eyebrows. That's how it is...

CUT TO:

25

EXT. WALKER STREET - DAY

25

[14:22] [FRANKIE, CAMERON, ELLIOTT] FRANKIE and CAMERON walk back away from Fitzroy Square having just had lunch.

FRANKIE  
What was that?

CAMERON  
What was what?

FRANKIE  
You and Tom Deacon. You haven't got to worry about Catherine; but from what I've seen, she's got a lot to worry about you and him. Total bromance.

CAMERON  
We just have a shared interest in mathematics, that's all.

Just as she's about to protest more, an odd sight approaches. ELLIOTT (having just legged it from the Mackinnons) darts along the road, topless, his shirt still in his hand...

ELLIOTT  
Hey guys.

He runs right between FRANKIE and CAMERON. Beat. They watch him go, and choose to carry on their conversation as if nothing's happened.

CAMERON  
What you doing now?

FRANKIE  
Was gonna go and take some flowers for Olive.

CAMERON  
Yeah?

FRANKIE  
Wanna come.

CAMERON  
Course.

Out on CAMERON and FRANKIE walking down the street. Beat. CAMERON throws his arm around FRANKIE's shoulder. Proper mates.

CUT TO:

26

INT. MACKINNON'S LIVING ROOM - DAY

26

[15:33] [MARLA, TAYLOR, MACK] MARLA leans against the doorframe as TAYLOR makes herself a little too at home. She's lying back on the couch flicking through the TV channels -

TAYLOR

What, like you've got like hardly any channels?

MARLA

Yeah we have.

TAYLOR

My Dad's got like five hundred -

MARLA

(Taking the piss)

Well we've "like" loads of DVDs -

TAYLOR huffs. Whatever. The front door opens. MACK strides in

MACK

Well if it isn't my little niece!

TAYLOR immediately turns on the pwetty lirrle gurl routine and leaps over the couch -

TAYLOR

Uncle Mack!

MACK

Found your way alright?

TAYLOR

Oh yeah, figured it out.

MACK

And the key worked?

TAYLOR flicks a look at MARLA.

TAYLOR

Uhuh.

MACK

Sorry I wasn't in -

TAYLOR

Oh it's cool. I think I surprised Marla though -

MACK

Surprised her how?

MARLA's eyes widen. Is TAYLOR gonna bust her? No.

TAYLOR

Just surprised to see me, that's  
all -

MARLA softens -

MARLA

Yeah.

MACK

Taylor's on exchange. I'm giving  
her Stephen's room.

MARLA

(Bit odd, but ok)

Sure.

TAYLOR kinks her head to one side, and fakes caring -

TAYLOR

How is Stephen?

MACK

Doing ok. Back soon.

TAYLOR

(Specialist faux  
sincerity)

I was so sorry. That must have  
broken his little heart.

MACK

He's alright.

TAYLOR flicks a look at all of MACK's blueprint.

TAYLOR

(Punches him on the arm)  
So things are rocking for you,  
huh?! This your empire?

MACK

Almost.

MARLA

Just one meaningless caff away from  
glory...

MACK looks down, knowing MARLA's right and hearing Stephen's comment about changing in his head. He reaches into his pocket and pulls out the card that Ryan gave him earlier. He thumbs it and turns back to TAYLOR.

MACK

I'm sure you've got a lot to catch up on.

MACK heads out. Out on MARLA, smiling at TAYLOR for keeping her secret safe...

CUT TO:

27

EXT. WALKER STREET - DAY

27

[15:36] [RUBY, RYAN, MACK] RUBY sits on the pavement looking up at the cafe. RYAN sits next to her.

RYAN

Guess it was a longshot.

RUBY

Had my heart on this one. School's only round the corner and we'd have it all so perfect.

RUBY and RYAN sit outside the cafe. Guess they're not going to get it.

RYAN

We'll find somewhere else.

She flops her head onto his shoulder.

RUBY

Yeah.

Beat. MACK walks up, still twiddling RYAN's card in his hand.

MACK

Brian?

RYAN

Ryan. And this is my wife. Ruby,  
Daniel Mackinnon -

MACK grunts at her, not wanting to change but knowing maybe giving someone else a shot's the thing Toni would have wanted.

MACK

Look. Six months. You don't turn that around in six months, I'm turning it into an arcade. Right?

RUBY beams. RYAN holds out his hand.

RYAN

Deal.

THE CUT

SERIES 3

EPISODE 1

SHOOTING 31.

MACK and RYAN shake. A new start...

CUT TO:

28

INT. MACKINNON'S LIVING ROOM - DAY

28

MUSIC OVER:

[16:03] [TAYLOR, MARLA] TAYLOR's lying on the couch in her new world, watching TV. MARLA's sat next to her, watching TV too. TAYLOR has in her hand a diary which she's jotting her thoughts down into. As she writes, her voice flows over the top...

TAYLOR (V.O.)

So, I don't know what's in store  
for me here, but it feels pretty  
exciting. School starts tomorrow, I  
can't wait...

CUT TO:

29

EXT. GRAVEYARD - DAY

29

MUSIC OVER:

[16:23] [ALEX, FRANKIE, CAMERON, TAYLOR] We close out on Olive's grave. Now settled, the earth's starting to grow shoots. It's neat, cared for. At one end is a new headstone, which reads "OLIVE LOXLEY: 1994 - 2010". As we slowly pull back away from the grave, we realise that we're not alone. For standing at the end of her grave, heart-broken, numb and cast out, is...ALEX.

TAYLOR (V.O.)

After all that's happened,  
especially to me, I guess everybody  
deserves a fresh start.

At that moment, FRANKIE and CAMERON arrive. FRANKIE has in her hand some flowers for Olive. She stops, stares at ALEX. This is the first time that they've seen each other since Olive's death.

TAYLOR (V.O.) (CONT'D)

For one thing, I know I'm looking  
forward to seeing how it all pans  
out...

All three parties just stare at each other, before FRANKIE walks up to Olive's grave, lays her flowers and walks away. ALEX is left standing alone, beyond the pale.

END OF EPISODE