

"THE CUT"
SEASON 3 EPISODE 1
"Ghost in the Head"

SHOOTING SCRIPT
21st JULY 2010

By Al Smith

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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 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 runs to her and gives her a massive hug. She's sombre all but for massive hoop earrings...

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.

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)

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).

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

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.

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

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:

INT. MACKINNON'S LIVING ROOM - DAY

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 "Bill posters 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

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 livsidevro2.m1r

ELLIOTT
Got training, but say Hi?

MACK nods.

MARLA
I thought she asked you not to sell
it?

MACK
She 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:

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?

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

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 keepi ng?

STEPHEN nods.

STEPHEN
Fi ne, 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
Thi s came.

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

MACK (CONT' D)
Oxford. They' re keepi ng your pl ace.

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 li fe wi th both
hands, Stephen -

STEPHEN
I' m trying to -

MACK
You can' t keep wal lowi ng.

STEPHEN
I' m getti ng better, Dad. Just let
me ri de thi s out.

Beat. MACK looks to his feet, di sappoi nted.

STEPHEN (CONT' D)
Call them, tell them I need a
littl e 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)

Tayl or?!

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 pretty little girl 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
Surprised her how?

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

TAYLOR
Just surprised to see me, that's

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.

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 EPI SODE