

The Company

"I Liked You A Whole Lot Better When You Were Dead"

by
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TEASER

FADE TO:

INT. MORGUE - BODY STORAGE DRAWER - NIGHT

A shape covered in a white sheet.

Suddenly, it moves. There is a GASP for air. The shape shifts restlessly.

As the camera slowly PANS ALONG the shape, it becomes more defined as a human body.

Loud, quick BREATHING is heard.

The figure's face and shoulders are exposed. Their skin is deathly pale, almost blue. This is VIOLET "VI" MORGAN and only moments before this - she was dead.

She opens her mouth to shout but it comes out as nothing more than a choked whisper. Lifting her arms, she feels along the walls.

A sudden realisation strikes her. She knows where she is. Vi starts to desperately BANG on the sides of the drawer - slamming her fists onto the cold walls.

INT. MORGUE - MAIN ROOM/OFFICE - NIGHT

Over the rows of steel, sterile tables and equipment, there is a small OFFICE. Through the glass window sits a young male MORGUE ATTENDANT with his feet up on the desk. He chews on a sandwich whilst absentmindedly flipping through a text book.

BANG!

He looks up, startled. The banging CONTINUES. Louder this time. Craning his neck to see into the main room, he tips backwards and falls to the floor.

A beat. Silence.

He peers up over the desk. A piece of lettuce hanging from the edge of his mouth. He hurriedly wipes it off.

BANG! BANG! BANG!

He looks around wildly.

ATTENDANT

(nervous)

Hello?

(beat)

Who's there?

Another BANG and his gaze fixes on the storage drawers through the window. His eyes widen.

ANGLE ON LAMP

The Attendant grasps it in his hands. Walks around the desk. The cord, still attached to the wall, tightens. He stops, rips it from the wall and continues into the main room.

ANGLE ON BODY STORAGE DRAWERS

As he slowly moves towards them. Unsure of which drawer holds the culprit.

Pausing. He thinks for a moment and relaxes as he lowers his "weapon".

ATTENDANT (CONT'D)

God, Steven. I know it's you!
Will you stop climbing into these things? You're gonna get fired.
Or get me fired.

(beat)

Which wouldn't be such a bad thing.

He moves to a drawer and opens the door. As he pulls the table out...

ATTENDANT (CONT'D)

How exactly do you close it from the inside anyway?

Vi sits upright. A sheet clutched around her body. The Attendant wasn't exactly expecting this. Startled, he falls backwards - hitting his head on an examination table. He's out cold.

Vi looks around and down at the Attendant. She slides off the table and stands unsteadily.

INT. MORGUE - OFFICE - MOMENTS LATER

ANGLE ON TELEPHONE

She lifts the receiver and starts pressing buttons. However, her hand shakes so hard this task becomes impossible.

ANGLE ON VI

As she grabs the phone and throws it across the room. She sinks to the floor and places her head in her hands.

After a beat, she looks up - spots a white lab coat hanging on the coat rack. She stands and snatches it from the stand.

EXT. CITY STREET - NIGHT - MOMENTS LATER

The doors to the City Morgue are pushed open and Vi walks out, wearing the long coat.

ANGLE ON VI'S FACE

Pale, showing no emotion.

ANGLE ON STREET

Almost empty. A couple of PEOPLE look her up and down, stepping hurriedly out of her way.

PAN DOWN to see the toe tag still attached to her foot as she walks determinedly down the foot path.

CUT TO BLACK:

ROLL OPENING
CREDITS:

END OF TEASER

ACT ONE

FADE TO:

INT. HOSPITAL - CORRIDOR - DAY

TRACK DOWN the bustling hospital corridor. Nurses, patients and visitors move past, going about their business.

STOP on CAROLINE MORGAN, PETER MORGAN and the gentle DOCTOR SUTTON (44) about half way down the corridor. The good Doctor holds a clipboard.

Caroline and Peter stand close together. Peter looks far more relaxed than his wife.

CAROLINE
(demanding)
What do you mean, "fine"?

DOCTOR SUTTON
I mean, your daughter is
perfectly healthy.

A beat. Caroline snatches the clipboard from his hands - flipping through the pages. He does nothing to retrieve it.

CAROLINE
You must have read something
wrong. I want you to check again.
Do more tests.

Peter takes the clipboard, hands it back to Sutton who smiles sympathetically.

DOCTOR SUTTON
There's nothing else we can do.

CAROLINE
I want a second opinion.

She turns to Peter.

CAROLINE (CONT'D)
Let's go to another hospital.

PETER
I don't think we really need to
do that.

CAROLINE
Of course we do! Peter, she's our
daughter.

PETER
And she's fine! Didn't you hear
what the nice man in the white
coat said?

Caroline shoots a glare at Sutton. She pulls Peter a few metres away. Looks up at him imploringly.

CAROLINE

How can she be fine? She was... shot, Peter. Dead. For hours. And now they're telling us to take her home, put her in bed and act like nothing happened?

PETER

Come on, they didn't tell us that.

(beat)

Exactly.

(sighs)

I... I don't know how to explain what happened to her. We heard what the police said... What the Doctors said. They're all as confused as us.

CAROLINE

Then why aren't they doing anything about it. Trying to find out what's wrong with her!?

Peter pauses. Unsure.

VI (O.S.)

There's nothing wrong with me. I'm fine.

They turn quickly to find Vi standing in the doorway to her room. Fully dressed. She looks down at her feet.

VI (CONT'D)

See? Even remember how to tie my own shoes.

Caroline hurries over.

CAROLINE

I don't think you should be walking around. I'll get a wheelchair for you.

VI

No, that's alright. Can we... Can we just go home now?

A beat. Caroline and Peter share a concerned glance.

PETER

There are some people here to see you. Before we can go.

Vi's confused. This doesn't sound good.

INT. HOSPITAL - VI'S PRIVATE ROOM - LATER

Vi sits on the edge of her unmade hospital bed. She's nervous, playing with her hands awkwardly.

Caroline hovers in the doorway while two police officers stand in the room.

OFFICER PARKS (40s, male, serious) holds an open note pad while his partner OFFICER GASKELL (20s, female, pleasant) stands nearby.

PARKS

Thank you very much for your co-operation. It's imperative we get the facts as quickly as possible. You're feeling up to it, I hope?

Vi nods.

PARKS (CONT'D)

Well, then. Down to business. You were in the establishment with a...
(checks his notes)
Bianca Parry and Erin Fowler. How are you acquainted with them?

VI

Well, I'm not really. I mean... I guess I am. I go to school with them and Bianca kind of... doesn't really like me but that's not important. I didn't go inside with them, if that's what you mean.

PARKS

So you entered the premises by yourself? You do understand that since the establishment sold alcohol, you were breaking the law?

VI

Yeah but I wasn't going in there to buy anything!
(beat)
I mean, I didn't even have any money.

GASKELL

We just need to find out what happened. We've already taken reports from Miss Parry and Mr Fowler.

(MORE)

GASKELL (CONT'D)

Now, it's just the legalities. We think the owner was going to sell them alcohol, and both of them being underage...

(beat)

So, why did you go in?

VI

I was looking for...

She trails off. The Officers share a glance. Caroline moves forward, worried.

VI (CONT'D)

Oh...

She looks up.

VI (CONT'D)

I saw a... a girl! She was... lying there by the bridge and I climbed out and... and ran and I couldn't find anyone and...

(amazed)

I forgot.

Caroline turns to the officers.

CAROLINE

A girl? What is she - -

GASKELL

We did find a body, unfortunately. While we were looking for the shooter.

Vi flinches at the word, "shooter".

VI

Who was she?

GASKELL

Olivia Gibson. It seems she attended your school.

A long beat. Vi looks to Caroline.

VI

Mum, I want to go home now.

Caroline looks to the officers who nod in agreement.

INT. MORGAN CAR - DAY

Caroline drives with Peter in the passenger seat. Vi sits behind, her elbow on the arm rest and her head propped up in her hands.

The trees and houses fly by but she seems oblivious to everything.

EXT. MORGAN RESIDENCE - FRONT YARD - DAY

SHANE EVANS walks up the front path towards the door just as the car pulls into the driveway. He turns. He holds Vi's school jumper in his hand.

Caroline and Peter climb out.

SHANE

(nervous)

Hi. I... Uh... Wanted to return this.

(holds out the jumper)

It's... It was... Violet's and - -

Violet climbs out of the backseat.

SHANE (CONT'D)

Uh... Hi?

Vi smiles, possibly for the first time since she's woken up.

VI

Hi, Shane.

(to Caroline and Peter)

This is my friend, Shane.

CAROLINE

(stunned)

You have a friend?

VI

Oh, it's not that shocking.

She walks over to Shane and takes the jumper from him.

VI (CONT'D)

Thanks.

He just stares - still trying to figure out what the hell is going on.

VI (CONT'D)

I think I need to explain a few things...

He snaps out of it.

SHANE

Can we start with the part where you're here and apparently alive? It's just that for the past three days, the school's been making a big thing about you being...

(MORE)

SHANE (CONT'D)

not alive.

(beat)

Bianca's been telling everyone that she saw you die and I know she tends to exaggerate but that's generally about where she went for the holidays or how expensive her birthday presents were. This is going a little too far. Even for her.

CAROLINE

Peter! You told me that you called the school.

PETER

I'm sorry but I kind of had other things on my mind. I'll go tell the kids we're home.

He heads inside. Caroline stays behind. She's eager to get Vi inside.

VI

Firstly, I'm not dead.

SHANE

Good to know.

VI

Secondly, I was dead. For a little while at least. I can't really... explain it. Stuff happened, yadda yadda yadda - and now I'm fine.

SHANE

Are you coming to school tomorrow?

VI

I don't... I'm not sure.

SHANE

You might wanna think about calling the school because they're planning on a having a double memorial service for you and Olivia Gibson tomorrow.

VI

Oh.

(beat)

I guess I'll make an appearance.

(laughs)

(MORE)

VI (CONT'D)

How funny would that be if I just walked in during the middle of it and everyone still thought that I was - -

CAROLINE

Alright, that's enough.

Shane's face drops. Vi stops laughing.

CAROLINE (CONT'D)

I think it's time for your friend to go home.

VI

But can't he come inside for a little while?

Shane digs his hands in his pockets.

SHANE

Nah, that's OK. I'd better get home anyway.

He walks backwards, towards the footpath.

SHANE (CONT'D)

Nice meeting you, Mrs Morgan.
(smiles at Vi)
Glad you're OK.

Vi smiles and gives him a small wave. After Shane leaves, Vi turns to Caroline.

VI

You didn't have to be so rude.

CAROLINE

I wasn't being rude.

Vi rolls her eyes.

VI

Whatever.

She heads inside.

INT. MORGAN RESIDENCE - FRONT HALL

Vi walks through the open front door. She looks up.

ANGLE ON TOP OF STAIRS

CAM MORGAN peers through the banister railings.

Vi smiles, happy to see him but he scampers out of frame. His bedroom door is heard CLOSING. Vi frowns.

Caroline appears behind her.

CAROLINE

Are you hungry? I could make you
a sandwich or maybe - -

VI

No. I've got homework to do.

CAROLINE

I'm sure the teachers will let it
slide.

VI

I want to do it.

She hurries up the stairs. Caroline looks after her and
sighs.

INT. MORGAN RESIDENCE - VI'S BEDROOM

The door OPENS and Vi enters quickly. She closes the door
and goes to her bed. Sinks down to the floor with her back
against the mattress. She hugs her knees to her chest.

She takes a deep breath. Closes her eyes as tears start to
run down her cheeks. After a beat, she starts sobbing into
her hands. This continues for a long moment before she
looks up - wipes her tears and forces herself to stop.

There is a KNOCK on the door and Vi hurriedly stands, grabs
a tissue and dabs at her eyes.

VI

(loudly)

Just a minute!

She throws the tissue away and turns towards the door.

VI (CONT'D)

Come in!

The door opens and Peter enters with her school bag and a
large brown paper bag. He places the school bag on her bed.

PETER

We collected these from the...
Uh... We picked these up for you.
Your mum says you want to go to
school tomorrow?

VI

I don't know. Maybe.

PETER

I was thinking you could stay
home.

(MORE)

PETER (CONT'D)

I haven't been able to write anything for awhile so I thought maybe we could hang out. Catch up on our soaps. I hear Desmond's marrying Iris this week.

Vi smiles.

VI

I'll think about it.

PETER

No problem-o.

He turns to go.

PETER (CONT'D)

Oh! Here's some of the other things they found...

He tips the paper bag onto her bed. Her mobile phone, wallet and keys fall onto the bed. The TOY VAMPIRE bounces off the blanket and hits the floor. Vi bends down to pick it up.

As she stands...

FLASHBACK - EXT. EMPTY STREET - BRIDGE - NIGHT

Vi steps on the toy. She loses her balance and slips.

Sliding down the muddy slope, she tumbles over and sees...

The face of Olivia. Cold, pale and very, very dead.

END FLASHBACK

Peter looks at his daughter with concern as Vi stares at the grinning toy.

PETER

Violet? You alright?

She looks up.

VI

Hmm? Oh! Yeah, totally.

Peter glances at the toy.

PETER

Ooh, creepy.

(beat)

I like it.

Vi tosses it across the room where it lands in an open cardboard box.

VI

It's lame.

Peter shrugs.

PETER

Well, think about what I said.
I'm sure your mum would like you
to take it easy for awhile. I
would too.

Vi nods.

Peter gives her a quick smile and exits. Vi sits down on her bed. Starts picking up her belongings but gives up - tossing them back down again.

INT. MORGAN RESIDENCE - DINING ROOM - NIGHT

PAN AROUND the table. Caroline sips a glass of water, Peter pushes his vegetables around his plate, Cam fiddles with his napkin, PENNY MORGAN just looks bored. STOP ON Vi. She coughs nervously.

ANGLE ON SCENE

PETER

So, uh...
(looks up)
What does everyone think of the
name Brendon?

A beat.

PENNY

"Kids, you're getting a baby
brother" better not be the next
sentence that comes out of your
mouth.

PETER

New character. I decided to scrap
the mystery thing. I was never
good at those anyway.

CAROLINE

That's not true.

PETER

This time, I'm thinking Sci-Fi.
Sci-Fi's really in right now.
It'll be on the best-seller list
for months.

CAROLINE

(smiling)

I can already see "Book of the Year" nominations filling our letter box.

PETER

And TV interviews! Oprah! They'd love me on Oprah.

PENNY

Is anybody gonna actually talk or are we just going to continue this delusion?

CAROLINE

Penny, I don't - -

PENNY

Oh, come on! We can act like there's nothing wrong but we're just kidding ourselves.

Cam shoots a sideways glance at Vi.

PETER

Penn, I don't think this is a - -

PENNY

A good time? When is a good time then?

(beat)

Why is she sitting here, without a scratch, when only three days ago she was shot in the chest? Is anybody even going to try and explain why there's no bullet wound? No scar?

CAROLINE

(angry)

Penny, stop this right now.

PENNY

No. I want to know what's going on. I want to know what happened to her.

Vi stands. Her chair is knocked back, hitting the floor.

VI

Nothing happened to me!

A stunned silence takes the room.

VI (CONT'D)
(less confident; to
Penny)
And don't talk about me like I'm
not here.

Vi, unsure, hesitates but then turns and swiftly hurries out of the room and up the stairs. She leaves her family stunned, worried and confused.

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. MORGAN RESIDENCE - NIGHT

Establishing shot.

INT. MORGAN RESIDENCE - VI'S BEDROOM - NIGHT

Vi enters. Slams the door. She paces the room angrily.
After a beat. She stops and looks to the closed window.

Grabbing a jacket from the back of the door, she crosses to
the window, opens it and climbs out.

EXT. MORGAN RESIDENCE - FRONT YARD - NIGHT

Vi climbs easily down the tree in the front yard. Landing
deftly on her feet, she straightens and hurries down the
street.

EXT. SUBURBAN STREET - NIGHT

ANGLE ON VI'S FEET

Walking slowly. Without purpose.

ANGLE ON VI

She pulls her jacket tighter around her as she walks past
the brightly lit houses. She has no idea where she's going.

The soft HUM of an ENGINE draws closer. Vi expects the car
to pass her but it doesn't.

She walks a little faster. The car speeds up, following her
closely.

ANGLE ON TIRES

Hugging the ground, moving slowly.

ANGLE ON VI

As she quickens her pace once again. She takes a shaky
breath. The car engine ROARS as it speeds up.

MALE VOICE (O.S)

I thought it was you!

Vi whirls around to find ANDREW FRIAR hanging out of the
drivers side window as the car moves slowly along side her.
Vi looks almost relieved until her common sense takes over.
She keeps walking.

VI

Go away.

Andrew keeps up easily with her pace. He's confused.

ANDREW

I thought you'd be happy to see me.

VI

You thought wrong.

(beat)

How can you... How can you even exist? You don't. You don't exist, I'm sorry. It's not possible.

ANDREW

(hurt)

Oh, thanks. You've really boosted my self esteem.

(beat)

Are we going to have to go through the whole denial thing or will you just hurry up and get in the car?

Vi stops. Andrew momentarily keeps driving. Realises. Reverses the car and stops back at Vi.

VI

(shocked)

What?

ANDREW

We have a meeting. I was told to come and get you because we all knew you wouldn't come along willingly.

VI

Are you going to... kidnap me?

Andrew laughs.

ANDREW

Yeah, sure. As long as it doesn't take very long. I've got stuff to do.

(beat)

Or TV to watch. Same thing.

Vi starts walking again.

VI

I'm not getting in your car.

ANDREW

Why? You don't like it?

He looks over his car as if to see some blemish that would repel her.

VI

No. It's very nice but the thing is, I don't know you. I don't get into cars with people I don't know. Rule of one being, y'know, sane.

ANDREW

I'm Andrew Friar. Twenty-four years old. Youngest child of three. I only like red and orange Skittles, I had braces until I was seventeen, my celebrity crush is Scarlett Johansen and we have a meeting with the Company whether you like it or not.

VI

Still not getting in.

ANDREW

Fine then. This'll do.

He turns sharply to the side, cutting Vi off. He pulls into a nearly deserted car park and stops the car.

ANGLE ON OPEN AIR SHOPPING COMPLEX

Two stories high and with many shops on both levels still open. A small silver elevator rests next to the stairs leading up to the second level.

ANGLE ON ANDREW

He climbs out of the car. Walks towards the complex. Without looking back, he speaks.

ANDREW (CONT'D)

You coming?

Vi pauses but then begins to follow him, intrigued.

EXT. SHOPPING COMPLEX - ELEVATOR - NIGHT

There is no one else there except for Andrew and Vi as she joins him outside the elevator. They are silent for a long beat.

VI

What are we doing?

ANDREW

Waiting.

VI

I think you have to press the
button first.

The elevator CHIMES and the doors slide open. Andrew grins as he steps in.

INT. SHOPPING COMPLEX - ELEVATOR

He turns to face her and Vi hesitantly steps inside.

As soon as she does, the doors close. The elevator WHIRS as it moves upwards. Soft ELEVATOR MUSIC plays in the background

VI

(to herself)

I can't believe I'm doing this.
This is insane.

ANDREW

OK, this is how it all works. If you work for the Company and you have to get there for whatever reason - the only way is to take an elevator. They all go to the same place. You don't need to press anything - there's no special code. It knows where you want to go. It'll take you there.

VI

What if someone else is in the elevator with you? Like a... normal person?

Andrew shrugs.

ANDREW

It all works out. I don't bother with the details.

(beat)

You ready?

VI

For what?

The elevator CHIMES again and the doors slide open but this time, they open into the busy, bustling reception office of the Company.

INT. THE COMPANY - RECEPTION OFFICE - NIGHT

Andrew and Vi walk out of the elevator. It closes. GLENDA MORRISON types busily away on a computer, a phone headset strapped her to ear.

Company EMPLOYEES move throughout the room. Some disappear down one of the two corridors, some move through the door to the right of the desk.

The windows behind show a brilliant night sky, the lights of the city glow in the distance.

Glenda looks up and notices them.

 GLEENDA
 (into phone)
 Hold, please.
 (to Vi)
 Hello, dear! It's so nice to see
 you again!

Vi attempts a smile and waves slightly. Glenda nods towards the conference room.

 GLEENDA (CONT'D)
 Go right in. He's expecting you.

Andrew leads her to the conference room. Opens the door without knocking.

INT. THE COMPANY - CONFERENCE ROOM - CONTINUOUS

ALISTAIR BENSON and JENNA COOKE sit at the large conference table. They stand as Andrew and Vi enter. Andrew closes the door and the low hum of the office behind them is blocked out.

 BENSON
 You're late.

 ANDREW
 Sorry, trying to drag young girls
 into cars takes longer than you'd
 think it would.

Jenna smiles at Vi.

 JENNA
 Hey, Violet! I'm glad you're
 back.

Vi gives her a weak, half smile. She obviously doesn't feel the same way.

 BENSON
 Welcome back, Miss Morgan. I hope
 your re-animation into the world
 wasn't too hard on you.

VI

I... It was... Bad. I kind of got the impression that if I signed the contract everything would be... Not bad but that theory was kinda shot to hell when I woke up in the morgue and then spent three days in the hospital. I just... Yeah.

JENNA

I'm sorry if you misunderstood. I meant it would be like it physically never happened. No wounds, no scratches and a heart beat... Which is always a plus.

VI

So the emotional trauma, I'm just supposed to deal with? Great.

BENSON

Now, Miss Morgan. I'm going to ask Jenna and Andrew to take you down to the Lab. I have some things up here that need attending to.

ANDREW

Thanks, shove the problem child onto us. Nice leadership there, Alistair.

(beat; off Benson's glare)

Boss.

(beat)

Sir.

(beat)

OK, going now.

Andrew gives him a nervous smile.

INT. THE COMPANY - CORRIDOR #2 - LATER

Jenna, Andrew and Vi walk swiftly down the hall.

VI

Can I ask another question?

ANDREW

Is it gonna be bitchy and/or irritating?

VI

Most likely.

ANDREW

Shoot.

VI

So, I work for you...

JENNA

You work with us. We're your co-workers.

VI

Sure. But then, who do I work for?

ANDREW

Well, there's Benson. He's the Boss of us. Pretty much. Then after that there's the guy - -

JENNA

Or woman.

ANDREW

Or woman - that created this place.

VI

And who would that be?

ANDREW

No idea. Next?

VI

What do we do?

(quickly)

Besides mending broken connections or whatever. I get all that but how do we do that?

They turn a corner and head down a...

INT. THE COMPANY - STAIRCASE - CONTINUOUS

They pass various employees as they walk.

JENNA

Assignments. We receive coded messages from... Someone... Something. It's pretty much a mystery around here. We've all got theories of course, Johnson in Communications is convinced we're all puppets working towards an inevitable alien invasion. I think I prefer not knowing.

VI

What do you with the messages?

JENNA

We de-code them, of course. They all come with a special identification code so we know which employee to give them to.

ANDREW

Then Runners, as people like you and me have so fondly been named, have to run around finding the people that we've been assigned to.

They come off the staircase, into...

INT. THE COMPANY - NARROW HALLWAY - CONTINUOUS

VI

Is that it?

Andrew and Jenna share a look. They near a pair of double doors.

JENNA

When assignments aren't enough...
There are Signs.

Andrew pushes open the door and they enter...

INT. THE COMPANY - SIGHT LAB - CONTINUOUS

The room is almost blindingly white. Sterile. Shiny silver medical equipment lie about on trays around a padded chair.

DOC (65) is small and wiry. He wears a lab coat and thick glasses. He turns as they enter.

ANDREW

What's up, Doc?

Doc flashes them a eerie smile.

DOC

That never gets old, Andrew.

He spots Vi and seems to slither towards her.

DOC (CONT'D)

Violet Morgan.

He waves a hand towards her. He wears white rubber gloves.

DOC (CONT'D)
 Bullet wound to the left lung.
 (beat)
 Ouch.

Vi is disturbed. Jenna notices this. She isn't too fond of Doc either.

JENNA
 We're just here for the
 operation.

Vi glances at her, alarmed.

VI
 Operation? Nuh-uh. No way. I just
 spent three days sitting in a
 hospital getting all blood-tested
 and needle-poked and CAT-scanned.
 Operations? All done.

JENNA
 It'll be fine.

Doc motions for her to sit in the chair.

DOC
 Won't hurt a bit. I'll even give
 you a treat when you're done.

Vi slowly sits down. Doc presses a button and the chair WHIRS as it moves upwards. Doc pulls a bulky, black machine overhead. It resembles some kind of optometrist machine. He lowers the eye pieces over her eyes.

DOC (CONT'D)
 Just look into the light. Try not
 to blink. Wouldn't want to ruin
 those pretty little peepers of
 yours, would we?

He chuckles.

EXTREME CLOSE UP OF VI'S EYE

A hair thin needle lowers itself from the eye piece until it's only millimetres away from the centre of her pupil.

The machine whirs LOUDER. There is a CLICK and a beam of light shoots into her eye. She flinches.

ZOOM IN CLOSER until we are right in the centre of the beam of light. The light starts to take shape and becomes millions and millions of letters, numbers and symbols all pouring into her eyes. The noise GROWS until it's almost DEAFENING.

BACK TO SCENE

Doc turns the machine off. The sound stops. He pulls it back. The chair lowers and Vi blinks.

DOC (CONT'D)
Now, can you read this for me,
please?

Vi looks up. Doc points to an eye chart on the far wall.

INT. THE COMPANY - CORRIDOR #2 - LATER

Once again; Andrew, Jenna and Vi are walking but this time heading back up the reception office. Vi holds a lollipop still in its wrapper.

VI
What was that all about?

JENNA
It's a technology invented to make
things easier for you... For
everyone really.

ANDREW
Everyone who works closely with
assignments - that is - us, need
to get this implanty thing. Aside
from regular assignments, when
we're stuck doing whatever, we
can see Signs that help us out.
This eye-thing is what makes us
see them.
(beat; re:lollipop)
Are you gonna eat that?

VI
Yes.

Andrew looks a little disappointed as she tucks it into her pocket.

INT. THE COMPANY - CONFERENCE ROOM - LATER

Andrew and Jenna enter with Vi. Benson sits at the head of the table, a stack of papers in front of him.

ANDREW
Do you actually have an office?

BENSON
I did. I just forgot where it
was. How did everything go?

ANDREW

Fine and dandy. She's all magic-eyed. Just like me.

BENSON

Excellent.

Benson motions for them all to sit. Vi sits at the opposite end of the table. Jenna and Andrew in between her and Benson.

BENSON (CONT'D)

(to Vi)

Before I give you your first assignment, I'd just like to say that I understand and appreciate how strange this must be for you.

VI

I'm fine.

BENSON

Well, because of your age, I think that it would be appropriate to enlist another employee as your partner. Mentor, if you will, to help you until you feel confident enough to go it alone.

(to Andrew)

What do you say?

ANDREW

(not listening)

Huh? What?

BENSON

How do you feel about your new job?

ANDREW

What new job?

BENSON

Being Miss Morgan's mentor.

ANDREW

I'm a what to who, now?

JENNA

You're her new partner. Pay attention!

ANDREW

Whoa! That is so not... I'm not mentor material - trust me!

BENSON
I've made my decision.

Andrew lets out a frustrated sigh. He turns to Vi.

ANDREW
It's not that I don't like you.
I'm sure you're very cool and
everything but - -
(to Benson)
I'm not a baby-sitter.

VI
I don't need a baby-sitter.

BENSON
But you need guidance. And
frankly, Andrew needs to learn a
little responsibility.
(to Andrew)
You haven't been very interested
in the Company since you were
hired. This will give you a
chance to give something back.

ANDREW
(hopeful)
This job? Can I give this job
back?

BENSON
No.
(to Vi)
Here's your first assignment.
Good luck.

He picks up a folded piece of paper. Hands it to Jenna, who hands it to Andrew who hands it to Vi.

ANGLE ON PAPER

She unfolds it.

On it, is written two words. A name.

"BIANCA PARRY".

VI
(sarcastic)
Oh, this is going to be fun.

Off Vi's reaction...

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE TO:

INT. MORGAN RESIDENCE - LIVING ROOM - NIGHT

Caroline and Peter watch TV. Caroline glances towards the front hall stairs.

CAROLINE

I'm going to go and check on her.

She stands. The front door SLAMS. Vi passes the entrance to the living room and THUNDERS up the STAIRS.

VI (O.S.)

Mum! Can you iron my other uniform? I'm going to school tomorrow!

Caroline sits back down on the couch.

CAROLINE

(to Peter)

Was she just outside?

PETER

(still watching TV)

Seems to be the case.

CAROLINE

Why was she outside?

He shrugs.

INT. MORGAN RESIDENCE - UPSTAIRS HALL - SAME TIME

Vi walks down the hall to her room. As she passes Cam's room, Cam ducks away from the door and slams it shut. Vi tries to hide how much this hurts her.

EXT. GARRETON ACADEMY HIGH SCHOOL - DAY

The Morgan car pulls up outside the front of the school - Caroline drives. All three kids climb out.

CAM

Bye!

He hurries off.

PENNY

See ya.

She leaves.

CAROLINE

Violet?

Vi pauses, looking in the window at Caroline.

VI

Yeah?

CAROLINE

Are you sure you don't want to stay home? We could rent a movie!

Vi looks around. She sees...

SHANE

Walking slowly up the footpath towards school - dodging clumps of other kids.

Vi turns back to Caroline. She's dismissive - not very apologetic.

VI

No thanks. Listen Mum, I love you but I've got to go.

She scurries away from the car. Caroline, concerned, drives away. Vi catches up to Shane.

VI (CONT'D)

Hey!

Shane turns, startled. He recovers quickly.

SHANE

Hey. I wasn't expecting to see you today.

VI

I have some business to attend to.

Shane smiles.

SHANE

Right.

He fiddles with the straps on his school bag as they walk through the front lawn.

VI

(unsure)

We are... OK, right? I mean, you still want to be friends?

SHANE

(sincerely)

Of course! I'm sorry, am I acting weird?

VI

Little bit.

SHANE

This is just me normally, you know. It has nothing to do with the fact that yesterday morning I thought you were dead.

Vi laughs. Quickly stops herself. Was that supposed to be funny? They stop walking. She looks up towards the main entrance.

SHANE (CONT'D)

Did your parents call the school and let them know about the... situation?

Vi nods.

SHANE (CONT'D)

Good. That'll help with teachers. But, um...
(quiet)
Just be prepared.

He throws her a knowing look as he starts toward the building...

INT. GARRETON ACADEMY - MAIN HALLWAY - MOMENTS LATER

As Vi and Shane enter the building, everything begins to move in SLOW MOTION. At first, kids don't really pay attention but one after the other, they notice Vi. Recognise her.

They start whispering, bunching together to stare and point. Vi clearly isn't enjoying this. They pass the Counselor's Office from which BIANCA PARRY exits, looking a little teary.

She looks up, sees Vi. Her books fall to the ground and she freezes completely in shock. Vi, as she walks past, turns to look at her but then continues on her way.

INT. GARRETON ACADEMY - HALL - LATER

PAN OVER the crowded hall. Every student sits facing the stage on which stands a large picture of Olivia, surrounded by flowers. The PRINCIPAL makes a speech at the podium but his voice is unheard.

STOP ON VI

She looks sadly up at the display. Then, glancing to the left, she sees Olivia's PARENTS sitting in chairs off to the side of the stage. Her mother is crying, her father barely holding back tears.

VI (PRE-LAP)

Did you know her?

EXT. GARRETON ACADEMY - LUNCH COURT - LATER

Vi and Shane sit alone at their table, eating lunch. Shane shrugs as he unwraps his sandwich.

SHANE

Not really. She was in my Science class last year. One time she let me borrow a pen for a test. That's about it.

VI

Oh.

An awkward silence.

VI (CONT'D)

I... I found her. You know, her... her body.

Shane looks up, stunned.

SHANE

What?

VI

That night of the accident. I slipped and fell down into a creek and she was just lying there. I ran to get help - right into the middle of a robbery. Lucky me, huh?

SHANE

Whoa.

(beat)

That must have sucked.

Vi smiles slightly. She looks up and around.

ANGLE ON LOW BRICK WALL

Bianca and her friends sit along the wall, their usual lunch spot. ERIN FOWLER sits next to her, holding her hand.

ANGLE ON VI

She pulls the assignment sheet out of her pocket. Reads it over again as if hoping the words will change. She sighs and stands.

VI
I'll be right back. There's
something I've gotta...
(beat)
I'll be back in a minute.

Shane watches her move over to Bianca.

As she nears the group, a hushed silence comes over them. Bianca looks up and notices her.

VI (CONT'D)
(awkward)
Hi.

Bianca remains silent.

ERIN
Hey, Violet.

Vi gives him a distant smile.

VI
(to Bianca)
Can I talk to you for a minute?
Alone.

Bianca stands and they walk to the edge of the court where it branches off into a green lawn. Vi sits down on an empty bench. Bianca hesitates, then does the same.

Vi isn't exactly sure how to start. There is a long beat.

BIANCA
Wanting to talk means you
actually have to use words.

VI
I just wanted to make sure you
were OK. Y'know, after what
happened.

BIANCA
If I'm OK? What about you? You...
being here. It shouldn't be...
Are you OK?

Vi is a little taken aback by her concern.

VI
 (beat; insincere)
 Yeah, yeah. I'm alright.

BIANCA
 When I saw you this morning I
 thought I was going crazy.

VI
 (mumbles)
 I think I'm crazy enough for the
 both us right now.

There is another awkward pause. Bianca looks back over at her group of friends - focusing on Erin.

BIANCA
 Erin was really brave, you know.

VI
 I know.

Bianca looks to Vi again.

BIANCA
 I don't understand what's
 happening.

VI
 You wouldn't believe me. I don't
 even know if I believe me.

BIANCA
 So, what are you now? Some kind
 of freak?

A beat.

VI
 (annoyed)
 So, are you alright or not? Cause
 if you are, I'd like to get back
 to my lunch.

Bianca thinks for a moment.

BIANCA
 Since you really want to know,
 no. I'm not alright. I'm in so
 much trouble with my parents
 because of you. They found out I
 was in there buying stuff with
 Erin and now I'm practically
 grounded for the rest of my life.
 (beat)
 (MORE)

BIANCA (CONT'D)

Not that I'm actually going to listen to them but the fact that the grounded card has been placed on the table in the first place pretty much sucks.

VI

How is it my fault? Shouldn't you be blaming the guy with the gun?

BIANCA

Oh, I do but I blame you just that little bit more because, hey - I actually know you. Just for the record, I didn't start blaming you until this morning. Before that, I thought it was pretty unfair to blame a dead girl.

Ouch. Vi looks away.

BIANCA (CONT'D)

(slowly; thinking)

Hang on... This is too insane. I can't believe I didn't realise this before. You never actually died did you? You weren't even hurt!

VI

(shocked)

What?

BIANCA

This is all just some stupid plan to get back at me, isn't it? Well, guess what? Nice try, Violet but it didn't work.

She smirks, stands and starts to move away. Vi stands. Grabs her arm, spins her back around.

VI

(angry)

I hardly think that I would go to the trouble of finding someone to rob a liquor store, pretend to shoot me and then faking dead all the way to the hospital just because you got me put on detention. I may not like you very much but let's face it, you're not that important.

Bianca pulls away.

BIANCA
(mutters)
Bitch.

She walks away, leaving Vi alone. A beat.

VI
(calling after her)
I know you are but what am I?!
(beat; to herself)
An idiot, apparently.

Bianca is now being comforted by her group of friends - basking in all the attention.

Erin, however, stares intently at Vi. He lifts a hand in greeting. Vi ignores the gesture. Walks away.

EXT. GARRETON ACADEMY - FRONT LAWN - DAY

A BELL RINGS. It's the end of school and kids flood out onto the lawn, heading home.

Vi walks down the steps, closely followed by Shane. They stop at the foot path.

SHANE
Is someone picking you up?

Vi shakes her head, no.

VI
Nope. I've gotta fend for myself today.

SHANE
Oh, well, we could walk home together. I only live a couple of blocks from you. If... if you wanted to, that is. If not, then just tell me. I get it if you think it's creepy or... Just... It's fine. I'll understand.

Vi smiles. Looks past him.

ANGLE ON ANDREW

Who leans against his car a little way up the street. He straightens and waves cheerfully.

ANGLE ON VI

As she looks back to Shane. Gives him a sympathetic smile.

VI

(almost sadly)

I would but I'm kind of... I've got some stuff I've gotta take care of.

(beat)

See you tomorrow?

Shane nods and Vi walks towards Andrew. Shane notices this. He isn't exactly sure what to make of it but heads in the opposite direction.

As Vi nears, Andrew opens the passenger side door for her and gives her a gentlemanly bow. Vi makes no move to get in.

ANDREW

Oh, not again. Do you want a family medical history? Primary school report card?

VI

It's not that. I'm just wondering what you're doing here.

ANDREW

Oh. I thought we'd start on that assignment of yours. Can I see the sheet?

Vi digs around in her pocket. Pulls out the rumpled piece of paper and hands it to him.

ANDREW (CONT'D)

Well, we could check the phone book. That's always a good place to start.

VI

Not needed. I know this girl. She saw me get shot. She hates my guts. Already talked to her. She's fine.

(climbs into car)

Can you drive me home? I don't feel like walking today.

Andrew walks around to the other side of the car and gets in.

INT. ANDREW'S CAR - CONTINUOUS

He turns to her.

ANDREW

That doesn't mean your assignment's over.

VI

What else am I supposed to do?

Andrew shrugs.

VI (CONT'D)

Hey! You're the mentor.

ANDREW

So?

VI

So, start mentoring. It's not like I've done this before.

Vi looks out of the window, frustrated.

ANGLE ON BIANCA

Walking down the front steps. She meets up with Erin. They climb into a car, driven by one of their friends.

PAN ACROSS TO SCHOOL CROSSING SIGN

Instead of the usual markings, it reads: "FOLLOW HER".

ANGLE ON VI

She sees this. Turns and sinks down lower in the passenger seat. A beat. She looks over at the sign again.

The words are gone. In their place is an image of walking children.

Andrew notices Vi's behaviour.

ANDREW

What? What did you see?

VI

Nothing.

ANDREW

You saw a Sign, didn't you?

VI

No. I mean... Yes but not the kind of Sign you're talking about.

ANDREW

What did it say?

VI

There was no Sign!

ANDREW

I know you're lying - pretty much because you're really crappy at it but also because that's the exact same expression I had on my face the first time that I saw a Sign.

A beat.

VI

It said to follow her.

ANDREW

Who?

VI

Bianca. I just saw her get into a car with some friends.

Andrew starts up the car.

VI (CONT'D)

What are you doing?

ANDREW

I'm doing what we were assigned to do.

VI

I thought you hated the Company?

They pull away from the curb and into the street.

ANDREW

Oh, with a passion.

VI

Then why are you so keen on doing a good job?

ANDREW

I'm not. I'm keen on not getting hounded with Signs for the rest of my unnatural life.

Vi is confused.

ANDREW (CONT'D)

If you don't follow your assignment, if you don't follow your Signs - they just keep on showing up and it gets really annoying.

VI

Oh.

ANDREW

So, is this cool now? Can we follow your little friend?

VI

(defeated)

Sure. Let's get this over with.

EXT. HAPPY VAMPIRE FAST FOOD - LATER

Andrew pulls up in front of the bizarre eating establishment. They both stare at it for a moment - Vi is confused and slightly intrigued but Andrew seems perfectly at ease.

It's horror themed. The entire building is constructed to look like a cartoon version of Dracula's castle. Cartoon statues of Mummies, Werewolves and Vampires are placed around the exterior. It's all very elaborate.

VI

This is... So incredibly lame but at the same time... Kinda cool.

ANDREW

I haven't been here in years. I wonder if they still have the Mr. Hyde Hamburger special? That was good.

ANGLE ON TABLES

Bianca and Co sit at one of the tables out the front. In fact, this seems like the popular afternoon hangout for Garreton Academy kids.

Another table, at the opposite end of the outside eating area, is covered with flowers.

Andrew turns off the engine and they both climb out.

Vi spots Bianca, sitting on the table tossing chips at one of her friends. She's smiling and laughing - a completely different person from the one Vi spoke to earlier.

Andrew pulls out his wallet. Checks inside.

ANDREW (CONT'D)

Do you have any money? I'm starving.

Vi reluctantly hands over a five dollar bill.

ANDREW (CONT'D)

Awesome. I'll pay you back.

Vi seems to understand that he won't. Andrew hurries inside. Vi isn't ready to approach Bianca just yet.

Instead, she walks over to the table of flowers. She brushes her fingers against a bunch of fresh white ones.

A BOY approaches holding a single yellow daisy. He wears the Garreton school uniform. He places the flower on the table and gazes at the display.

BOY

(to Vi)

How much does this suck?

VI

(confused)

Ah, yeah. Big time.

BOY

I'd like to get my hands on the guy that did this to her. Man...

He shakes his head sadly. Vi realises.

VI

Oh! Is this... Are you talking about Olivia Gibson?

BOY

Yeah. I just assumed you knew her. With the uniform and all.

VI

No, I... I didn't know her.

(beat)

What's with all the flowers?

BOY

This used to be her table. She came here everyday with her friends. Loved the bat shaped cookies.

VI

Yeah, gotta love horror themed food products.

The Boy smiles.

BOY

See you round.

He walks away. Vi, dragging her eyes away from the flowers, sees...

BIANCA

Her phone RINGS. Bianca answers it. Her face drops as the person on the other end starts to speak. Bianca hops off the table, ignoring a concerned Erin, and walks past Vi - not noticing her. As she does so...

BIANCA
 (into phone; annoyed)
 Dad, listen to me - -
 (listens)
 Yes, I understand the meaning of
 being grounded - I'm not a moron.
 Will you just stop, already?

She turns the corner of the Happy Vampire. Vi waits for a long beat before following.

EXT. HAPPY VAMPIRE FAST FOOD - SIDE ALLEY

Bianca stands at the end of the wide alley where it opens out into a half empty car park.

Vi hovers near an overflowing dumpster. She is unsure about what to do. Bianca hangs up the phone angrily, turns and stops suddenly when she sees Vi.

BIANCA
 What the hell are you doing?

Vi walks forward.

VI
 Just... getting some food.

BIANCA
 (half amused)
 From the garbage?

A beat.

VI
 No. From inside. I just wanted to
 talk to you.
 (beat)
 We didn't really get off to the
 best start. I know it's weird but
 I want to know if there's
 anything I can do to help you.

Vi moves forward again.

BIANCA
 Look, this is starting to border
 on creepy.
 (MORE)

BIANCA (CONT'D)

In fact, I think you've crossed the border and now you're waiting in line for citizenship. In case I didn't make it clear before when I called you a bitch - I don't need your help.

Vi is fed up.

VI

Forget it.

She turns and stalks towards the front of the building again. As she passes the dumpster, something catches her eye.

ANGLE ON CARDBOARD BOX

The large, bold stamp on the side reads... "Don't Leave".

ANGLE ON VI

Who ignores this. She walks around the corner.

A long beat. A SQUEAL of TIRES. There is a SCREAM. Vi runs back.

ANGLE ON END OF ALLEY

A MAN stands next to an open car door - the same one from the bridge - and has Bianca around the waist as he tries to drag her into the car!

Vi sprints forward. Bianca screams again - lashing out at him.

VI (CONT'D)

Hey! Get away from her!

She is closer now. The Man looks up. Bianca's heel lands a good blow to the top of his foot. He grunts in pain - loosens his grip.

Vi reaches them and grabs Bianca's hand. The Man lets her go causing Bianca to fall - knocking Vi over. He jumps into his car and speeds away.

A beat. The girls lie on the ground. Terrified.

Bianca scrambles to her feet. Vi is a little slower. Bianca starts to head back to the front of the building.

VI (CONT'D)

Bianca, wait!

Bianca turns. Her makeup is smeared with tears.

BIANCA
 (angrily)
Stay the hell away from me, Violet
Morgan.

She keeps walking and Vi slumps back onto the ground.

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE TO:

INT. THE COMPANY - RECEPTION - DAY

The elevator doors open. Vi stalks, angry and determined, into the office. Andrew scurries beside her.

Glenda looks up from behind the desk. Her smile drops when she sees Vi's face.

ANDREW

Can you just tell me what happened? What's the matter?

Vi doesn't pause - she just walks to the conference room doors and flings them open.

GLENDA

Sweetie, he's busy!

INT. THE COMPANY - CONFERENCE ROOM - CONTINUOUS

Benson sits at the table with a male SCUBA DIVER. The Scuba Diver jumps at the entrance. Benson glares at Andrew.

ANDREW

Don't look at me! I've got no idea what's going on.

Benson turns to the Scuba Diver. A contract is laid out on the table before him.

BENSON

Arnold, do you mind if we continue our discussion in a moment? The contract is here if you'd like to go ahead and sign.

VI

(to scuba diver)

You're signing away your soul!

Benson turns, walking out into the reception office. Andrew grabs Vi's arm - dragging her after him.

INT. THE COMPANY - RECEPTION

Benson shuts the door behind them. Glenda pretends to look busy.

VI

That's it! I'm done. I quit - right here, right now.

BENSON

That's impossible.

VI

I'm making it possible. No more assignments, no more Signs. I'm finished.

ANDREW

(to Benson)

I swear, all I did was take her to follow her assignment. Ten minutes later she shows up ranting about coming up here to see you. This is, in no way, influenced by me. You've gotta believe me.

BENSON

Surprisingly, Mr Friar, I do.

(to Vi)

Miss Morgan, please try to calm yourself. Explain to me what happened to make you feel this way.

Vi takes a deep breath.

VI

I was attacked!

ANDREW

What?!

VI

Well, not exactly. Some guy grabbed Bianca and tried to get her into his car. I ran up yelling and everything and he drove off but - -

(to Benson; angry)

Who the hell do you think you are, giving me assignments that threaten my life?!

Benson remains calm.

BENSON

If you saved this girl, as you claim, then you should have nothing to worry about. Your assignment is complete.

A beat.

VI

Are you serious?

BENSON

I am. I can not guarantee that my assumption is correct, however. The Company is a fickle mistress - she will take you on many misleading paths before showing you the light.

Benson turns to go back into the conference room.

VI

I'm still quitting.

BENSON

Impossible.

VI

Who says?

He turns back. A cold anger glints in his eyes. He's not playing around. Vi's defiance seems to slip away. She's scared.

BENSON

I say, Miss Morgan.

(beat)

May I suggest sleeping on it. Come back in the morning and if you still feel the same way, then we'll talk.

A beat.

VI

(nervous)

Can I quit then?

He ponders this. Then...

BENSON

No.

He disappears back into the conference room. Vi turns to Andrew. There is a long pause.

ANDREW

Come on, I'll drive you home.

EXT. MORGAN RESIDENCE - NIGHT

Establishing shot.

INT. MORGAN RESIDENCE - KITCHEN - NIGHT

SOFT FOOTSTEPS are heard padding down the stairs. A moment later, Peter enters. He looks up and stops with a jerk - clutching his heart.

PETER
Give your old man a heart attack,
why don't you?

ANGLE ON VI

She sits on the kitchen bench in her pajamas, her legs crossed, eating from an open jar of cookies. She shrugs.

VI
Sorry.

Peter walks forward. Takes the cookie in her hands and eats it. She grabs another.

PETER
What are you doing up, Vi-Pie?

VI
Sitting. Eating. What are you
doing?

PETER
Going to try and work on a new
chapter. Operative word being
"try".

Vi brushes off the crumbs from her pajama top and hops off the bench.

VI
Don't let me stop you.

She starts to head towards the doorway.

PETER
Vi...

She turns.

PETER (CONT'D)
I could make you some hot
chocolate?

Vi smiles slightly. Turns and sits at the kitchen table.

VI
With little marshmallows?

PETER
Wouldn't be hot chocolate without
them.

He starts to move around the kitchen; opening the cupboard, taking milk out of the fridge, etc.

PETER (CONT'D)
How was school today?

VI
Boring.

PETER
You didn't get home until late.

VI
Yeah, sorry about that. I took
the long way home.

Peter nods.

PETER
Have you kept in contact with
your old friends? I mean, since
we moved here?

VI
Dad, I didn't have any friends.

PETER
What about that girl... Lily? You
liked her.

VI
She was the baby-sitter when I was
nine.

A beat.

PETER
Right.

Vi stands.

VI
You know, don't worry about the
drink. I'm just gonna go to bed.

She starts to leave. Stops. Peter puts the milk back down
on the bench.

Vi turns - this time, she's crying. Peter, startled, rushes
forward and envelopes her in a hug. Vi continues to cry
into his shoulder.

PETER
Violet, what's the matter?

VI
I don't know. I mean, I do but I
don't but it doesn't matter what
the matter is because it's never
going to change.

PETER

Uh... OK?

VI

And they keep on telling me I can't quit but, Daddy, I want to quit. I don't want to follow people around and I hate elevators and I don't want them to poke things in my eyes!

Vi keeps crying. Peter is, by this time, completely confused. He pulls her back a little to look down into her face.

PETER

Would you feel more comfortable talking about this with your mother?

Vi pulls completely away. Wipes her tears with her sleeve.

VI

It's OK. I'm fine now. Sorry.

PETER

Don't be. I just... Talking is good. Keep talking. I'll listen, I promise.

VI

No, that's alright. Go and write your book. I'm pretty tired anyway.

Without waiting for a reply, she hurries upstairs leaving Peter alone.

INT. MORGAN RESIDENCE - LIVING ROOM - AFTERNOON

PAN ACROSS the couch to find Violet wrapped in a blanket staring blankly at the screen. The television is on mute but she still seems engrossed in the trashy talk show playing silently.

Without blinking or breaking her gaze, she leans forward and reaches for a bowl on the table. She places her hand in, feels around and looks down. It's empty. She kicks off the blanket and stands, taking the bowl with her, moving towards the kitchen when the DOORBELL RINGS.

INT. MORGAN RESIDENCE - FRONT HALL - MOMENTS LATER

Vi opens the door to reveal Shane. He smiles nervously, holding a foil covered dish in both hands and a newspaper under one arm. Vi is surprised to see him.

VI

Shane! Hi. What are you doing here?

SHANE

(re: dish in hands)
Hopefully not about to poison you.

Vi opens the door wider.

VI

Come in.

He steps inside.

INT. MORGAN RESIDENCE - KITCHEN - MOMENTS LATER

They enter. Shane places the dish on the bench.

SHANE

I hope I'm not bothering you.

VI

No, that's cool. Everyone abandoned me today which has been nice. Y'know, relaxing away from all the craziness.

SHANE

Oh, well, I'll go if you want - -

VI

No, stay. Please, stay.

(beat)

So, what's this?

She looks towards the dish.

SHANE

Meatloaf. Maybe. I was... afraid to ask. My mum gets a little scary when she's cooking.

(beat)

Oh, here. I brought in your newspaper for you.

He hands it to Vi.

VI

Thanks. What's in the news today?

She spreads it out over the table, slowly turning the pages. Shane wanders around the kitchen.

SHANE

So, this is your house, huh?

VI
(distracted)
Yeah.

SHANE
It's very... sheltery.

ANGLE ON NEWSPAPER

A full page ad for the Happy Vampire, announcing the commencement of a "Frankenstein Fiesta" meal.

ANGLE ON VI

She groans. Turns to Shane.

VI
What is with this town? Is it some kind of obsession I'm just not getting? I mean, take the "Frankenstein Fiesta", for example. These people have obviously never read the book if they think that the Monster's name is Frankenstein.

SHANE
What are you talking about?

Vi looks back to the page.

VI
I'm talking about the - -

It's gone. Replacing the Happy Vampire is a full page real estate ad. Vi, confused, flips through several more pages.

VI (CONT'D)
It was right here.

SHANE
What was? Are you... Are you OK? Because you seem a little - -

VI
I am not crazy.

SHANE
Never said anything about crazy.

Vi stops.

VI
(realising)
Oh my God. I am an idiot.

SHANE

I didn't call you an idiot,
either.

VI

I'll be right back.

She turns and runs from the room.

INT. MORGAN RESIDENCE - VI'S BEDROOM - MOMENTS LATER

Vi enters and pauses for a moment before turning and going to the cardboard box in the corner of the room. She rummages through it and pulls out the plastic vampire toy triumphantly.

INT. MORGAN RESIDENCE - FRONT HALL - MOMENTS LATER

Vi comes down the stairs to see Shane standing in the hall, looking up at her.

VI

(apologetic)

Shane? Thanks for coming over and everything but I'm not feeling too good.

SHANE

Oh. Well, I guess I'll get going then.

Vi walks down the rest of the stairs.

VI

Sorry, it's just... I think I might be coming down with something. Can you catch diseases from the morgue? I think I have the flu - or maybe the Monster Mash.

(beat; off his
expression)

Not that funny, got it. I'll see you later.

She practically pushes him out of the door. On the doorstep, Shane turns.

SHANE

You're a strange one, Violet Morgan.

(beat)

I'm glad you're my friend.

A beat. Vi is touched.

VI

Me too.

He smiles and heads down the front path, Vi stands at the door for a beat. Then looks down at the toy in her hand.

The CAMERA lingers on its smiling face.

EXT. HAPPY VAMPIRE FAST FOOD - LATER

The place is just closing up but there are still some people milling about including Bianca and Erin. Vi and Andrew step into frame and pause for a moment.

ANDREW

This is not how I imagined
spending my Saturday afternoon.

VI

Yeah, well, suck it up. Good of
mankind, saving humanity, blah,
blah, blah.

ANGLE ON BIANCA AND ERIN

Sitting at one of the outdoor tables, talking intensely.

ANDREW

(re: Bianca)

Does this girl like to torture
herself? Didn't she almost get
kidnapped here, like, yesterday?

VI

Who knows what goes on in her
head? She thinks the Happy
Vampire is a hip, after school
hangout. Whatever happened to
smoking behind the cinemas?

(off Andrew's look)

Not that I ever did that.

(beat)

Anyway, like I told you - there's
a connection between everything
that's been going on and this
place.

She motions to the restaurant.

VI (CONT'D)

The girl in the creek, this thing
that practically caused my
demise...

(holds up the toy)

And Bianca almost getting snatched
here. She's in danger.

Andrew sighs. He knows she's right. They watch as Bianca stands and goes inside the restaurant.

ANDREW

Fine. Look, you follow her -
convince her to get out of here.
I'll keep watch or something.

VI

What are you watching for?

ANDREW

I don't know. Strange cars,
strange men carrying strange body-
shaped packages wrapped in tarp.
I'll know it when I see it, OK?

Vi turns and follows Bianca.

INT. HAPPY VAMPIRE FAST FOOD - BATHROOM

Vi enters. Bianca stands at the sink, applying lip gloss. She straightens when she sees Vi.

BIANCA

Get away from me.

VI

Bianca, this is really important.
It's not safe here.

BIANCA

Not now that you're here, anyway.
(beat; puts away lip
gloss)
I'm not afraid.

VI

What about what happened
yesterday? Did you even tell
anyone?

BIANCA

It doesn't matter. It's over. I'm
fine. Now, did we or did we not
have a conversation about
stalking?

Bianca brushes past her and exits. Vi follows.

INT. HAPPY VAMPIRE FAST FOOD - DINING AREA

VI

Listen to me! You have to leave,
now!

Bianca heads towards the doors.

BIANCA
What does it look like I'm doing?

She pushes the door. It's locked. She shoves it again, harder. It doesn't budge.

BIANCA (CONT'D)
(to herself)
This is ridiculous.

Again, she walks past Vi and through an "Employee's Only" door - into the back of the restaurant.

INT. HAPPY VAMPIRE FAST FOOD - STORAGE ROOM

The girls enter. The room is dingy, not extremely well lit and filled with shelves of food products.

A beat. They are not alone.

The Man stands in the middle of the room, a broom in his hand. He wears a stained Happy Vampire uniform. He isn't hard to recognise - the same guy from the bridge, the alley and the basement. This is the killer.

Bianca realises this too.

BIANCA
Oh no.

Vi's eyes dart around the room.

BOXES, CRATES AND PACKAGES

All with labels like "Danger", "Hazardous" and "Warning".

ANGLE ON VI

VI
(under her breath)
Thanks but a bit late.

The Man springs forward, swinging the broom at them. Bianca steps out of the way but Vi is knocked against the wall.

VI (CONT'D)
Run!

Bianca darts out of the room and the Man pulls back the broom to hit Vi again. She ducks and scampers into the rows of shelves.

INT. HAPPY VAMPIRE FAST FOOD - DINING AREA - CONTINUOUS

Bianca runs to the glass door. She starts banging on it, wildly. She screams.

Andrew and Erin appear on the other side.

BIANCA
Open the door! Help!

ERIN
What? What is it?!

BIANCA
He's here! Oh God, he's here!

Andrew, his face stricken with terror, freezes for a moment before running out of frame.

INT. HAPPY VAMPIRE FAST FOOD - STORAGE ROOM - CONTINUOUS

Vi walks quietly through the rows of shelves, flinching at every shadow.

She hears his FOOTSTEPS on the concrete.

Vi has no idea where he is. She stops. Suddenly, a hand grabs her shoulder and she screams!

Andrew throws a hand over her mouth. She relaxes when she realises who it is and he lets her go.

VI
How'd you get in?

ANDREW
Back door. This way.

ANGLE ON MAN

Standing at the end of the aisle. He's looking straight at them. He drops the broom, pulling a KITCHEN KNIFE from his belt.

ANDREW (CONT'D)
Who keeps a knife in their pants?!
I mean - -

VI
Come on!

She tugs on his arm and runs around another corner. She sees the door in front of her - only a few metres away.

She looks over her shoulder - Andrew is gone.

Turning back, she sees the Man stepping easily in front of her. Blocking her escape. Vi skids to a halt. He lunges for her - the knife held high.

Vi screams and grabs his arm as it comes down, keeping the knife as far away from her as possible. But she's not strong enough. It's only a matter of time...

There is a THUNK and the Man tumbles to the side, slamming into a shelf of cans which tumble down on top of him. He lies motionless.

Vi looks up. Andrew stands across from her holding a very large can of tomatoes.

ANDREW

So, this was fun, yeah?
 (looks down at the can)
 They use canned tomatoes? I just
 lost all faith in the human race.

DISSOLVE TO:

EXT. HAPPY VAMPIRE FAST FOOD - NIGHT

Through the crowd of police, ambulances and television news crews - we follow a BLACK DOCTORS BAG.

The carrier of this bag reaches Bianca and Erin, where they sit on the back of an ambulance, blankets wrapped around them.

ANGLE ON DOC

Who wears a paramedics uniform. He smiles at the two as he places the bag on the ground, opens it and rummages around for something.

DOC

Hello children, how are we this evening?

He pulls out a small torch - looks more like a silver pen.

BIANCA

We've already been checked over.
 We're just waiting for the police
 so we can - -

DOC

Was anyone else here tonight?

ERIN

Yeah, this girl from school and
 some older guy.

DOC

Are you sure?

He steps forward, moving the light in front of first Erin's and then Bianca's eyes. As it passes over each of them, a blank look glazes over their faces.

BIANCA

I, uh... No. I don't... I don't think so.

EXT. ACROSS THE STREET - MEANWHILE

Andrew and Vi watch the goings on.

VI

Now, you guys just stole that from *Men in Black*.

ANDREW

They stole it from us.

VI

Yeah, whatever.

(beat)

So, that's it then? They're never going to know that I... We, saved their lives?

ANDREW

That's the idea.

VI

That sucks.

ANDREW

Why?

VI

Because I'd like to hang this over Bianca's head for at least a couple of weeks. She can't hate me when I saved her from being dumped in a river by some psycho-killer.

(beat)

Plus, I could've been on TV.

ANDREW

Never gonna happen.

VI

What? Why not? I'm not pretty enough for TV?

ANDREW

It's too risky. After awhile, people are going to be watching you too closely.

(MORE)

ANDREW (CONT'D)

They're going to make a connection between you and the dozens of other people who just happened to come back to life and who've now decided to become superheroes or extremely good Samaritans. The Company will be exposed and that's... Well, let's just say that's bad.

Vi is silent. She turns and looks out over the flashing lights of the crime scene.

EXT. MORGAN RESIDENCE - FRONT LAWN - NIGHT

Vi watches Andrew's car drive around the corner before turning to her house. She slowly makes her way up the front path until she reaches the door. Vi takes a deep breath - preparing for what's coming next.

She knocks on the front door, a moment later Penny answers. She doesn't need to say anything, the look on her face reads "You are in so much trouble - and I love it!"

Vi rolls her eyes and brushes past her, entering the house. Penny closes the door.

DISSOLVE TO:

INT. MORGAN RESIDENCE - KITCHEN - LATER

"Sign Off" by Sugarcult plays softly in the background as Vi walks in to find Cam sitting at the kitchen table. Paper, coloured pencils and text books surround him.

ANGLE ON CAM'S WORK

A detailed map of the solar system.

He looks up and starts to stand.

CAM

I... I'll go.

VI

Sit down.

He does so. Vi sits across from him as he continues working. After a beat she reaches over and grabs a blank piece of paper and some coloured pencils. She starts drawing.

VI (CONT'D)

You got blue?

Cam rolls the blue pencil toward her and then checks to see whether his map lines up with the one in the book.

VI (CONT'D)

What's this for? School?

CAM

No. Just for fun.

(beat)

Mum and Dad were worried.

VI

I know. I'm sorry, I didn't mean to stay out so late.

CAM

You don't have to explain to me.

A beat.

VI

What's the matter?

CAM

What do you mean?

VI

You've been avoiding me ever since I got home. I mean, I know we aren't usually the best of friends but I... It hurts when you ignore me.

CAM

It doesn't make any sense.

VI

Does everything have to make sense? Why can't good things happen for no reason?

CAM

I'm eleven years old. That's a fact.

VI

OK?

CAM

The Earth is round. That's a fact. Being shot with a bullet through vital internal organs, for instance, the heart or lungs, will cause a person to die. That's a fact.

VI

Not necessarily. I mean, people get attacked by sharks and stuff all the time and then get all famous because they're still alive with, like, half a body and... Yeah, this isn't making as much sense as I thought it would.

(beat; soft)

Some things don't have to be logical.

A long beat. Cam stares intently at her. Then, he pushes away his solar system drawing and takes a new piece of paper.

CAM

Got yellow?

Vi rolls him the yellow pencil. They both look down - working on their drawings.

A smile creeps over Vi's lips as we PAN OUT through the kitchen window.

FADE TO BLACK:

ROLL CREDITS:

END OF SHOW