

**The Company**

"All In The Details"

by

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TEASER

FADE IN:

INT. GARRETON ACADEMY - CLASSROOM - DAY

A marker pen moves across a white-board, writing a word in big letters. The writer turns around.

It's MR. PARKER. He smiles confidently at his bored class.

MR. PARKER

Okay! This year we've been studying plays like "The Crucible" and "Othello". Can anyone tell me what these two fine works of fiction have in common?

Beat.

RANDOM STUDENT

They both suck.

MR. PARKER

Exactly! They both contain characters that are involved in *sucky relationships* and those fantastic emotions like jealousy, lust and hate.

He walks over to his desk and the camera reveals the word on the board: RELATIONSHIPS.

He pulls open a drawer but stops to address the class.

MR. PARKER (CONT'D)

For example, Othello is so jealous of Desdemona's supposed relationship with Cassio that he goes so far as to murder her. In "The Crucible", Abigail still lusts after John Proctor even after his wife caught them in an affair. Do you want to know where I'm going with all of this?

He pulls out some papers.

MR. PARKER (CONT'D)

I'm doing a neat little segue into telling you that you have an assignment!

There's a collective GROAN from the class as the camera pans around and finds VI MORGAN sitting at a desk.

She's resting her head on her hand - looking as if she is going to fall asleep any moment now.

FADE TO:

INT. THE COMPANY - CONFERENCE ROOM - DAY

Vi is seated in the exact same position - still in her school uniform.

ALISTAIR BENSON sits at the head of the table.

BENSON  
Miss Morgan?

She snaps alive.

VI  
Hmm?

BENSON  
Did you pay any attention to what I just said?

VI  
Something about trance music?

He raises an eyebrow.

BENSON  
I was discussing work ethic and how it can improve yourself as a person.

VI  
Does the ethic include regular sleep patterns?

BENSON  
It will knock you out with a hammer.

Beat.

VI  
What?

BENSON  
It's an extended metaphor.

Vi still looks lost.

BENSON (CONT'D)  
To earn the rest you have to work.

VI  
You mean "no pain, no gain?"

BENSON  
(shrugs)  
If you will.

He pulls out a piece of paper and hands it to her.

VI  
(sighs; sarcastically)  
What whacky adventure will our  
sexy and sassy heroine find  
herself on this week?

No reaction from Benson and:

FADE TO:

INT. GARRETON ACADEMY - CLASSROOM - DAY

Mr. Parker hands the papers out to the sluggish class.

MR. PARKER  
Alright, I want you all to write  
an essay on why you think  
relationships between characters  
in fiction are prone to, as Adam  
so intellectually described it,  
"suck."

He reaches Vi, and she takes the paper from him.

MR. PARKER (CONT'D)  
Now, those with hearing might've  
actually caught the answer in my  
opening speech, but you are going  
to have to research. That means  
outside sources - no Spark-Notes  
and no essays from older siblings  
who did this last year.  
(beat)  
Oh - and you'll be working in  
pairs.

The class CHEERS.

MR. PARKER (CONT'D)  
Which I will assign.

The class GROANS as he heads back to the table.

MR. PARKER (CONT'D)  
Okay. Observant Adam can work  
with Shane.

Vi glances over to give SHANE EVANS a little smile.

MR. PARKER (CONT'D)

Violet.

She turns to her teacher, suddenly feeling a bitter dread come along the back of her spine.

MR. PARKER (CONT'D)

(reads)

You can work with - -

(glances around)

- - Bianca.

Vi freezes and turns to see BIANCA PARRY staring at her with the same disgusted expression.

They turn away in unison.

VI

(sighs)

Great.

(beat)

No way am I doing this all by myself.

She slouches down and:

CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - DAY

CLOSE UP ON PAPER - -

"DO SCHOOL ASSIGNMENT YOURSELF."

VI

(sighs)

Huh.

She drops the paper and walks off.

VI (O.S.) (CONT'D)

So much for work ethic.

All Benson does is raise an eyebrow and:

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. THE COMPANY - RECEPTION - MOMENTS LATER

Vi walks out to ANDREW FRIAR, seated on some comfortable seats next to a window which shows a busy industrial estate.

He leaps to his feet with a forced smile.

ANDREW

So what whackiness is our glamorous heroine going to do this week?

VI

Homework.

ANDREW

(smiles)  
Funny.

They begin to walk towards the elevator.

VI

Seriously. My Company assignment is my English Assignment.

Andrew stops.

ANDREW

Do you hear that?

VI

Hear what?

ANDREW

The sound of Hell freezing over. Something that actually sounds easy.

Andrew pushes the button on the elevator.

ANDREW (CONT'D)

This is probably the easiest assignment that you've had, kid. So enjoy it.

The doors open.

VI

But it's a group project that I now have to do alone.

She walks in - -

- - and Andrew doesn't follow her.

VI (CONT'D)  
 (huh?)  
 Hey!

ANDREW  
 (smiling)  
 This means I have time off! Ha!  
 Good luck.

The doors begin to CLOSE as Vi looks confused - -

VI  
 Hey just wait a - -

- - the doors CLOSE.

Andrew turns around and takes a deep breath, wearing a grin on his face.

ANDREW  
 Okay.

The grin fades.

ANDREW (CONT'D)  
 (sighs)  
 Bored already.

He heads off frame and:

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - NEXT AFTERNOON

The BELL RINGS in the background as Vi and Shane walk down the corridor. Vi is carrying some books in her arms - and looking around, trying to spot someone.

SHANE  
 I knew I should've given Adam  
 directions to the Library.  
 (sighs)  
 You know he asked me if there's  
 special equipment needed to plug  
 into the TV to play books.

Vi laughs.

SHANE (CONT'D)  
 Speaking of classmates from Hell,  
 where's Bianca?

VI

I just made an educated guess  
that she wouldn't mind if I did  
this myself.

They stand outside the library.

VI (CONT'D)

So... You've been in here before?

SHANE

(nods)

Once or twice. The guy in charge  
is extremely creepy.

VI

Creepy as in always-speaks-with-  
serial-killer-double-meanings  
creepy or needs-to-get-out-more?

SHANE

If he gets out more he could find  
his first victim.

BIANCA (O.S.)

This place?

Vi turns her sharply and her books fall out of her hands.  
One of them stubs Bianca's shoes.

BIANCA (CONT'D)

OW!

(winces)

These are expensive.

VI

The toes or the shoes?

Vi picks up the fallen books. As she stands...

VI (CONT'D)

What are you doing here?

BIANCA

Uh, the assignment? I actually  
want to do well in this thing.  
Shocker.

VI

(uh-oh)

You do?

BIANCA

Yeah. Besides, if I'm not here  
you're bound to make some stupid  
mistake that'll fail us both.

She walks forward and through the doors into the school library.

Vi just sighs and dies a little as Shane offers a small amount of pity in his expression.

SHANE

I'll catch up. I'm going on a trek through the wilderness to find Adam.

VI

You can't leave me alone!

He turns and sighs.

SHANE

Try to stand still a lot. Their vision is based on movement.

He waves her off, leaving Vi to breath a dark sigh and then walk through the doors in front of her into:

INT. GARRETON ACADEMY - LIBRARY - CONTINUOUS

It's all one level, and Bianca's begrudgingly sat on an empty table.

Vi sits down and places the books in front of her.

VI

(sighs)

Right. Relationships in literature. Why do they suck?

BIANCA

I dunno.

VI

I was being rhetorical.

BIANCA

So was I.

Tough crowd.

VI

Okay.

(beat)

I've been thinking and I've already chosen some interesting relationships - -

BIANCA

- - You've already started?

VI  
 (beat; glancing away)  
 I may have.

Bianca just breathes out sharply. Annoyed.

BIANCA  
 You're not dragging me down to  
 your level of intellect.

VI  
 Huh - what - what? I'm smarter  
 than you!

BIANCA  
 Ha! Are not.

VI  
 I am so.

BIANCA  
 (leaning forward)  
 Here's me wanting to actually do  
 the work and - -

She stops, glances behind Vi and leans back, shaking her head.

She's looking at ERIN FOWLER who looks slightly nervous.

ERIN  
 (smiles)  
 Bianca.  
 (notices Vi)  
 Vi.

BIANCA  
 Erin.

VI  
 (under her breath)  
 Brad. Janet. Dr Scott.

Long awkward silence.

BIANCA  
 Do you want something? My  
 intellect's fading the longer I'm  
 in my current company.

ERIN  
 Actually I - uh -  
 (glances at Vi)  
 - I just wanted to - um...well,  
 talk to you about something.

BIANCA

What?

ERIN

Can we...uh -

(glances at Vi, again)

- head out -

BIANCA

(interrupting)

Not now, Erin. I'm busy.

He looks a bit defeated.

ERIN

Oh. Okay - I'll see you later,  
then.

He walks off leaving Vi to roll her eyes and open a book in front of her.

VI

(moving on)

Okay - sucky relationships.

BIANCA

Oh screw you!

VI

Pardon?

BIANCA

You're in no position to comment  
on mine and Erin's relationship.

VI

I wasn't commenting on your  
relationship!

BIANCA

Whatever.

SHANE (O.S.)

Hey Vi!

Shane walks past with ADAM - the kid from the teaser. Vi flashes a wave before turning back to see Bianca shaking her head.

BIANCA

You know what? I can't believe  
I'm actually going to say this  
without heaving but - is there  
some place we can go without  
distraction?

Thump. Vi's hit with a strange sense of "what?" She looks around, trying to think of something when a small sign above a bookcase catches her eye. It reads, "Home".

VI  
(confused)  
Home?

BIANCA  
What?

VI  
Home. Err - my house.

BIANCA  
And I'm going to even step in the same street as that because?

ADAM (O.S.)  
Wow - I've never seen this many books before!

BIANCA  
I'm going to the bathroom. I'm about to vomit my answer.

With a deep breath she stands and walks past Vi.

VI  
Was that a yes?

She gets a scowl in a reply before Bianca storms off.

VI (CONT'D)  
Oh crap that was a yes.

She slaps herself in the forehead with her palm.

VI (CONT'D)  
Ow.

CUT TO:

INT. MORGAN RESIDENCE - FRONT HALL - LATER

The front door opens and Vi enters.

Following her, Bianca walks through and glances around the house, giving it the once over. She doesn't look impressed.

BIANCA  
My pool house is bigger.

PETER (O.S.)  
Vi? That you?

VI

Yes Dad!

PETER (O.S.)

You've got a friend over?

The girls glance at each other.

VI

Define friend?

There's the sound of hurried footsteps as CAM MORGAN comes down the stairs - stopping when he sees Vi and Bianca.

VI (CONT'D)

Hi, Cam.

He tilts his head, looking at Bianca. She takes a step back as if he'd bite.

CAM

Shane's changed.

VI

(sighs)

Yes, Cam?

CAM

You can't watch TV for another - -  
 (checks watch)  
 - - forty two and a... half  
 minutes. I'm recording something.

VI

What?

CAM

It's about what bacteria helps  
 bodies decompose.

BIANCA

How completely not strange and  
 freakish.

Cam scampers off into the kitchen whilst Vi gives Bianca a sharp look.

VI

We can work on the kitchen table.

BIANCA

Is it clean?

VI

Do you want a tire iron to your  
 head?

She walks into:

INT. MORGAN RESIDENCE - KITCHEN - CONTINUOUS

And heads to the kitchen table - placing her bag and books on the table. She glances to see Bianca walk in, looking around as if it's infected.

She sees PETER MORGAN on the kitchen counter with a note pad.

PETER  
Hello girls.

VI  
Hi Dad.  
(re: Note pad)  
What are you doing?

PETER  
Finally managed to get a grasp on my latest book. I'll leave you two alone in a second just...

VI  
(cautious)  
Yeah?

PETER  
Can you take a piano landing on someone's head seriously?

VI  
Grand piano?

PETER  
Hmm...

He exits, carrying the note pad with him.

BIANCA  
Again, not strange and freakish at all.

VI  
Are you going to keep insulting my family? Because you can just leave now if you are going to insult.

BIANCA  
You're not failing this project.

VI  
(to herself)  
Damn.

She sits on the kitchen table and takes an A4 pad of lined paper out.

VI (CONT'D)  
Right. Lets work on this.  
(beat)  
Together.

It's clear that neither of them want to be here.

PENNY (O.S.)  
The good one's home!

PENNY MORGAN walks into the kitchen from the back door, heading to the fridge.

PETER (O.S.)  
How was your day, Penn?

PENNY  
(calling out)  
I was asked out a total of three  
times by some losers in Vi's  
year! Where is freakazoid anyway?

She grabs a bottle of water from the fridge and opens it, taking a quick sip. She then acknowledges Vi.

PENNY (CONT'D)  
Oh, you're already here.

VI  
You did that on purpose.

Bianca turns around. Penny cocks an eyebrow towards Bianca.

PENNY  
Shane's changed.

BIANCA  
I've gotten that a lot recently.

PENNY  
Bianca, right?

BIANCA  
Yeah.

PENNY  
Some advice? Run.

BIANCA  
Planning on it - but Parker  
forced us together.

Penny gives a sympathetic sigh towards her.

PENNY  
 (sympathetic)  
 Ahh. Little tip, if she starts to  
 get on your nerves - hit her with  
 something. It usually works.

Penny heads out of the kitchen.

BIANCA  
 Was she adopted?

VI  
 I wish.

There's an odd silence.

VI (CONT'D)  
 Right.

She glances towards the fridge - where letters are now  
 spelling out "LIBRARY."

Vi stares for a moment, slightly confused.

BIANCA  
 Look - are we going to do this or  
 what?

Vi stands for a moment, and idea forming in her head as she  
 suddenly grabs her bag and puts some of the books in the  
 bag.

VI  
 (thinks)  
 I've just got to... go.  
 (beat)  
 I'll be right back.

She storms out of the kitchen leaving Bianca sitting there,  
 shaking her head in disbelief.

BIANCA  
 She's nuts. Complete nuts.

PETER (O.S.)  
PENNY! CAM'S TAPING SOMETHING!

PENNY (O.S.)  
 FINE!

Penny storms in from the living room, shaking her head. She  
 SLAMS the bottle of water on the kitchen table.

PENNY (CONT'D)  
 (to Bianca)  
 This family is psychotic.

BIANCA  
I'm getting that feeling.

Penny sits down in Vi's empty chair.

PENNY  
I'm the only normal one, you know. Well, my Mum isn't too bad. Overprotective and stuff but she's not... insane-insane like the rest of them.

BIANCA  
How do you stand it?

PENNY  
A whole lot of repression and frequent nights out clubbing. It's the only cure, really.

Bianca nods in agreement. Cam enters.

CAM  
You guys have to see this! They put a tiny camera inside of a dead pig and they're showing the decomposition in fast forward!

Bianca and Penny share a disgusted look. Simultaneously they both stand and exit.

Cam drops his head.

CAM (CONT'D)  
No one appreciates the small things in life.

He walks back into the living room.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. GARRETON CITY LIBRARY - DAY

Establishing shot.

CUT TO:

INT. CITY LIBRARY - MAIN FLOOR - DAY

We focus on Vi as she stands in the entrance, looking a little overwhelmed at the intimidating size of the place.

VI  
 (to herself)  
 Easiest assignment yet. Yeah  
 right.

She moves off...

FADE TO:

INT. CITY LIBRARY - STACKS - LATER

Vi weaves her way amongst the shelves, searching intently for a book. It catches her eye on a shelf and she smiles - pulling it out.

VI  
 (surprised)  
 Gah!

A pair of eyes peer out at her from the other side of the shelf.

FEMALE VOICE (O.S.)  
 Is that "L. Herman's Encyclopedia  
 of Romantic Literature"?

VI  
 Uh... Yeah.

The eyes disappear. Vi looks around, a little unnerved.

A hand taps her on the shoulder and Vi whirls around - coming face to face with...

.... ELLEN (16). A cute girl with freckles, braces and unruly auburn hair.

ELLEN  
 I need that.

VI  
 So do I, hence me having it.

ELLEN

No, seriously. It's for a school assignment.

She glances down at Vi's private school uniform.

ELLEN (CONT'D)

I go to Garretton Public so I have to actually work for my grades. Not something you'd understand.

Vi grits her teeth.

VI

And you think I'm reading it for fun?

(sighs)

Look, they must have another copy around here.

ELLEN

I checked. That's the only one.

They take a moment - each looking down at the thick book.

CUT TO:

INT. CITY LIBRARY - STUDY TABLES - LATER

Ellen and Vi sit side by side, the book laid out in between them. They each have paper and pens.

VI

But I don't think it has anything to do with what the characters want. They're characters - as in "not real". The only reason their lives start going to hell is because the author gets bored. Simple as that.

ELLEN

That's technically true but you've got to look beyond that. You don't know what the author is thinking.

VI

"Hey, I'm bored. Let's screw some people's lives up?"

Ellen gives her a disapproving look.

VI (CONT'D)

Fine. What's your theory?

ELLEN

No one is ever happy with what they've got. They're always looking for ways to destroy their relationships. "King Lear", "A Doll's House", "Gilmore girls". Hell, if Romeo and Juliet had stayed alive long enough to have a proper relationship, they'd have done it as well.

(beat; thinking)

Although, I guess you could classify a double suicide as a sucky relationship.

VI

You're a bit of a pessimist, aren't you?

ELLEN

Exactly the opposite. I don't understand why they do this to themselves when they've got the one thing that should make them happy - love.

Vi ponders on this as we...

CUT TO:

INT. MORGAN RESIDENCE - PENNY'S ROOM - SAME

Bianca and Penny sit cross legged on Penny's bed, flipping through magazines and eating popcorn out of a bowl.

BIANCA

I have everything that I could want. Money, a boyfriend, a pool.  
(pointing to magazine)  
I have two pairs of these shoes - one in red.

PENNY

Oooh, cute.

BIANCA

So why aren't I happy?

PENNY

Did you spill something on one pair?

Bianca rolls her eyes.

PENNY (CONT'D)

Maybe it's got something to do with the fact that you're hanging out with my sister in your spare time.

BIANCA

It's not like I'm doing this of my own free will.

(long beat)

I think... I think it's Erin.

PENNY

Your boyfriend? He's the reason you're not happy?

(beat)

Did he spill something on your shoes?

BIANCA

I feel like I should be happy.

Erin loves me.

(beat)

He loves me.

CUT TO:

INT. THE COMPANY - CONTROL CENTRE - SAME

Andrew hovers by Jenna's side as she moves around the second level of the room - working.

ANDREW

(whining)

C'mon, Jenna. Don't you love me?

JENNA

Not particularly.

ANDREW

But I'm bored. I want to go to the zoo.

JENNA

Then go.

ANDREW

But I need someone to come with me. A twenty-four year old dude watching the seal show by himself? Talk about pathetic.

Jenna moves up another small flight of stairs. She pushes open a door and enters...

INT. THE COMPANY - JENNA'S OFFICE - CONTINUOUS

Jenna's office is a glass boxed room overlooking the control centre. It's fairly small and plain with no personal objects in sight.

She sits down in front of her computer and starts to type. Andrew wanders around the room.

JENNA

I'm really busy, Andrew. Find someone else to go to the zoo with you.

Andrew folds his arms across his chest - annoyed.

CUT TO:

INT. CITY LIBRARY - STUDY TABLES - DAY

We're right back where we left off.

VI

Elena, was it?

ELLEN

Ellen.

VI

Right, sorry.

(then; slyly)

Ellen, you seem to have some pretty strong feelings about this whole romance subject. Any particular reason?

ELLEN

Is it so wrong to want people be happy? Why does everything have to be so dramatic?

CUT TO:

INT. MORGAN RESIDENCE - PENNY'S ROOM - DAY

Penny throws her arms up into the air.

PENNY

But it's all about the drama, isn't it? You're unhappy but you like being unhappy because it means that you've got something to do.

BIANCA

Uh, I don't think so.

PENNY

Bianca, listen to what I'm saying. I'm older than you, I know what I'm talking about. When you're sixteen, relationships are just a big joke. All this "I love him, he loves me" crap is a waste of time. Having a boyfriend means that you have someone to go to parties with and you get to make out. There's no need to get all deep and meaningful.

BIANCA

But it's different with me and Erin. We were fine. Everything was fine until...

PENNY

Until what?

BIANCA

Until she came along.

Penny raises an eyebrow, intrigued.

CUT TO:

INT. THE COMPANY - JENNA'S OFFICE - DAY

Andrew comes around to Jenna's computer, looking over her shoulder at the screen.

ANDREW

Fine. Who isn't on an assignment today?

JENNA

(scanning the screen)  
Uh... Ned Tanner, Charles Vu,  
Diana Cr - -

ANDREW

Diana. I'll get Diana to go to the zoo with me.

He smiles smugly at her and heads for the door. Jenna gapes at him.

JENNA

Are you kidding? She'll never agree to that. A-and why? You hate Diana!

Andrew hovers in the doorway.

ANDREW  
Really? I don't recall saying  
that.

He leaves. Jenna takes a moment and stands - hurrying after  
him.

CUT TO:

INT. THE COMPANY - HALLWAY - LATER

Andrew exits the Control Centre and walks down the hallway.  
A few moments later, Jenna bursts out and follows him.

JENNA  
This is ridiculous.

ANDREW  
It may be but if you're not going  
to come and watch the seals with  
me then - -

JENNA  
You can't ask Diana.

ANDREW  
And why not? Think she and I  
might become best buds and I'll  
never speak to you again?

As they turn a corner:

JENNA  
Firstly, you and I are not - -

CUT TO:

INT. THE COMPANY - RECEPTION OFFICE - CONTINUOUS

ANDREW  
(interrupting)  
Ah, Diana! Just the person I  
wanted to see.

And there she is - DIANA CROSS - stepping out of the  
elevator, her arms laden with shopping bags from expensive  
boutiques. Diana expression becomes one of annoyance when  
she sees him.

DIANA  
What do you want, Friar? I've  
just had a very enjoyable day  
spending money and I don't want  
my good mood ruined by your inane  
chatter.

ANDREW  
 (glancing pointedly at  
 Jenna)  
 I was just wondering if you  
 wanted to go to the zoo with me?

Diana laughs but stops quickly.

DIANA  
 Oh. You're being serious.  
 (then)  
 Staring at smelly animals doing  
 nothing all day isn't really my  
 thing. I could do the same at  
 your place and I wouldn't have to  
 pay.

JENNA  
 See, Andrew? Told you she  
 wouldn't want to.

DIANA  
 And you think you know what I  
 would or wouldn't want to do?  
 Christ, Jenna. Is that God  
 complex natural or did you take  
 lessons?

Jenna glowers at her. Then, her mobile phone RINGS.

JENNA  
 Excuse me.  
 (into phone)  
 Hello?  
 (beat)  
 Okay. Yep. I'm with her now.  
 (beat; smiling)  
 Sure. I'll let her know.

She hangs up and turns to Diana - smirking.

DIANA  
 Oh, don't give me that look.  
 What's the assignment?

JENNA  
 The Darius Miller memorial  
 gardens.  
 (to Andrew)  
 I guess you're in luck. The zoo's  
 right next door.  
 (to both)  
 Have fun you guys.

She turns and leaves. Diana - irritated - shoves her  
 shopping bags at Andrew as she steps into the elevator.

DIANA  
You're driving me.

Andrew is disappointed and, after a moment, defeatedly follows her into the elevator.

CUT TO:

INT. CITY LIBRARY - STUDY TABLES - LATER

Ellen and Vi are quiet now, slowly reading the book and occasionally writing down an important point.

ELLEN  
(quiet)  
Thanks.

VI  
For what?

ELLEN  
Sharing. School's kind of important to me.

VI  
It's cool. I don't mind.  
(beat)  
School? Really?

ELLEN  
It's not like I've got much else to occupy my time.

VI  
What about friends? A... boyfriend?

Ellen laughs bitterly.

VI (CONT'D)  
I'll take that as a "no".  
(beat)  
I get it. The boyfriend thing. I don't have one either. I mean... There's this boy who, I guess could maybe... I don't know. It's complicated.

ELLEN  
See, this is exactly my point. You have a boy. There's potential and yet you're acting like it's some kind of doomed love that doesn't stand a chance.

VI  
He has a girlfriend.

ELLEN

Oh.

(beat)

Well, that could change, right?

CUT TO:

INT. MORGAN RESIDENCE - PENNY'S ROOM - SAME

Penny stands in front of her mirror, applying eye-shadow, while Bianca remains on the bed.

PENNY

Dump him.

BIANCA

What?! I can't just - -

PENNY

Let's review the facts here. You said that there's another girl. He looks at her - when he's with you, he's nice to her even though - from the sounds of it - she's a total bitch and he screwed up your six month anniversary to go to the same restaurant as her! Are you connecting the dots yet, B?

Bianca sighs and falls back onto the pillows. Penny turns and sits down on the bed. Her voice softens.

PENNY (CONT'D)

How about we go out tomorrow night? Girl's night out.

(beat)

Well, with the exception of my boyfriend, Jake, because he has a car. But - aside from Jake - we will not think about boys or certain boyfriends who have the hots for devil skanks.

Bianca gives her a small smile.

BIANCA

I guess that could be fun.

PENNY

Wicked!

She gives Bianca a high five and the girls laugh. This is the kind of relationship Penny and Vi should have.

CUT TO:

INT. CITY LIBRARY - STUDY TABLES - LATER

Ellen approaches the table with two Mars bars. She hands one to Vi as she sits down.

ELLEN

I found a vending machine by the stairs. A reward.

Vi smiles and takes the chocolate, closes the book and shuffles her papers into a neat pile.

VI

I think we deserve it.

(beat)

I'm still not sure about our argument though. "Love equals pain"? Is that too emo?

ELLEN

I think we melded our view points together quite nicely. A dash of depressed emo and a sprinkling of cheesy boy-band optimism for taste.

VI

But I don't think we're quite done.

ELLEN

I think we are.

She stands, collecting her things.

ELLEN (CONT'D)

(shaking Vi's hand)

It was nice to meet you, Vi. I never could have done this without you.

(beat)

Actually, I probably could but it wouldn't have been as much fun.

She smiles, waves and heads for the main doors. Vi turns back to the thick text book.

VI

Is that it? That was my assignment?

She hesitates and then pulls the book towards her. She closes her eyes as she flips through the pages.

VI (CONT'D)

Come on. Give me a Sign. Tell me what to do.

She jabs her finger in the middle of a random page and opens her eyes - peeking down at the paragraph.

ANGLE ON TEXT

Her finger is directly under one phrase in the middle of a sentence. It doesn't appear to be a Sign.

"... all in the details... "

ANGLE ON VI

She closes the book with a THUMP.

CUT TO:

EXT. GARRETON ACADEMY - DAY

Establishing shot. A class bell RINGS.

CUT TO:

INT. GARRETON ACADEMY - CLASSROOM - DAY

The students of Mr. Parker's class shuffle past his desk as they exit - tossing their papers onto it. As Vi nears the front, Bianca brushes past her without a second glance. Shane joins Vi.

SHANE

I'm shocked. You two managed to work together.

Vi hands Mr. Parker her paper, as does Shane and they head for the door.

VI

Actually, it didn't go exactly...

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - CONTINUOUS

They turn into the hallway.

VI

.... According to plan.

Vi watches - shocked - as Penny and Bianca stand across the hall, laughing and gossiping together.

VI (CONT'D)

This can't be good.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. MORGAN RESIDENCE - FRONT YARD - NIGHT

ANGLE ON HIGH HEELED SHOES

Clicking softly on the Morgan's front path. PAN UP to reveal Bianca - walking confidently and dressed to impress.

ANGLE ON SCENE

She makes it to the front door and rings the bell. Moments later, it opens and Vi peers out at her quizzically.

VI

Uh... One of us is very confused.

PENNY (O.S.)

Is that Bianca?

Penny appears behind Vi and pushes her out of the way.

PENNY (CONT'D)

(to Bianca; re: Vi)

Hi. Sorry about her.

She holds open the door wider.

BIANCA

(entering)

So am I.

CUT TO:

INT. MORGAN RESIDENCE - FRONT HALL - CONTINUOUS

Vi is backed up against the wall as Penny, also dressed for a night out, closes the front door.

CAROLINE MORGAN enters from the kitchen.

CAROLINE

(to Bianca; smiling)

Oh, hello. I don't think we've met. I'm Caroline.

BIANCA

I'm Bianca. It's nice to meet you, Mrs. Morgan.

CAROLINE

And you're so polite. Vi, you'd better hang onto this girl. She seems like a good friend.

Immediately, Vi and Bianca's faces drop.

VI  
She's not my - -

BIANCA  
Actually we're - -

PENNY  
Mum, you really think Vi has the skill to befriend more than one person? Bianca's with me.

CAROLINE  
Oh. Right. I apologize.  
(re: their outfits)  
Are you girls going out?

PENNY  
Yeah.

Caroline crosses her arms, "Mum-mode" coming on in full force.

CAROLINE  
And where is it that you're going "out" to?

PENNY  
Just some club.  
(off Caroline's expression)  
All ages, no alcohol, five separate fire exits. So don't worry.

Vi steps around them and moves towards the front door.

CAROLINE  
You're not going?

Bianca starts to laugh but quickly shuts up.

VI  
No. I'm going to hang out with Shane at his cousin's store. Twenty-one plus, free alcohol and an indoor bonfire.  
(imitating Penny)  
So don't worry.

Caroline rolls her eyes at Vi and turns back to Penny. As Vi slips outside, she hears...

CAROLINE  
You know, you really should try to include your sister more, Penn. She does only have one friend.

CUT TO:

EXT. MORGAN RESIDENCE - FRONT YARD - NIGHT

Vi exits the house, tugging a jacket on and muttering to herself.

As she reaches the lawn, a stick CRACKS from o.s. She's suddenly on edge, halting in the middle of the yard.

VI

Hello?

There's a RUSTLING.

VI (CONT'D)

Andrew?

She waits for a reply but gets none. Shrugging off the feeling in her gut, she continues to walk.

With the crash of breaking foliage - a mostly unseen man bursts out of the bushes and wraps his arms around her from behind. As Vi screams, he lifts her into the air and spins her around.

GUY

Aahaha! Gotcha!

He lets her go and Vi jumps back a few metres - turning to face him.

The "man" is 18 years old and incredibly handsome. He's blonde, tall and wears a dope-ish grin. This is JAKE HUNTINGTON.

JAKE

Hang on a sec... You're not Penny.

VI

Oh, really? And what gave me away?

JAKE

Well first of all you're not blonde - -

VI

Rhetorical question! Who the hell are you and why are you planning on attacking my sister?

Jake says nothing.

VI (CONT'D)

Well?

JAKE  
 Sorry. I thought that was the  
 rhetorical question.

Vi narrows her eyes. It takes her a moment to realise that  
 he's not being a smartass.

JAKE (CONT'D)  
 You must be "the freak" then?

He holds out his hand.

JAKE (CONT'D)  
 I'm Jake. The boyfriend.

Vi stares at his outstretched hand until he shrugs and  
 pulls it back. Shaking her head, Vi turns and walks away.

Jake isn't bothered by this as the front door opens and  
 Bianca and Penny step out onto the porch.

Jake, already in plain site, leaps back into the bushes.  
 Penny smiles, rolling her eyes.

PENNY  
 Saw you.

JAKE (O.S.)  
 Damn it!

CUT TO:

INT. THE COMPANY - DINING HALL - NIGHT

We recognise it as the room used for the party in 1x07.  
 Now, it's set up for dinner with a buffet along one wall  
 and tables throughout the room. About twenty employees sit  
 around eating and talking.

We find Jenna, sitting alone with a plate of food in front  
 of her. She reads a romance novel.

There's a THUMP and Jenna looks up, surprised. Andrew is  
 slumped in the seat across from her - dead tired.

JENNA  
 Something the matter?

ANDREW  
 You did that on purpose.

JENNA  
 Did what?

ANDREW  
 You knew I didn't really want to  
 spend all day with that...  
 (MORE)

ANDREW (CONT'D)

that thing. You know the one I'm talking about. Nosferatu in Dior sunglasses.

(beat)

And - and her assignment took her all of today as well so I had to drive her all over town.

Including a two hour lay-over at some beauty salon. Did you know that women actually go there to get hair ripped off their bodies with hot wax?!

(darkly)

I didn't.

Jenna tries to hide her smile.

JENNA

I don't think it's my fault that you're a hypocrite and say things that you don't mean.

ANDREW

(remembering something)

Aw... Hypocrite.

JENNA

What?

Andrew falls forward - resting his head down on the table.

ANDREW

"Hypo" reminds me of hippopotamus. I never got to see them. I love hippopotamuses.

Jenna, looking at him sympathetically, sighs.

JENNA

You look terrible. Why didn't you just go straight home?

Andrew, still with his head on the table, yawns as he closes his eyes.

ANDREW

I dunno. Because you were here.

With that, he is asleep.

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - NIGHT

JIMMY EVANS stands at the front door. He flips the "Closed" sign around so the word is now projected out into the street.

He nods his head along to the fast paced rock song being played from somewhere overhead as he turns back into the depths of the store.

As a complicated drum solo concludes the song, we FLOAT UP into...

INT. WICKER RECORDS - SECOND FLOOR - CONTINUOUS

Where Shane, BB and VINKLE are currently basking in the aftermath of their musical "prowess". Vi stands off to the side, smiling.

VI

That was really good, you guys.

SHANE

Sucks without bass, though. It's like...

VINKLE

Ass?

SHANE

Bass without a B, exactly.  
(to Vi)  
Y'know, Vi...

VI

I am not learning to play bass, Shane.

SHANE

But think about how much fun it would be.

He moves towards her and wraps an arm around her shoulders.

SHANE (CONT'D)

You and me - hanging out, playing shows, signing autographs.

VI

We already hang out way too much, I will be a constant fixture at your shows once you start having them and if you want my autograph, I'm happy to give it to you although that's a little creepy, I must say.

BB

Plus, guys really dig the whole "chicks playing instruments" thing. It's like a total invasion of our masculinity so therefore, hot.

VINKLE

Really? It scares me more than anything else.

BB

Vinkle, all girls scare you.

VI

Except for me.

VINKLE

That's because I have to think of you as a not-girl.

VI

You mean a guy?

BB

(to Vinkle)

So how the hell'd you work up the guts to...

Vinkle blushes.

BB (CONT'D)

Oh. You mean you haven't...?

VI

(to Shane)

He really thinks of me as a guy?

VINKLE

It's not my fault.

VI

Because the word "female" doesn't automatically pop into your head when you see me?

BB

How is it not your fault? You're nineteen. You've got to... take charge. Put yourself out there.

VI

Can we get back to the thing about me being a guy?

SHANE

I think we've moved on from that, dear.

VINKLE

(growing uncomfortable)

I just... I don't... This isn't...

SHANE

Okay, I think we can move on from this delightful conversation as well.

Shane veers towards BB and starts to lead him down the stairs.

BB

(as they leave)

He's nineteen, Shane. Nineteen.  
And he's a - -

SHANE

- - Good guy. Now leave him alone.

Vi is left with Vinkle who, still sitting behind his drum kit, stares down at his drumsticks.

VI

(awkward)

BB was just...

(beat; cheerful)

You want a chocolate chip cookie?

Vinkle looks up, his forlorn expression replaced with a wide, childlike grin.

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - MOMENTS LATER

Vi and Vinkle walk down the stairs to the main level.

Shane and BB are in the cafe section at the back of the room and Vi starts to head over there when she spots Jimmy at the front window.

He's struggling to hang a large poster on the wall nearby. She walks over to him.

VI

Here...

She helps hold it up for him as Jimmy tapes the edges down.

JIMMY

Thanks, Girl-Shane.

VI

My name is Vi.

Jimmy smirks.

JIMMY

I know.

Vi rolls her eyes discreetly and looks past the poster, out of the window. Outside, Penny, Bianca and Jake walk past.

JIMMY (CONT'D)

There. I think that's got it.

Snapping back to attention, Vi lets go of the poster and steps back with Jimmy to admire their work.

The writing on the poster reads, "FOLLOW THEM".

Off Vi's expression of annoyance and disbelief...

CUT TO:

INT. WICKER RECORDS - CAFE - MOMENTS LATER

Vi stands in front of the counter while behind it, Shane leans against the wall - drinking cream out of a carton.

Behind them, BB and Vinkle sit on one of the couches.

VI

I'll be right back. I just need a bit of fresh air.

Shane darts around the counter to join her.

SHANE

We'll come with. We could all use a break from practice, right guys?

Vinkle and BB stand.

BB

Totally.

VINKLE

Let's go.

VI

No, I didn't mean... Ugh. Fine.

She turns and heads towards the front door.

VI (CONT'D)

But keep up!

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - CONTINUOUS

Shane passes Jimmy who's sweeping the floor by the front counter. Jimmy glares, snatching the carton of cream from Shane's hands.

JIMMY  
Give me that. Jeez!

The bell jingles over the front door as the kids troop out.

A beat. Jimmy takes a swig from the carton before getting back to work.

CUT TO:

EXT. CITY STREET - NIGHT

Vi walks determinedly down the footpath. The others have to hurry to keep up with her.

SHANE  
Vi...

VI  
Hmm?

SHANE  
I'm getting the feeling that this is more than just a leisurely stroll. What's up?

VI  
Oh, uh... N-nothing. I just...

They turn the corner and stop.

Penny, Bianca and Jake make their way across the street to a night club - "Midlight". Thumping MUSIC comes from inside and there's a line of people waiting to get in.

Vi turns to the guys, plastering on a fake smile.

VI (CONT'D)  
Who's up for a little fun?

SHANE  
You're kidding, right? That place?

VI  
Yeah, why not?

SHANE  
Vi, we're sixteen. They're not going to let us into a club.

VI  
So? BB's eighteen. Vinkle's nineteen. They can get us in.

BB  
I left my ID at home.

VINKLE

And I do have unusually boyish features.

Vi sighs - running a hand through her hair.

VI

(trying another track)

My God. You guys are the lamest bunch of non-fun-havers I have ever met.

(to BB)

You. If you're so shocked that Vinkle's a virgin, why don't you do something about it?

Shane holds back choked laughter at Vi's insinuation.

VI (CONT'D)

Oh, grow up.

(to BB)

Take him in there and find him a girl.

(to Vinkle)

And I forbid you from imagining that she's a guy.

There's a long pause.

SHANE

You know what? Fine. Fine, let's do it.

BB

I'm in.

VI

Vinkle?

He sighs in defeat.

VI (CONT'D)

Good. Now...

She starts to walk across the street flanked by the three guys.

VI (CONT'D)

If we just act confident, act like we own the place - we can breeze right in.

Off the four of them, charging towards the club...

CUT TO:

EXT. CLUB MIDLIGHT - FOOTPATH - LATER

Vi, Shane, Vinkle and BB sit by the gutter.

SHANE  
So, good plan, Vi.

VI  
(standing)  
Shut up.

SHANE  
Where are you going?

VI  
Plan B.

She walks away. We move with her until she's out of ear shot of the others. She pulls her mobile phone out and dials.

VI (CONT'D)  
(into phone)  
Andrew? It's Vi.

Something catches her eye.

Erin moves swiftly past the line of people. He makes it to the front, bumps fists with the Bouncer and is let straight in.

VI (CONT'D)  
(into phone)  
Yeah, I'm still here.  
(beat)  
I'm gonna need some help.

Off her expression...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. THE COMPANY - RECEPTION OFFICE - NIGHT

Jenna, standing at the reception desk, doesn't immediately notice Andrew who enters from the hallway.

He heads directly to the elevator, rubbing his tired eyes and sipping a can of Red Bull.

JENNA

Hey. You heading home?

ANDREW

(noticing her)

Oh, no. Vi needs help getting into an over eighteens club.

Jenna raises an eyebrow.

ANDREW (CONT'D)

For an assignment. I'm not encouraging her delinquency, I swear.

The elevator doors open. Andrew is about to step inside when he turns to her.

ANDREW (CONT'D)

Hey, do you wanna come? It could be fun.

Jenna smiles politely and shakes her head.

JENNA

No thank you. I... I'm busy.

Andrew shrugs.

ANDREW

Whatever. It's on the corner of Main and McKinley if you change your mind.

He walks into the elevator. Jenna watches the doors close, continuing to stare for a moment, before moving off.

CUT TO:

INT. CLUB MIDLIGHT - DANCE FLOOR - NIGHT

The place is packed. Bianca dances in the middle of the dance floor - totally in her element.

Penny, standing at the side, waves her over. When Bianca reaches her, she hands her one of the two drinks that she's holding.

PENNY

Here.

Bianca eyes it a little warily.

BIANCA

What's in it?

PENNY

(realising)

Oh, sorry. I should've asked if you wanted... I'll just get you a coke or something.

Penny reaches for the glass but Bianca pulls it back.

BIANCA

No. It's cool.

She takes a big sip and gives Penny a smile.

CUT TO:

EXT. CLUB MIDLIGHT - FOOTPATH - NIGHT

The gang still sits despondently. Vinkle sighs and pushes an empty can around with a drumstick.

SHANE

Can we go now?

VI

No.

SHANE

(annoyed)

Vi - -

Vi stands as Andrew's car pulls up.

VI

Ah. Took you long enough!

Andrew climbs out of the car and walks over to them.

ANDREW

Hey, I showed up, didn't I? Now...

He notices Shane, BB and Vinkle.

ANDREW (CONT'D)

Uh... Hi.

(to Vi; quietly)

(MORE)

ANDREW (CONT'D)

I thought this was... Um... I mean, I didn't know there would be civilians present.

VI

(quietly)

Don't worry. I've got a plan.

She links arms with Andrew and turns around to face the others.

VI (CONT'D)

Guys, this is my cousin Andrew.

Shane looks unsure but stands anyway.

SHANE

I didn't know Vi had any family in town.

ANDREW

Uh... Just passing through. I'm a... uh...

VI

He sells vacuum cleaners.

Andrew doesn't look pleased to hear this. Vi notices his expression.

VI (CONT'D)

But they're really cool vacuum cleaners. Developed by NASA.

Andrew smiles and nods.

BB

(standing)

So, how exactly will he help us get in?

VI

Oh, just leave that up to Andrew. He's a real smooth talker.

CUT TO:

INT. CLUB MIDLIGHT - MAIN FLOOR - LATER

Shane, BB and Vinkle troop in followed by Andrew and Vi.

BB

(to Andrew)

Don't worry about it. Hugh would've let you in.

ANDREW

After the Dr. Evil crack?  
Unlikely.

BB

But without his trademark dread  
locks, the resemblance is  
uncanny. I didn't even recognise  
him.

SHANE

And from where do you know this  
former dread-locked Dr. Evil who  
also happens to be built like a  
rhinoceros?

BB

Church group.

Andrew turns to Vi and shrugs.

ANDREW

Well, you're in. Looks like my  
job is done.

He ducks off screen while BB slings an arm over Vinkle's  
shoulders. He nods towards a group of girls across the  
room.

BB

And mine is just getting started.

Although Vinkle resists, BB proceeds to drag his friend  
across the room.

SHANE

I guess it's just you and...

He turns around. Vi is gone.

SHANE (CONT'D)

... Me.

He sighs.

CUT TO:

INT. CLUB MIDLIGHT - DANCE FLOOR - CONTINUOUS

Bianca and Penny dance amongst a group of guys. One in  
particular has attached himself to Bianca.

She turns around, flirtatiously turning her back on him.  
Her eyes go wide when she sees Erin staring at her from the  
edge of the dance floor.

Turning, she hurries in the opposite direction.

Erin starts after her when - -

VI (O.S.)

Erin!

She appears at his side and he looks torn - wanting to go after Bianca but also wanting to stay with Vi.

ERIN

Vi, hey. Wow. This is a surprise.

VI

Yeah, I know. So...  
(conversationally)  
How'd you get in?

ERIN

Oh, I know the bouncer from - -

VI

Church group, right?

ERIN

Yes. How did - - ?

VI

I'm intuitive. A little bit  
psychic.

ERIN

Really?

VI

No.

She smiles and Erin laughs. He looks back in the direction that Bianca went.

VI (CONT'D)

Are you okay?

He turns back to Vi, his answer written all over his face.

CUT TO:

INT. CLUB MIDLIGHT - BAR - MEANWHILE

Andrew takes a seat at the bar and motions to the bartender.

BARTENDER

What'll it be?

Andrew ponders this as Jake appears next to him.

JAKE  
(to Bartender)  
A beer, thanks.

ANDREW  
I like the way you think.  
(to Bartender)  
Same for me.

As the two guys fish out money for their drinks, Bianca stumbles up behind them.

She falls into Andrew who turns and catches her before she hits the ground.

ANDREW (CONT'D)  
Woah - you alright?

Bianca lurches to Jake.

BIANCA  
Jake, can we go now?

ANDREW  
You know her?

JAKE  
Yeah, she's my girlfriend's...  
Wait. Do you know her?

ANDREW  
(quickly)  
Nope. Never seen her before in my life.

Penny hurries over to them.

PENNY  
B, what's going on? Are you okay?

BIANCA  
I want to go home.

She tries to pull away from Jake but wobbles on her feet.

PENNY  
How much did you have to drink?

BIANCA  
I'm fine, okay! I just want to go.

SHANE (O.S.)  
Hey, what's going on guys?

He steps up next to Andrew. Bianca and Penny stare at him, shocked.

PENNY

What are you doing here?

SHANE

Having fun. Apparently.

PENNY

How did you even get - -

SHANE

(nodding to Andrew)

Your cousin here was supposed to pull some kind of - -

PENNY

Wait. Cousin?

She looks to Andrew as Bianca moves towards Shane.

BIANCA

Is she here?

SHANE

Who?

The GUY from the dance floor - the one getting friendly with Bianca - appears and takes Bianca's hand.

GUY

C'mon babe. You just disappeared.  
You still owe me another dance.

She yanks her hand away.

BIANCA

Ew. I totally don't.

The Bartender leans over to them.

BARTENDER

If nobody's going to order any drinks can I get you guys to take this elsewhere?

GUY

This is important, mate. Give us a sec.

Erin joins the group, staring intently at Bianca.

ERIN

Bianca, can we talk?

GUY

And who's this kid?

JAKE  
Yeah, who's this kid?

And - to make matters worse - Vi pops into frame, standing by Erin's side.

So, that's it. The gang is all here (minus Vinkle and BB, of course).

Bianca is momentarily stunned by Vi's appearance.

PENNY  
Jesus, Vi. What the hell do you think you're doing? You are gonna be in so much trouble when I tell mum.

ANDREW  
Yeah, Vi. Maybe we should just go.

PENNY  
And who the freaking hell is this guy? Our cousin? That's a load of crap and you know it.

BARTENDER  
Guys, can you just - -

Erin reaches out for Bianca's arm.

ERIN  
Bianca - -

BIANCA  
DON'T TOUCH ME!

Although the noises of the surrounding club are still heard, our group goes silent - their attention captured by Bianca and Erin.

She looks between Erin and Vi.

BIANCA (CONT'D)  
I knew it. I always did. Do you really think I'm that stupid, Erin? Do you think I'm that self-centred that I wouldn't notice that my boyfriend doesn't love me anymore?  
(beat)  
Did you ever?

ERIN  
Bianca, please. I came here to talk to you.

BIANCA  
 You mean you came here to break  
 up with me. For her!

She points angrily at Vi.

BIANCA (CONT'D)  
 You're done with me. You're bored  
 - I get it. You're done with what  
 we...

She takes a long pause.

BIANCA (CONT'D)  
 You know what? We're done.

Bianca, gritting her teeth to hold back tears, turns and  
 hurries away.

The sleazy Guy, seeing his chance, starts after her.

GUY  
 Hey, hey. I'm not done with you,  
 sweetheart.

Jake holds him back.

JAKE  
 I think you are. Sweetheart.

GUY  
 You think so? What do you think  
 about - THIS!

He pulls his arm back - hand balled into a fist. As he  
 starts to sling his arm forward, Andrew appears - stopping  
 the Guy's hand with his own.

ANDREW  
 What do I think? I think you're a  
 pathetic loser who should spend a  
 bit less time hitting on sixteen  
 year old girls.  
 (to Jake)  
 Shall we?

JAKE  
 We shall.

Simultaneously, they pull their fists back and punch the  
 Guy in the face! He goes reeling back into another group of  
 people. This is when all hell breaks loose.

An all out bar fight begins as other patrons step into help  
 the sleazy Guy, now cowering on the ground.

Erin darts away - disappearing into the crowd and Vi starts after him. However, Penny steps in front of her.

PENNY

You and I need to have a little chat.

They have to yell over the sounds of the fight in the background.

VI

About what, Penny?

PENNY

Our "cousin"?

Vi takes a beat - thinking.

VI

How about we cut a deal. You don't tell mum and dad about Andrew and I won't tell them about the multiple laws you've broken this evening.

PENNY

(beat)

Deal. See you at home.

She smiles, patting Vi on the head and moves away. A loud CRASH drags her attention back to the fight where Andrew is pinned on the bar top by a hulking guy.

Snapping back to the task at hand, she looks around for Erin.

CUT TO:

EXT. CLUB MIDLIGHT - SIDE ALLEY - LATER

With a loud metallic CREAK, a side door to the building is pushed open and Vi hurries out into the alley.

She turns, spotting Erin walking out towards the street, and runs after him.

VI

Erin! Wait!

He turns and Vi stops, trying to catch her breath.

VI (CONT'D)

Are you... I just wanted to see if... If you were okay.

ERIN

I guess I'm supposed to be.

VI

What do you mean?

ERIN

Bianca dumped me. I got exactly what I wanted. It's like Christmas.

He shakes his head, turning away but stops. He turns back to her. There's a beat.

ERIN (CONT'D)

It's all true. Everything she said. I guess I got bored.

(laughing)

Great sign for you and me, huh?

Vi is confused. Erin realises that now is the moment. It's now or never...

ERIN (CONT'D)

I like you, Violet. Probably more than I should and so I'm... I'm sorry.

This time, he keeps walking. As he reaches the street, Vi steps forward - snapping out of her shock.

VI

Don't be!

Erin pauses and looks back at her.

VI (CONT'D)

Don't be sorry.

They take a moment. Erin smiles at her sadly and turns the corner - disappearing from sight.

FADE TO:

EXT. CLUB MIDLIGHT - ENTRANCE - NIGHT

The Bouncer hauls Andrew outside. He hits the ground, rolling into the gutter.

He lies there with the wind knocked out of him - coughing. Someone steps into frame and Andrew looks up.

JENNA

I missed out on all the fun, huh?

She gives him her hand and he climbs to his feet.

ANDREW

Just about.

JENNA

Is her assignment done?

Andrew looks around and spots Vi emerging from the alleyway. She looks confused and a little upset.

ANDREW

I dunno. Come on.

They walk over to her. Vi doesn't look all that surprised to see Jenna.

ANDREW (CONT'D)

Is everything okay?

VI

(slowly)

I don't get it.

JENNA

Don't get what?

VI

We're Fixers. We've been through this, I know. We fix connections but tonight... I broke one. Bianca and Erin are through and... It's all my fault.

Jenna thinks for a moment.

JENNA

The connection you fixed, it's there even though you might not be able to see it at first. It's all in the details.

Vi sighs.

VI

I wanna go home.

Andrew chuckles, ruffling her hair and the three start walking away from the club.

Vi turns and looks behind her.

Shane stands outside the club, staring after her. His expression is one of suspicion and frustration.

Behind him, Vinkle and BB are talking to some pretty girls. One hands Vinkle a slip of paper and walks away - giggling. The boys join Shane, tapping him on the shoulder and they take off along another street - away from Vi.

The CAMERA CRANES UP as we...

FADE TO:

EXT. MORGAN RESIDENCE - NIGHT

Establishing shot.

CUT TO:

INT. MORGAN RESIDENCE - KITCHEN - NIGHT

Vi sits at the kitchen table in her pajamas, nursing a cup of hot chocolate.

Cam enters and rummages around in the kitchen drawers.

CAM  
Do we have any blue-tack?

VI  
Hmm?

Cam, concerned, looks up at her.

CAM  
Are you okay?

Vi takes a beat.

VI  
Bottom drawer.

Cam nods, pulling open the drawer and finding what he wants.

CAM  
Goodnight, Vi.

VI  
Yeah.

As Cam exits, we follow him.

He moves into the...

INT. MORGAN RESIDENCE - FRONT HALL

... And heads up the stairs. At the top, he turns into the...

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY

... Where he pushes open the door to his bedroom. Entering, he closes the door.

DISSOLVE TO:

INT. MORGAN RESIDENCE - CAM'S ROOM - CONTINUOUS

Again, we follow Cam as he stops by his desk - picks up a piece of paper and carries it to his closet.

Pulling open the door, we see Cam move forward and, using the sticky tack from the kitchen drawer, he pins a newspaper article to the inside.

It's the Garretton Grapevine article from 1x03.

PULL OUT from the article to reveal that Cam's closet is completely filled with articles, charts, notes and photographs (both school and candid) of Vi.

We stay on Cam's back, looking over his shoulder at this strange, morbid shrine.

Then...

CUT TO BLACK:

END OF EPISODE