

THE COMPANY

"Roses are Red..."

by
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TEASER

FADE IN:

EXT. MORGAN RESIDENCE - NIGHT

Establishing shot.

ERIN (O.S.)
So, what do you say?

VI (O.S.)
I think I'm ready to go all the
way.

ERIN (O.S.)
Are you sure?

CUT TO:

INT. MORGAN RESIDENCE - LIVING ROOM - NIGHT

VI MORGAN perches on the edge of the couch. She cracks a grin and shrugs.

VI
We've come this far.

ERIN FOWLER shakes his head, laughing, as he pops a disc into the DVD player.

ERIN
That's the spirit.

He joins Vi on the couch as she picks up the remote. The familiar Star Wars theme song begins to play.

VI
I feel like I should be holding a
plastic light saber or something.

ERIN
Why?

VI
Sitting here watching Star Wars
all day? You've turned me into a
total nerd, Fowler.

ERIN
You know you love it.

Vi smiles and turns back to the TV. Erin watches her for a few moments, finding her far more interesting than anything happening on the screen.

A beat.

ERIN (CONT'D)
Y'know, Vi - -

He's interrupted by the SLAM of the front door and loud, fitful SOBBING as someone THUNDERS up the stairs.

ERIN (CONT'D)
What was that?

VI
(not caring)
My sister.

ERIN
Aren't you going to see if she's okay?
(quickly)
I mean, I would do it but I'm not good with... well... that.

VI
Crying?

ERIN
Blondes.

Vi sighs and heaves herself off the couch.

CUT TO:

INT. MORGAN RESIDENCE - PENNY'S ROOM - MOMENTS LATER

Vi pushes open the door to find PENNY MORGAN slumped on her bedroom floor, tearily ripping up photographs of her and - -

PENNY
Jake! Thinks he can just... and then expect me to be fine... like I'm not going to even care about it. Jesus! He's such a moron! I hate him.

She looks up at Vi with red-rimmed eyes. Mascara runs down her cheeks.

PENNY (CONT'D)
I hate him like Hitler, Vi. He's just as bad. No... No, he's worse. He's like... Hitler's evil twin.

Vi sinks down onto the floor.

VI
I don't think he's quite that - -

Penny grasps Vi's shoulders and shakes her.

PENNY
He broke up with me!

VI
(shrugging away)
Okay, Hitler's evil twin. Got it.

There's a long awkward pause as Penny looks down to stare at the torn photos.

PENNY
And right before Valentine's Day,
too.
(beat)
Loser.

VI
Do you want some, uh, ice cream
or something?

No answer. As Vi stands...

VI (CONT'D)
Well, I guess I'll just - -

PENNY
Like you even care.

VI
Hey, I offered you ice cream.

Penny wipes her eyes and climbs her to feet as well.

PENNY
Just because you have a
boyfriend, you think you're so
much more important.

Vi rolls her eyes.

PENNY (CONT'D)
But you know what? Your so-called
"relationship"? Totally not even
a blip on the true love radar.

Vi frowns. This has suddenly gotten serious.

VI
What's that supposed to mean?

PENNY
Have you ever wondered why mum
and dad don't seem to care that
you're dating? Or leave you and
lover boy alone in dark rooms
together for hours and hours?
(beat)
(MORE)

PENNY (CONT'D)

Because they don't see you two as
a proper couple. No one does.

There's a tension filled pause as Penny's words sink in. Vi
opens her mouth to object but nothing comes out.

CUT TO:

INT. MORGAN RESIDENCE - LIVING ROOM - NIGHT

Vi, looking a little shell shocked, sits back down next to
Erin. He tosses the remote from hand to hand.

ERIN

Everything okay?

VI

Um. Yeah.

(beat; re: TV)

They're not moving.

ERIN

Paused it for you.

This softens Vi a little. She almost smiles but then turns
to Erin - suddenly in serious mode.

VI

Do you think we're a proper
couple?

ERIN

What do you mean?

PETER MORGAN enters and begins hunting around the room for
something.

PETER

Don't mind me. Just looking for
my sodoku.

(beat; re: TV)

Hey, they're not moving.

ERIN

Paused.

PETER

Right.

Vi perks up.

VI

Yeah. Because we don't want to
miss anything important. Y'know,
while we're making out and stuff.

ERIN
(shocked)
Violet!

Peter nods.

PETER
Makes sense.

He continues searching the room. Vi, not giving up, slides closer to Erin and flings her arms around his shoulders.

PETER (O.S.) (CONT'D)
Ah-ha!

Vi, barely suppressing a triumphant grin, looks over at Peter. She's expecting some kind of fatherly outrage but instead...

... He's holding up a booklet of sudoku puzzles.

PETER (CONT'D)
Found it!

He smiles at them.

As he walks past the couch, he flicks off the side lamp - leaving the kids illuminated in the glow of the TV.

PETER (CONT'D)
Don't wanna get that glare, now.

He exits. Erin turns to Vi, confused.

A beat.

She drops her hands and shuffles away from him, smiling awkwardly.

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. ELEVATOR - DAY

The doors open, allowing Vi (dressed for school with her backpack over one shoulder) to enter.

She's distracted. So distracted, in fact, that she does nothing to stop the doors closing when ANDREW FRIAR throws his body between them.

After a moment (and with Andrew safely inside), the elevator WHIRS and starts to move.

Andrew throws Vi an irritated glance. A beat. He sighs defeatedly.

ANDREW

Okay. What's the matter?

VI

Nothing.

ANDREW

Nothing meaning something.

(beat)

A Company something? Because I thought you've decided to try that "new perspective" thing.

Vi says nothing.

ANDREW (CONT'D)

Is it a school something? Cindy Cinderson beat you for first place in the spelling bee?

Vi glares.

ANDREW (CONT'D)

A family something? You aren't grounded again, are you?

Vi sighs.

ANDREW (CONT'D)

(quiet; to himself)

Okay. So if it's not the Company, not school, not... oh God.

(slightly fearful)

It's about a boy.

And this opens the floodgates.

Vi turns to him, suddenly very talkative.

VI

Do you think I'm a normal girlfriend?

ANDREW

Oh God!

He shuts his eyes tightly and starts banging his head against the wall. Repeatedly.

VI

Like, it is weird that my parents don't seem to be worried about me having a boyfriend? They should be worried, right? Or they should at least acknowledge the fact that I'm dating. I mean, it's not like they don't know. I'm sure that they do. But there hasn't been like a... discussion or anything. Erin and I have technically been dating all summer - long distance, I guess, with the grounding and everything - so do you think I should have at least gotten the sex talk by now?

Andrew blinks and shakes his head a little - possibly to remove the stars and cartoon birds from around it.

A beat.

VI (CONT'D)

So... What do you think?

The elevator doors open.

ANDREW

Girls are complicated.

The pair exit...

CUT TO:

INT. THE COMPANY - RECEPTION - DAY

... And walk right into a waterfall of red and pink crepe paper. It hangs in strips from above the elevator doors.

Fighting their way out of the rustling assault, Vi and Andrew take stock of their surroundings.

The room is, like usual, bustling with activity but someone has also done some decorating.

Pink and red hearts hang on ribbons from the ceiling, plastic cherubs are pinned to the walls and some sort of classic romantic hits mix plays over the PA system.

GLENDIA MORRISON waves at them from behind the front desk and points to a basket of heart shaped goodies - a sign in front saying "TAKE ONE IF YOU LOVE LOVE".

ANDREW

Girls are really complicated.

DIANA CROSS is standing nearby, picking at a heart shaped cookie.

DIANA

Maybe girls are complicated, Friar, but that just means we're better. You've heard that saying, "the best things in life are complicated".

Andrew scoffs.

ANDREW

I think you should stop buying your fortune cookies from the petrol station, Diana. It's actually "the simple things in life are best".

(beat; to Vi)

Isn't it?

VI

What if I only think I like him because I know he likes me? What if I'm leading him on?

DIANA

That's the only way to have a good relationship, sweetie.

She turns right back to Andrew.

DIANA (CONT'D)

And it's not "the simple things in life are best". That's totally ridiculous.

ANDREW

Then where'd they get the title for that Paris Hilton show, huh?

JENNA (O.S.)

The eighth circle of hell?

Vi, Andrew and Diana look curiously at JENNA COOKE as she joins them. She shrugs.

JENNA (CONT'D)
That was a joke.

DIANA
Oh.
(beat)
Maybe you shouldn't do that
anymore.

She glances at a folder in Jenna's hands.

DIANA (CONT'D)
Is that my assignment?

JENNA
Yes. Here's yours.

She slips out a piece of paper and hands it to Diana.

VI
What about me?

JENNA
Hmmm, nope. Not today.

Vi sighs, exasperated.

VI
Then what the hell am I doing
here? I'm going to school.

She heads off to the elevator. Diana slips her sunglasses
out of her purse and onto her nose.

DIANA
Me too.
(beat)
About the going part. Not the
school part.

And Diana's off as well. That leaves Jenna and Andrew. They
stand in silence for a moment.

JENNA
So.

ANDREW
Yeah.

JENNA
How are you?

ANDREW
I'm fine. How are - -

JENNA
It's free.

ANDREW
Umm... What's free?

Jenna leans over and takes a heart shaped cookie from Glenda's basket.

JENNA
The best things in life are free.

She hands it to Andrew.

JENNA (CONT'D)
That's the saying.

She flashes him a small smile, turns and walks away.

CUT TO:

EXT. GARRETON ACADEMY - DAY

Establishing shot.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - DAY

A CRYING GIRL runs down the hall, pushing past Vi and SHANE EVANS.

VI
What is that, like, number four?
Did Fall Out Boy break up or
something?

SHANE
Valentine's Day's coming up and
there's the big dance on Friday,
remember? All that pressure to be
"the perfect couple". It's
sending everyone into re-
evaluation mode.

VI
Meaning?

SHANE
Everybody's gettin' dumped!
(then)
I guess I'm lucky I'm alone then.
I don't have to worry about
getting kicked to the curb like
all those other...
(beat; awkward)
So, biology next, huh?
Dissections! Yaaaay!

They near the door to a classroom. Vi grabs the back of Shane's shirt - yanking him backwards.

SHANE (CONT'D)
Calm down. God. I'll cut Kermit open if you want.

VI
No. It's just...

She peeks around the door frame.

ANGLE ON BIOLOGY LAB

Erin sits at a table near the back of the room.

BACK TO VI

She bites her lip.

VI (CONT'D)
Do you think Erin and I are a normal couple?

Shane rolls his eyes, groaning. He moves into the room...

CUT TO:

INT. GARRETON ACADEMY - BIOLOGY LAB - CONTINUOUS

... And sits down at empty table.

VI
Seriously, I just - -

ERIN
Vi! Over here!

Vi glances over at Erin, gives him a dismissive smile and sinks down next to Shane.

Erin looks hurt.

VI
Tell me the truth.

SHANE
The truth? I think you're crazy and you need to talk to someone.

VI
I am!

SHANE
Someone else.

TEACHER (O.S.)
Is there a problem?

Shane throws Vi a "see what you've done!" look and turns to the front of the class.

A MALE TEACHER is looking at a STUDENT who's gathering his books together. He's not talking to Vi and Shane at all.

STUDENT
I just remembered... here.

Moving to the front of the room, the Student hands the Teacher a slip of paper. The Teacher sighs.

TEACHER
Very well. Off you go. But no more appointments during my class, okay? These are life skills I'm teaching here.

He whips down a diagram of a dissected frog.

Vi and Shane look to each other and smile in amusement.

CUT TO:

INT. THE COMPANY - RECEPTION - DAY

ALISTAIR BENSON looks over Glenda's shoulder as she works at her computer.

They are both agitated - but for different reasons.

BENSON
There isn't anybody?

GLEENDA
Sir, there's no one.

BENSON
Well, where the bloody hell are they?

GLEENDA
Assignments, sick leave or vacation - which you approved, by the way.

BENSON
Can't you check again? Here, just let me do it.

He leans around her, reaching for the computer mouse. Glenda stiffens.

GLEENDA
Okay. That's it. Get out!

BENSON
What?

GLEENDA
Out! My desk. My computer. My...
my... clicky thing. You - out!

Benson, rather shocked, scampers around to the front of the desk.

BENSON
That's just wonderful, Glenda.
Really. And how am I supposed to
find someone who's available?

Andrew steps into frame, leaning his elbows on the reception desk.

ANDREW
What's the haps, kiddies?

Moving into sitcom territory now, an almost devious smile slides across Benson's face.

CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - LATER

WHAM! A heavy cardboard box hits the table top.

PULL OUT to reveal Andrew sitting behind it, looking rather daunted. Benson stands over him, dusting off his hands.

BENSON
W.R. Crenshaw. The missing piece
of the puzzle.

ANDREW
What puzzle?

BENSON
Peter Morgan's book.

ANDREW
I thought that whole thing was
over.

BENSON
So did I until various
representatives from Head Office
decided that it wasn't.

(beat)
(MORE)

BENSON (CONT'D)

We need to find out who this man,
or woman, is and how they helped
Mr. Morgan realise his... vision.

ANDREW

And by "we", you mean "me"?

BENSON

I got started for you.

ANDREW

Really? What did you do?

BENSON

I checked the phone book.

ANDREW

And?

BENSON

They're not listed.

ANDREW

Shocker.

BENSON

Well, get started, then.

He gives Andrew a nod and turns to leave the room. Andrew stands.

ANDREW

Hang on! You really expect me to
go through all of this - by
myself?

He spreads his arms out dramatically.

A change in camera angle REVEALS the room is filled with
dozens of boxes stuffed with files.

Benson thinks for a moment.

BENSON

You're getting paid over time.

ANDREW

'Nuff said!

Andrew almost throws himself back into the chair and rips
the top off the first box.

CUT TO:

EXT. WICKER RECORDS - DAY

Establishing shot.

CUT TO:

INT. WICKER RECORDS - CAFE - DAY

Vi and Shane sit side by side at a table, sipping from milkshakes and staring intently at something off camera.

VI
It's sort of...

SHANE
Yeah.

VI
Like a baby horse...

SHANE
Yeah.

VI
Or a clog dance...

SHANE
Yea - - The baby horse is clog dancing?

VI
I was moving onto another analogy there but okay, a clog dancing baby horse is pretty close to what I'm seeing right now.

ANGLE ON JIMMY AND TABITHA

TABITHA McMILLAN lifts CDs out of a box and hands them to JIMMY EVANS who places them on the shelves.

As Tabitha goes for another handful of CDs, Jimmy pauses to watch her. She turns back and, unaware of how close he is, bumps into him.

CDs start to fall from Tabitha's hands and they both fumble for them.

Clenching the saved merchandise between them, their hands touch. They look into each other's eyes. They are close enough to kiss.

Then, Jimmy pulls away, embarrassed and blushing.

BACK TO VI AND SHANE

Still watching.

VI (CONT'D)
So how did this...

Shane looks sheepish.

VI (CONT'D)
You didn't!

SHANE
I had to do something! Jimmy was being this huge jerk, going on about how Bowie is better than Prince and I just... I had to shut him up.

VI
You told him that Tabitha was in love with him! After she made you promise to keep your mouth shut.

SHANE
And it all worked out for the best, didn't it? Look at them. They're... sort of together and it's... sort of sickening.

He sighs.

SHANE (CONT'D)
Oh God. He'd better not start playing love dedications over the sound system.

VI
Let's just hope they don't go the way of all the couples at school. Then you'll be hearing break up songs for six months.

There's a moment as Vi stops. Something has just occurred to her.

VI (CONT'D)
Hang on... Do you know anyone else who's broken up recently? Who doesn't go to school with us?

SHANE
No... I don't think so.

VI
But it can't just be Garretton Academy. I mean, if it is then that means something must be causing it, right?

Shane takes a slurp of his milkshake, not really caring where Vi is going with this.

SHANE
Or someone.

VI
Like who?

Shane shrugs.

SHANE
I dunno.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - DAY

VI
Who's Mr. Lesnick?

Vi's standing at her open locker, looking at a piece of paper.

Shane glances over her shoulder.

SHANE
New guidance counselor.

He laughs.

SHANE (CONT'D)
(teasing)
Oooh, Vi's being called to the counselor. Vi has issues.

Vi closes her locker and moves past Shane, punching him on the arm.

VI
I'll give you issues.

CUT TO:

INT. GARRETON ACADEMY - COUNSELOR'S OFFICE - LATER

Vi appears in the open doorway and glances inside the empty room. She knocks half-heartedly.

VI
Hello? Um... Mr. Lesnick?

As expected, there's no reply and Vi enters.

The office is fairly typical of a high school guidance counselor - a bookshelf of inspirational titles and a comfy armchair, among other things, are contained within.

There's a poster on the wall behind the desk. Some kind of chart with arrows and symbols and a big title reading; "The Pathway To Success!".

Vi comes around the desk to study it, smirking cynically.

She turns around, a large appointment book is open on the desk top.

ANGLE ON APPOINTMENT BOOK

Every time slot is taken up by student's - including Vi, Jake and Niko Shelby - Erin's soccer team buddy.

A slip of paper sticks out of the top. Something about it catches Vi's eye.

She tugs the paper out to get a better look.

ANGLE ON PAPER

The first two words are innocent enough - "Garreton" and "Academy".

But the third is taken to be far more ominous.

"Break".

BACK TO VI

As she stares down at the paper, totally oblivious to the figure looming in the doorway.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. GARRETON ACADEMY - COUNSELOR'S OFFICE - DAY

Vi, still staring at the piece of paper, turns.

Catching a glimpse of the figure in the doorway, she gasps and reels back in shock - knocking a whole bunch of things off the desk.

ALEXANDER LESNICK (29) starts forward.

MR. LESNICK

Oh, hey. You okay?

Mr. Lesnick is somewhat attractive with a friendly smile and wide, innocent eyes. He's the kind of guy who just makes you want to talk about your feelings.

Vi drops to her knees and, embarrassed, gathers the items. Mr. Lesnick moves down also.

MR. LESNICK (CONT'D)

Didn't mean to scare you.

VI

Er, no. No, no. I'm fine. Didn't scare me at all. Not one bit.

She smiles nervously and stands. We see her discreetly slip the piece of paper into her pocket.

MR. LESNICK

Are you Violet Morgan?

VI

Um, yes. No. I mean, I am but I just remembered that I can't do this whole appointment thing right now. I have to... Uh...

She starts to back out of the room.

VI (CONT'D)

Go. Away. Um... Bye!

Vi exits. Mr. Lesnick stands and stares after her, confused.

CUT TO:

INT. THE COMPANY - BENSON'S OFFICE - LATER

Vi slaps her palm down on Benson's desk, leaving the slip of paper behind.

Benson looks up from his stack of files and eyes it.

VI
Something weird is going on.

BENSON
I'm starting to think that should
be our motto. Perhaps I'll get it
engraved on the front desk.

Vi sits down. Narrows her eyes warningly.

VI
I'm serious. Alexander Lesnick,
the new guidance counselor at my
school. This was on his desk.

She pushes the paper forward. Benson sighs and glances over
it.

VI (CONT'D)
So? What are we going to do about
it?

Benson, finally taking some action, picks up his telephone
and presses a speed-dial button.

After a few moments, someone on the other end picks up.

BENSON
(into phone)
Hermes? Yes, Alistair, here. Can
you do an employee search on
Alexander Lesnick. L-E-S-N-I-C-K.

He looks to Vi. Raises his eyebrows questioningly. She
nods.

BENSON (CONT'D)
(into phone)
Yes. That's it. I'd go national
for this one. Could be an out-of-
townner.
(beat)
Cross division, too. Thank you.

He lowers the phone slightly.

BENSON (CONT'D)
(to Vi)
I'm on hold.

Vi looks unimpressed.

BENSON (CONT'D)
(into phone)
I'm still here.
(MORE)

BENSON (CONT'D)

(beat)

Uh-huh. Alright.

(beat)

Very good. Thanks, Hermes. Oh, and one more thing. How's that search going? Yes, Crenshaw.

(beat; disappointed)

I see. Well, keep up the good work.

He hangs up and calmly gets back to his own paperwork.

VI

Well?

BENSON

Mr. Lesnick is a Breaker with the Garreton branch. He's currently on assignment at Garreton Academy.

Vi leaps to her feet - triumphant.

VI

I knew it! So - what are we going to do?

BENSON

Why, nothing, of course.

VI

What?

BENSON

Mr. Lesnick is doing his job, Violet. He's not doing anything wrong.

Vi doesn't look convinced.

CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - LATER

The laptop in front of Andrew is a blur of names, addresses and personal information.

The search criteria at the top of the screen - "W. R. Crenshaw" - blinks as the computer slugs through the endless stream of information. As of yet, it hasn't found a thing.

Andrew isn't having much luck either. He rubs his tired eyes and flips open another book of papers, scanning it for anything relevant.

Sighing, he closes it and shoves it across the table to...

... Vi. Who's staring glumly down at her hands.

ANDREW

If you're going to be here, you might as well do something useful.

VI

I'm trying to do something useful. I'm trying to... I don't know... save people. Fix this. I've gotta fix this, Andrew.

ANDREW

Why? If this guy is a Breaker, he's just doing what he's supposed to do.

VI

I just don't like it, alright? What's the point of breaking all these people up? They can't all be bad connections, can they?

ANDREW

I dunno, Vi. But maybe you shouldn't go all Erin Brockovich before you know more. This could be nothing.

Vi brightens.

VI

That's it!

ANDREW

What's it?

She leaps her feet and gives Andrew a hug.

VI

Thanks, Andrew! See you later.

She runs out of the room, hurrying past...

VI (CONT'D)

Hi Jenna! Bye Jenna!

Jenna laughs as she nears Andrew.

JENNA

What's up with her?

ANDREW

I have no idea. As usual.

There's a few moments of silence as they each wait for the other to speak.

ANDREW (CONT'D)

So... what's up?

JENNA

Oh! I, uh, I came to see if you wanted any help. I heard that Benson had shoved all this work off on you so... here I am.

Andrew smiles a little and pulls out a chair for her.

ANDREW

Thanks. That'd be great.

Jenna sits down and moves her hands over the mess of papers.

ANDREW (CONT'D)

Okay, so these are the ones I've already been through. Possible matches are over there and - -

JENNA

Over where?

Andrew points.

ANDREW

There. With the gum wrapper on top.

JENNA

So what are these?

She picks up an oreo cookie resting on another stack of papers.

ANDREW

The "haven't looked at yet" files.

Jenna looks a little disturbed.

ANDREW (CONT'D)

Hey, it makes sense. The full oreo means they're not done yet, half eaten oreo means I read them but wasn't paying attention so I've gotta read them again, gum wrapper is possible matches A to K, empty coffee cup is possible matches L to Q and - -

Jenna holds up her hands, stopping him.

JENNA

Alright. I... I get it. But... do
you mind if we... if I... just...

She starts collecting Andrew's file "markers" and tossing
them into the bin. She moves the oreo.

ANDREW

Ah!

Jenna stops. Andrew takes the cookie from her and shoves it
in his mouth.

ANDREW (CONT'D)

(mouth full)

Carry on.

CUT TO:

INT. GARRETON ACADEMY - CLASSROOM - DAY

A class is in session with MR. PARKER slowly pacing the
front of the room.

Shane, along with most of the other students, are focused
on him.

MR. PARKER

I gotta say, guys - I'm
disappointed. This assignment was
easy. Hell - I figured writing
love poems for Valentine's Day
would have been a walk in the
park for you. But no...

Vi appears in the doorway. She waves at Shane, getting his
attention.

Mr. Parker picks up a pile of papers and begins sifting
through them.

MR. PARKER (CONT'D)

These poems? They made me
depressed, okay? All this "I wish
an atomic bomb would fall on my
house and kill me dead because I
can't stand feeling so alone"
stuff. I went through
adolescence. I don't want to
experience it again.

Vi makes rapid hand gestures - urging Shane to exit the
room. Mr. Parker, not seeing her, sighs.

MR. PARKER (CONT'D)

But... I can't fail you. You want
to know why?

(MORE)

MR. PARKER (CONT'D)
 Because they were good. You kids
 are in pain and you used it. I'm
 proud of you. Except... Shane
 Evans.

Shane snaps his head around. Vi, eyes wide, ducks out of
 sight.

SHANE
 Um, yes, Mr. Parker?

MR. PARKER
 Next time, try to steer clear of
 lyrics.com.

Shane flushes red, embarrassed.

MR. PARKER (CONT'D)
 Now, I hope you all read chapter
 four because - -

SHANE
 Mr. Parker?

MR. PARKER
 Yes, Shane?

SHANE
 Um... bathroom?

MR. PARKER
 Go ahead.

Shane stands and walks towards the door, passing Mr.
 Parker's desk. Mr. Parker hands him his poem.

MR. PARKER (CONT'D)
 (quiet)
 Don't worry, Shane. This love
 poem thing is hard. You'll figure
 it out eventually.

Shane nods. Exits.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - CONTINUOUS

Shane looks around. Vi is nowhere to be seen. Suddenly, she
 reaches into frame and yanks him around the corner.

SHANE
 Where the hell have you been? You
 missed art.

VI
 Company stuff.

SHANE

Oh, should have guessed.

VI

Don't be like that. This is
Company stuff I need your help
with.

Shane perks up.

SHANE

Really?

(then; nonchalant)

I mean, sure. Whatever.

VI

Okay. Niko Shelby is going to
leave class in a few minutes to
see the guidance counselor.

SHANE

How do you know - -

VI

Appointment book, Shane. I'm not
psychic. Look, I need you to
stall him.

SHANE

What? How?

VI

You'll think of something.

She grins.

VI (CONT'D)

Wish me luck!

She skips off down the hall.

SHANE

With what?

But she's gone. Shane takes a beat. Sighs.

CUT TO:

INT. GARRETON ACADEMY - CLASSROOM - CONTINUOUS

Shane enters. NIKO SHELBY raises his hand.

MR. PARKER

Yes, Niko?

NIKO
 (as he stands)
 I have that appointment now.

MR. PARKER
 Ah, yep. Sure.

Niko gathers his things and moves to the front of the room.
 Shane, still by the door, looks panicked.

CUT TO:

INT. GARRETON ACADEMY - COUNSELOR'S OFFICE - DAY

Mr. Lesnick's intercom BUZZES. He presses a button on his telephone.

MR. LESNICK
 Yes?

RECEPTIONIST (O.S.)
 (filtered; nasally)
 Mr. Lesnick? I just got a call
 from our security guard. Looks
 like your car is being towed.

MR. LESNICK
 What?

CUT TO:

INT. GARRETON ACADEMY - RECEPTION - SAME

Vi sits at the receptionist's desk, the phone pressed to her ear. She pinches her nose closed with one hand, creating a nasally receptionist's voice.

VI
 (into phone)
 I looks like you parked in a bus
 zone.

There's a few beats and then the door to Mr. Lesnick's office bursts open.

Vi flings herself onto the ground as Mr. Lesnick runs past - he doesn't even glance her way.

Once he's gone, Vi peers up over the desk.

CUT TO:

INT. GARRETON ACADEMY - COUNSELOR'S OFFICE - MOMENTS LATER

Vi slips inside. She looks around for a place to hide. She spots a closet.

CUT TO:

INT. GARRETON ACADEMY - CLASSROOM - MEANWHILE

Shane is kneeling on the ground in front of Niko, his arms spread out - making wide, sweeping gestures.

He sings (quite well, actually) Peter Gabriel's "In Your Eyes".

SHANE

(singing)

And all my instincts, they
return. And the grand facade, so
soon will burn. Without a noise,
without my pride. I reach out
from the inside.

He stands and grabs a potted plant from Mr. Parker's desk. He holds it over his head, ala Lloyd Dobler and his boom box.

SHANE (CONT'D)

(singing)

In your eyes. The light, the
heat. In your eyes. I am
complete. In your eyes. I see the
doorway. In your eyes. To a
thousand churches. In your eyes.
Oh, I wanna be that complete...

He trails off and stops.

The class - including Niko and Mr. Parker - watch in silence.

Then, with as much dignity as he can muster, Shane places the plant back on Mr. Parker's desk, nods to Niko and slips back into his seat.

Niko looks to Mr. Parker.

NIKO

I'm gonna...

MR. PARKER

Yeah.

Niko exits.

CUT TO:

INT. GARRETON ACADEMY - COUNSELOR'S OFFICE/CLOSET - LATER

Vi stands in the closet, watching through the ajar door.

In the office, Mr. Lesnick and Niko enter.

NIKO

No offense but I don't really think I need to see a guidance counselor.

Mr. Lesnick motions to a seat and Niko takes it. Mr. Lesnick sits down in his own chair.

MR. LESNICK

You don't have to worry about it. I'm not going to be taking notes or calling your parents or trying to get you shipped off to military school. This is just a routine thing since I'm new here. You know, getting to know everyone.

NIKO

Oh, okay. How many kids have you met so far?

MR. LESNICK

(laughing)

A lot. Can't actually remember most of their names.

Niko laughs - surprised at his honesty.

MR. LESNICK (CONT'D)

But I know I'll remember your name. Nikolai. Very cool.

NIKO

Everyone calls me Niko.

MR. LESNICK

Even cooler.

Vi rolls her eyes.

NIKO

So there's really nothing you need to talk to me about?

MR. LESNICK

Um, nope. Actually, I'd like for you to talk.

NIKO

Me?

MR. LESNICK

Yeah. Tell me about yourself. Interests, favourite subject, friends, girlfriend...

NIKO

I have a girlfriend.

MR. LESNICK

Yeah?

NIKO

Her name's Gwen. Gwen Hart. I don't know if you've talked to her yet. She's great. Kinda... intense but great. We've been going out since last year.

MR. LESNICK

Wow. That's a long time.

NIKO

Yeah, I know.

MR. LESNICK

That scare you?

NIKO

What? No. I mean, I guess. Coz it's... last year, y'know? I've never had a girlfriend that lasted the summer holidays.

MR. LESNICK

Not many guys your age are ready for long term relationships. Actually, not many guys my age are ready for long term relationships. You must be pretty mature.

NIKO

I don't know about that.

MR. LESNICK

No, I'm sure you are. You've probably thought about all this before, though. About what you want out of life, and whether Gwen is part of that rather than someone else. All I'm saying is, seventeen is awfully young to be committing yourself to one person for the rest of your life.

Vi reacts to this subtle manipulation.

NIKO
Yeah, I guess.

They are quiet for a moment.

NIKO (CONT'D)
I should... I should probably get
back to class.

MR. LESNICK
Sure thing.

Niko stands and moves for the door. He's a little down
trodden now.

MR. LESNICK (CONT'D)
Hey, Niko. It was great meeting
you.

Niko nods. Exits.

MR. LESNICK (CONT'D)
Heard enough?

Vi reels back, startled. Is he talking to her?

MR. LESNICK (CONT'D)
Yes. I'm talking to you, Violet.

Vi pushes open the door and steps out into the office. She
tries to put on a game face but her fear is showing
through.

VI
How'd you know I - -

MR. LESNICK
I've been doing this job long
enough to know when someone's
trying to play me. The nasally
receptionist trick? Really?

VI
You get a lot of pranks pulled on
your as a guidance counselor,
then?

MR. LESNICK
You know what I mean.

VI
You checked up on me.

MR. LESNICK
How could I not? I know a Runner
when I see one.

Vi takes a breath. She wasn't prepared for a confrontation like this. She glances to the door, wondering if she can make it.

MR. LESNICK (CONT'D)
 What's wrong? You're acting like... Oh. Violet... No. We're on the same side. I wouldn't - -

VI
 Except I help people and you hurt them. Yeah, the exact same side.

MR. LESNICK
 I'm breaking connections that weren't mean to happen. I'm doing my job.

VI
 I'm not so sure.

MR. LESNICK
 Like you're not so sure with Erin?

Vi reacts with surprise.

MR. LESNICK (CONT'D)
 You're wondering if you two are really meant to be together. There's doubt there. That's not good.

VI
 Don't try your little game on me, okay? I'm going to figure you out and when I do, all the connections you've broken? I'm gonna fix them.

Off her determined expression...

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - DAY

Niko and his girlfriend, GWEN HART, talk quietly by a row of lockers. She is teary but Niko looks resolved.

Students pass by, whispering and gossiping.

PULL BACK to find Shane and Vi watching the interaction.

VI
 We have to do something about these break ups.

SHANE

Vi, I'm not sure we should get involved.

VI

Mr. Lesnick, the school counselor. He's behind it all. He works for the Company. But not... my Company. I don't exactly how to explain it but there's something wrong with what he's doing.

Shane thinks.

SHANE

You want my help with this?

VI

Of course.

SHANE

Alright.

(quickly)

As long as it doesn't involve 80s flashbacks.

In front of them, Niko sadly turns away from Gwen and walks down the hall.

Gwen bursts into tears and runs in the opposite direction.

VI

I want you to get Gwen and Niko back together.

SHANE

And what about you?

Vi looks around. She spots a dingy banner (brown paper and black sharpie - very un-celebratory) for the Valentine's Day dance.

A student passes beneath it and reaches up, tearing the banner down.

VI

Something a little more drastic.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - LATER

Vi stands at her locker, holding a flyer in her hand. It is advertising a meeting of the dance committee after school in the gym.

Erin appears beside her. Vi brightens.

VI

Hey.

ERIN

Hey. Can't stay. Just wanted to give you something.

VI

What?

He kisses her on the cheek. Vi closes her locker.

ERIN

See you later.

He moves off down the hall. Vi watches him, smiling.

Mr. Lesnick steps out into the hallway. Vi's smile drops as he greets Erin and ushers him into the block of admin offices.

Mr. Lesnick looks up and gives Vi a cold smirk.

CUT TO:

END OF ACT TWO

ACT THREE

FADE IN:

INT. GARRETON ACADEMY - LIBRARY - DAY

Shane enters. He scours the room, searching. He spots...

... Gwen. She sits alone at a table by the window, staring out of it.

He approaches her.

SHANE

Hi.

Gwen turns. She doesn't smile. Then, she looks back out the window.

GWEN

Hi.

SHANE

Whatcha lookin' at?

(beat; realising)

Oh.

Outside the window, there's a clear view of the SOCCER FIELD with Niko leading the team through practice.

Shane sits down awkwardly. Not knowing what to say.

GWEN

Conrad.

SHANE

Huh?

GWEN

That's what we were going to name the dog. Our dog.

SHANE

You and Niko bought a dog?

GWEN

(not listening)

An English Sheepdog like in those paint commercials. After we got married we were going to live out by the lighthouse with our English Sheepdog named Conrad.

SHANE

("oh my God, she's crazy")

I see.

(MORE)

SHANE (CONT'D)

(beat)
No kids?

Gwen scoffs and turns to him.

GWEN

Don't be ridiculous. The Prime Minister of Australia doesn't have time to raise children.

SHANE

Somehow, I don't picture Niko as Prime Minister material.

GWEN

I'm going to be the Prime Minister.

(beat)
Niko is going to captain the Socceroos.

SHANE

Right. Well. It's good that you have a plan.

She glares at him - frustrated.

GWEN

But I don't. The plan is gone. The plan is history. The plan is like the public's ability to take Tom Cruise seriously.

She sighs.

GWEN (CONT'D)

The plan is... broken up.

SHANE

Yeah. That's sort of why I came to see you actually.

GWEN

What do you mean?

Her eyes dart to the window. Shane leans forward - whipping the curtain closed.

SHANE

My friend, Vi - - Do you know Vi?

GWEN

You mean the flake?

SHANE

Yeah - - No! She's not a flake!

GWEN

She's always joining things and then quitting or making friends and then ditching them. She's a flake and I have no tolerance for people like that.

Shane looks like he's biting his tongue. Why did he agree to this again?

SHANE

My friend Vi, the flake, thinks that it sucks that everyone keeps breaking up. She wants to do something about it.

GWEN

I doubt even she has the stamina to date every single person in our year.

(beat)

Besides, she's not my type.

SHANE

We're trying to figure out a way to get you and Niko back together. But we need your help.

Gwen perks up, finally smiling a little.

GWEN

Of course!

Then, she cringes.

GWEN (CONT'D)

Oh, but I have a history report due. And exams are coming up.

SHANE

Gwen, what's more important? Getting an education or winning your boyfriend back?

A beat. Gwen bites her lip. She sighs.

GWEN

Okay. But I have to do something first.

CUT TO:

INT. GARRETON ACADEMY - GYM - DAY

Vi sits alone on the bleachers.

At one end of the gym, the doors open. Gwen enters followed by BIANCA PARRY and several other STUDENTS.

BIANCA
(re: Vi; disgusted)
What is she doing here?

When Gwen sees Vi, she's a little surprised. There's a brief moment of hesitation and then...

GWEN
I'm president of the committee
and I say that anyone is allowed
to join.

She eyes Vi cautiously.

GWEN (CONT'D)
(down to business)
Valentine's Day is tomorrow. We
need to get organised.

STUDENT #1
Should we even bother this year?
I mean, you can't really have a
Valentine's Day dance when nobody
has a valentine.

BIANCA
Hey, some people are perfectly
fine in that department, thank
you very much.

STUDENT #2
But the rest of us, however...

The group starts talking amongst themselves, murmuring about how nobody really cares if the dance is on or not.

Vi stands and moves down the bleachers to stand by Gwen.

VI
Come on, guys. Are you even
listening to yourselves? So what
if a couple of people broke up.
It's high school - isn't that
what's supposed to happen anyway?

She waits for a response. Nothing.

VI (CONT'D)
If nobody's excited about the
dance then we have to make them
excited. This could be just the
thing to fix what's wrong.

Bianca raises her hand, eager to share her opinion.

BIANCA

Can I just remind you all that
there's nothing wrong with me and
Lenny.

Vi opens her mouth to speak but thinks better of it.
Instead, she turns to Gwen.

VI

This can work.

Gwen takes a deep breath, preparing herself for working
with Violet Morgan - the flake.

CUT TO:

EXT. MORGAN RESIDENCE - NIGHT

Establishing shot.

CUT TO:

INT. MORGAN RESIDENCE - LIVING ROOM - NIGHT

Vi is sprawled out on the floor, gluing glitter to a large
banner. It reads, "Valentine's Day Dance Tonight!".

The television is switched onto the news and CAROLINE
MORGAN watches it as she irons.

CAM MORGAN sits nearby, reading, and Penny rests her feet
on the coffee table - painting her toe nails.

Peter, sitting on an armchair across the room, stares down
at a blank notebook.

VI

... And even this afternoon
people seemed more into it. I
think once the dance committee
decided to really get into the
idea, it sort of... spread.

CAM

Like a disease.

VI

No, like... good ripples.

PENNY

Is that like scabies?

Vi glares.

PENNY (CONT'D)

Well, I think it's good you're putting your energy into something constructive instead of moping about your boyfriend troubles.

VI

I don't have boyfriend troubles!

PENNY

You two will probably break up soon. Trust me, Vi. I know about heartache. I can see it coming a mile away.

She gives a world-weary sigh.

CAROLINE

Your father was always terribly romantic on Valentine's Day.

PENNY

Dad? You're joking.

CAROLINE

Our first Valentine's Day together, he arranged a private film screening in the park. Just for us. It was beautiful. There were paper lanterns and Christmas lights. He even carted this lumpy old couch out for us to sit on.

Penny rolls her eyes.

PENNY

Mosquitoes and ratty furniture. Sounds great, Mum.

CAROLINE

It was.

(beat)

And then it started to rain.

Caroline laughs. Then, she turns to look at Peter lovingly.

CAROLINE (CONT'D)

Always the romantic...

Vi turns. Peter hasn't even realised they were talking about him. He stares catatonically down at his notebook.

CUT TO:

EXT. MINI GOLF COURSE - SNACK BAR - NIGHT

MUSIC CUE: "Here (In Your Arms)" by Hellogoodbye.

For a weeknight, the place is humming.

We find Shane who sits alone at a plastic picnic table. He fiddles with his mobile phone, bored out of his skull.

GWEN (O.S.)

Okay...

Shane turns. Gwen holds two golf clubs and two bright pink golf balls.

GWEN (CONT'D)

Ready to play?

Shane isn't amused.

CUT TO:

EXT. MINI GOLF COURSE - WALKWAY - NIGHT

Gwen moves quickly and with purpose while Shane trails after her, dragging his golf club along the ground. He slows to a stop.

SHANE

Gwen...

She turns.

GWEN

Yes, Shane?

SHANE

What are we doing? Mini golf was not part of the plan.

GWEN

Well, since you didn't exactly come up with one, what was I supposed to do? Sit on my butt and wait for you to be brilliant? That'd take longer than the Snowy Mountains scheme.

Shane looks at her blankly.

GWEN (CONT'D)

It took twenty-five years, Shane. Pick up a history book.

Gwen keeps walking.

SHANE
(muttered)
No need to be snippy.

CUT TO:

EXT. MINI GOLF COURSE - HOLE # 5 - LATER

The pair arrive at a hulking plastic castle. Hole number 5.
There's a sign nearby that reads, "Out of service".

GWEN
Here we are.

SHANE
Oh. Yay. A broken fairy castle.
My lifetime of hopes and dreams
have been fulfilled.

Gwen smirks and turns, with an air of superiority, to the castle.

Niko moves around the side, carrying a box of tools. He wears a bright red employees shirt. At this point, he doesn't notice them.

SHANE (CONT'D)
(realising)
Gwen, your stalking abilities?
Very impressive.

Gwen lets out a shrill giggle and links arms with him.

GWEN
(loudly)
Oh, Shane! You're so funny!

Shane is shocked and tries to pull away but Gwen just grips tighter. She lays her head on his shoulder.

GWEN (CONT'D)
I'm so glad you asked me to be
your girlfriend.

SHANE
W-wait - what?! Girlfriend?

GWEN
(firm; through gritted
teeth)
Yes. Don't you remember?

A beat.

SHANE

Ah, yeah. Sorry. Slipped my mind.
Must have been momentarily
blinded by your... beauty.

(beat)

Sweetheart.

Niko, hearing them, turns. A mad dash of expressions surge across his face. Surprise, shock, anger. All of it and more.

Steeling himself, he pulls a wrench from the tool box and crouches down. He starts fiddling, rather forcefully, with the hinges of a trap door at the front of the castle.

GWEN

You know what I was thinking?

SHANE

(irritated)

Must have been something genius because that's what you are. An adorable little genius. Like one of those genius babies from that movie where the babies were really smart - hence being geniuses.

Gwen glares momentarily but plasters a sickening smile on instead.

GWEN

I don't know about genius but... maybe tomorrow, we could stop by the pet shop. Maybe look at some puppies? I've been thinking that we should buy one.

(beat)

And we could name him Conrad!

Niko SLAMS the wrench against the trap door. It falls open and thousands of bright pink golf balls come cascading out, speeding down the slope to reach Gwen and Shane.

Shane steps back and slips.

With a thump, he lands flat on his back. Gwen shrieks and kneels over him.

GWEN (CONT'D)

Oh, darling! Are you okay?

Shane, with the wind knocked out of him, can't speak but he nods weakly as golf balls continue to roll down around him.

Gwen leans down, places her hands on either side of his face and kisses him on the lips.

Our soundtrack - "Here (In Your Arms)" by Hellogoodbye - surges back in force. Combined with the kiss, we are almost bowled over by the sugary sweetness of the scene.

Gwen rocks back on her heels and glances over at Niko. He watches them sadly.

Shane stares up at nothing, his eyes wide. Slowly, a goofy smile spreads over his face.

CUT TO:

EXT. GARRETON ACADEMY - OVAL - DAY

A P.E. class jogs around the oval - in various stages of exhaustion - as a P.E. TEACHER abuses her authority with a loud WHISTLE.

Vi and Shane, dressed in the Garreton Academy sports uniform, jog side by side.

Shane is sort of limping but that wide, goofy smile from the night before remains.

VI

So, how'd the plan go last night?

SHANE

(smiling)

Terribly.

VI

Guess we're going to have to try something else. At least the dance might do something to fix this. Did you see my banners in the hall?

SHANE

Very glittery.

VI

Shane...

SHANE

Yeah?

VI

Why are you running like that?

Before he can answer, Erin jogs quickly up beside them. He slows, keeping pace with Vi.

ERIN

Hey, Vi. Can we talk?

SHANE
(looking at ground;
faking)
Ooh, twenty cents!

Shane stops running and bends down, as if to pick up the money. This movement causes him to clutch his back - spasming in pain.

He disappears into the background as Vi and Erin keep moving.

ERIN
You've been avoiding me all day.
Did I do something wrong?

VI
What? No! Of course not. And I...
I haven't been... avoiding you.
That's crazy. You're crazy. B-but
I mean... if things weren't okay
between us then...

She sighs.

VI (CONT'D)
You might as well just break up
with me.
(quickly)
I've given up anyway. It's okay.

Erin is shocked.

ERIN
Have you been talking to that new
counselor? Because he told me to
break up with you.

Vi nods, resigned to this.

ERIN (CONT'D)
But I'm not going to.

VI
What?

ERIN
I told him to get stuffed. He
doesn't know a thing about us or
what we've been through. How the
hell would he know if we should
break up or not?

This rousing and heartfelt speech causes Vi to smile... but it comes too late after her own outburst.

ERIN (CONT'D)
But maybe... Maybe you're not on
the same page.

He runs ahead. Vi slows to a stop and watches him move away from her.

CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - DAY

We are looking out at a gorgeous starry night.

Someone steps into frame and the camera MOVES DOWN to find a window sill. Benson touches a slender panel on it and the view outside changes to a bright, sunny day.

Andrew, asleep by Benson's feet - his back against the wall, stirs at the sudden sunlight.

ANDREW
(groggy)
W-what... what's going on?

He sees Benson.

ANDREW (CONT'D)
Hey... What are you doing in my
house?

Benson just shakes his head and exits.

Andrew looks around, shaking off the haze of sleep, and realises where he is. He stands and moves to the conference table.

Jenna is slumped over an open file, a pen clutched loosely in one hand. Andrew shakes her gently.

ANDREW (CONT'D)
(yawning)
Jenna, wake up.

JENNA
(waking)
Hmm?

ANDREW
We fell asleep.

Jenna opens her eyes and looks around.

JENNA
Oh.

Andrew turns and heads towards the door. A moment later, he turns back. Jenna is shuffling through more papers.

ANDREW

What are you doing? Let's go.

JENNA

But we're not finished.

ANDREW

I'm tired. I need food, sleep and possibly a new spine.

He cracks his back.

ANDREW (CONT'D)

I don't want to do this anymore.

Jenna stands and places her hands firmly on her hips.

JENNA

I don't care. In case you've forgotten, I'm doing you a favour. This is your job.

ANDREW

Why do you have to be so controlling?

JENNA

Why do you have to be five years old?

Andrew thinks for a moment. He puts on an infuriatingly cheerful smile.

ANDREW

Screw you then.

And he leaves. Jenna tries to comprehend what just happened.

CUT TO:

INT. GARRETON ACADEMY - COUNSELOR'S OFFICE - DAY

Mr. Lesnick is busy staring up at nothing, his feet resting on the desk top. Vi barges into the room, startling him.

VI

It isn't your choice.

MR. LESNICK

(as he stands)

Excuse me?

VI

Fine. Maybe you were here for a reason but it's gone too far.

(MORE)

VI (CONT'D)

It isn't up to you to decide
which kids should stay together
and which should break up.

MR. LESNICK

Violet, to be honest, I'm
breaking everyone up. It's the
only way to be fair.

VI

What? Because you got some crappy
vague assignment and now everyone
else has to suffer?

(beat)

What do your Signs tell you
anyway? They can't be supporting
this.

There's an awkward silence as Mr. Lesnick looks away. He
coughs slightly.

MR. LESNICK

I haven't... The Sign's
stopped... awhile ago.

Vi throws her hands up in frustration.

VI

And you're still here? Dude, your
assignment's over!

Mr. Lesnick looks unsure. Maybe even as if he's starting to
believe her.

MR. LESNICK

I don't want to hurt anybody.

VI

Then pack up and leave.

Mr. Lesnick sits down and runs a hand through his hair,
confused. He takes a deep breath.

MR. LESNICK

I have to call my Director.

Vi sits down and crosses her arms.

VI

I can wait.

Mr. Lesnick almost smiles. Surprised and impressed at her
determination. He picks up the phone and dials a number.

MR. LESNICK

(into phone)

Alexander Lesnick for Mr.
Pierson, please?

(MORE)

MR. LESNICK (CONT'D)

(beat)

Thanks.

He glances at Vi, swivels his chair away. He tries to speak quietly but Vi can still hear every word.

MR. LESNICK (CONT'D)

(into phone)

Mr. Pierson? It's Alexander.

Yeah, I'm still...

(beat)

I understand, Sir. I just... there's this girl here. She works for the Company, too, and she seems to think that my assignment's over.

(beat)

My last Sign was over two weeks ago, Sir.

(beat)

Well - -

(beat)

Yes, Sir. Thank you, Sir.

He hangs up.

MR. LESNICK (CONT'D)

My Director, he says that I have to stay.

VI

No.

MR. LESNICK

(almost apologetic)

He said... just because the assignment's over, doesn't mean the job is.

Off Vi's disbelieving expression...

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - DAY

As Vi exits the admin offices, she almost collides with Bianca who's being followed by her cronies - SOPHIE GEORGE included.

Vi steps around them. Keeps walking.

BIANCA

Watch it, freak.

Vi stops and grits her teeth. She's not in the mood for this.

VI

(turning around)

Watch what? Your superiority complex? It's big. Looking good, too. Do you condition?

BIANCA

You think you're so clever, don't you? Always have a snappy comeback. So, Violet, what'd you have to say to the counselor when he told you what a head case you were?

VI

I'm the head case. Of course.

She sighs and is about to walk away again when:

BIANCA

Or maybe he told you what everyone already knows... You and Erin are just a train wreck waiting to happen. I can just imagine your one year anniversary. Him bringing flowers to your padded room. How romantic.

Bianca turn to laugh with her group of friends. Vi snaps.

VI

You sure you're not the one who's going to end up in the padded room? I thought having an imaginary boyfriend was one of the first signs?

Bianca freezes.

BIANCA

W-what are you talking about?

VI

Lenny. Your "boyfriend".

She looks to Sophie and the others.

VI (CONT'D)

I'm a friend of his. Saw him before school let out last year.
(to Bianca; cold)
He doesn't even remember your name.

She walks away.

SOPHIE

Oh my God, B... Is that true?

Bianca, humiliated, says nothing.

CUT TO:

EXT. GARRETON ACADEMY - COURT YARD - DAY

It's the end of the school day and kids are making their way outside, back packs slung over their shoulders.

Vi pushes her way through the dwindling crowd, still fuming over her confrontation with Bianca.

She's so distracted that she doesn't notice anything strange until she reaches the doors to the gym. She tugs on the handle but the door doesn't budge.

Vi looks down.

The doors are chained together and held closed by a sturdy padlock.

Stuck right above this is a hand written sign...

"TONIGHT'S DANCE IS CANCELLED!
- Gwen Hart (Dance Committee President)"

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. GARRETON ACADEMY - COURT YARD - AFTERNOON

Vi frantically dials a number on her phone whilst, behind her, a couple of dance committee students tug half-heartedly on the chain holding the door closed.

SHANE (O.S.)

(filtered)

If I ever attempt to meddle in someone's life again, please kill me.

VI

(into phone)

What's wrong?

INTERCUT WITH:

INT. WICKER RECORDS - MAIN FLOOR - SAME

Shane sits behind the front counter, one hand propped under his chin.

He's watching Jimmy and Tabitha as they bicker across the room.

SHANE

I just caught Jimmitha making out in the store room.

VI

What's so bad about that?

SHANE

And now they're fighting.

VI

Uh-oh.

SHANE

Oh, wait...

Smiling, Tabitha grabs Jimmy's hand and pulls him past Shane.

SHANE (CONT'D)

I think they just made up.

The door to the store room clicks shut.

SHANE (CONT'D)

Seriously, Vi. Kill me.

VI

Maybe tomorrow. Right now, I need your help.

Shane sighs.

SHANE

You know, I used to wish you'd say that to me.

VI

Gwen's gone, I dunno, insane and locked the gym. I tried to sort it out with the principal and get some bolt cutters or something but he's apparently having "quiet time" before the PTA meeting tonight.

SHANE

And you want me to talk to her?

VI

Shane, if this dance isn't a success then the entire universe may be destroyed!

(beat)

And I know that sounds overdramatic but I'm being totally serious here. Do you have any idea where she could be?

Shane doesn't have to think too hard.

SHANE

Yeah, I got an idea.

Off this...

CUT TO:

INT. GARRETON ACADEMY - LIBRARY - AFTERNOON

Gwen, sitting at a table, tearily scribbles notes in an exercise book as Shane enters.

She looks up and he gives her a small smile.

SHANE

How'd I know you'd be doing homework?

GWEN

I can't go through with it, Shane!

He sits down across from her and glances over her notes.

SHANE

I think you spelt Pythagorean wrong.

GWEN

It's a sham. All of it.
Valentine's Day, falling in love.
They're just lies.

She chokes back a sob.

GWEN (CONT'D)

Niko said that he loved me... and then he broke up with me. Just like that. How can I celebrate a day that promotes lying about your feelings for someone?

Shane gulps nervously.

SHANE

Gwen, when we... pretended to be a couple, to make Niko jealous - -

GWEN

(bitter)
And it really worked didn't it?

SHANE

I just... I need to tell you something...

Gwen stops crying. With wide eyes, she stares at Shane... actually, she stares past Shane.

GWEN

Niko?

Niko shuffles into the room, his hands stuffed into his pockets. He looks ashamed.

NIKO

Hey, Gwen.

Gwen stands.

GWEN

What are you doing here?

NIKO

I needed to... I wanted to apologise. I've been such a moron. Seeing you with Shane, I realised that I made a huge mistake.

(beat; hopeful)
Will you forgive me?

There's a tense pause. Gwen grins. Shane, meanwhile, looks heart broken.

CUT TO:

EXT. GARRETON ACADEMY - COURT YARD - AFTERNOON

Gwen bounces across the yard, arm in arm with Niko. Shane walks slowly after them.

Gwen pulls a key from her pocket as she reaches Vi.

VI

Gwen - -

GWEN

No time, Violet. We've got five hours worth of work and two hours to do it in.

She turns to one of the dance committee members.

GWEN (CONT'D)

Kelsey, run to the art rooms and see if Miss Patrakas is still here. Get some crepe paper and streamers from the store room - red and pink.

(to the other student)

Darren, the window at the back of the auditorium has a faulty lock - climb in and grab the disco ball from the props room.

(then)

Come on people, move!

She hustles off screen. Niko throws a half smile to Shane.

NIKO

That's my girl.

He follows. Vi steps over to Shane.

SHANE

So... Looks like the universe is saved.

(beat)

Unfortunately.

Vi looks at Shane in concern but glances past him to see - -

- - Mr. Lesnick standing at an open window, watching.

Shane follows her eyes.

SHANE (CONT'D)

What are we going to do about Mr. Psycho Mc-Creeps-Me-Out?

Vi smiles slyly.

VI

He likes to pretend he's a school official. Well, let's give him a taste of his own medicine.

Shane laughs. Pats her on the shoulder.

SHANE

Okay, Iago. Let's do that.

CUT TO:

INT. GARRETON ACADEMY - RECEPTION - NIGHT

Andrew - dressed in a neat suit and tie - bursts in like he owns the place. He plonks his briefcase down onto the reception desk and grins winningly at the RECEPTIONIST.

RECEPTIONIST

Can I help you with something Mr... er...

ANDREW

Brog. Brog Donahay. I'm from the Department of Education. Nice to meet you...

He looks at the name plate on the desk.

ANDREW (CONT'D)

Janice.

RECEPTIONIST

The Principal's in a PTA meeting right now but...

ANDREW

No, no. That's fine. I was just checking up on Alexander Lesnick. The new guidance counselor?

RECEPTIONIST

Checking up on him?

ANDREW

Yes, we always like to keep an eye on our... reformed cases.

The Receptionists ears almost visibly perk up at the hint of gossip.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - MOMENTS LATER

Vi peers around the corner and watches through a glass partition as the Receptionist speaks earnestly to the PRINCIPAL (40s, male).

He doesn't seem to like what he's hearing and marches past her towards the guidance counselor's office.

He bangs on the door and Mr. Lesnick opens it - expressing surprise at whatever it is that the Principal is saying.

ANDREW (O.S.)

It's not nice to spy on people.

Vi turns around to find Andrew standing behind her, still in his suit.

For the first time, we see that Vi's changed clothes. She wears a dark red dress, a black ribbon tied around her waist. Her hair is swept over one shoulder in curls.

VI

And it's not nice to sneak up on them either.

Andrew chuckles as they turn down the hallway and begin to walk.

ANDREW

So, your arch-nemesis is being shipped off as we speak.

VI

What'd you say exactly?

ANDREW

Nothing that can be repeated in front of an innocent girl such as yourself.

VI

Innocent? Hah! This past week, I have invaded people's privacy, humiliated a girl that probably didn't deserve it and made my best friend serenade another guy. I'd say I'm - -

ANDREW

Just doing your job.

VI

That's the thing. This wasn't a job. There was no assignment.

ANDREW

But isn't that what you wanted? To feel like the Company wasn't a job? Well, congratulations. You've succeeded.

He stops, his mind suddenly elsewhere.

VI

Andrew? Are you okay?

ANDREW

Yeah, yeah. I just... I gotta do something. Have fun at your dance.

He turns around and starts jogging back the way they came.

ANDREW (CONT'D)

(calling over his shoulder)

By the way, I like your dress!

Vi looks down, smoothing out her dress. She smiles, pleased that someone noticed, and walks o.s.

CUT TO:

INT. GARRETON ACADEMY - GYM - NIGHT

The dance is in full swing. Upbeat MUSIC plays over the sound system and dozens of people are on the dance floor.

By all accounts, the dance appears to be a success.

Vi makes her way over to a snazzily dressed Shane who sits glumly on the edge of the stage. She punches him playfully on the arm.

VI

Okay, enough moping. This whole thing was about cheering people up!

SHANE

Really? So it wasn't about getting brain dead soccer players back with girls who deserve so much better than...

(beat)

You want something to drink? I'll grab us some drinks.

He hops off the stage but Vi grabs his arm. She looks over at Gwen and Niko, dancing a little way away.

VI
Shane, do you like Gwen Hart?

SHANE
No.

VI
(grinning)
You do, don't you?

SHANE
No, I don't. Shut up!
(quickly)
And even if I did, there's
nothing I can do about it because
your stupid plan to get everybody
back together worked. Your job
really sucks, Vi, you know that?

Vi looks away, a little hurt. Shane sighs.

SHANE (CONT'D)
Sorry. You know I... I didn't
mean it, Vi.

VI
(quiet)
I know.

SHANE
(changing the subject;
upbeat)
So, has Erin shown up yet?

Vi looks even more hurt.

SHANE (CONT'D)
What? What did I say?

VI
I think I really screwed up,
Shane. I don't think he's going
to forgive me.

Vi sadly wanders away. There's a beat as Shane stares after her.

SHANE
(loud)
Forgive you for what?!

CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - NIGHT

Jenna squints at the screen of the laptop computer as she takes a sip of coffee. She pauses and looks down. Her cup is empty.

She stands, cup in hand, and we see that the room is very different from what we saw when Andrew was running the show. Everything is neat and tidy - perfectly organised.

Andrew enters.

JENNA

Hi.

ANDREW

Hey.

JENNA

I wasn't expecting you to come back.

ANDREW

Not really sure why I did.
(jokingly)
Given that you're more
controlling than a drill
sergeant.

Jenna narrows her eyes and sits down again.

JENNA

Very funny, Andrew.

ANDREW

I think I came back because... I shouldn't see this as a job. Or work or whatever. Because then I'll just get mad and you'll get mad at me for being mad and we'll both be...

JENNA

Mad?

ANDREW

As a Hatter.
(beat)
I need to see this as just... hanging out with you. Because I like hanging out with you, Jenna.

Jenna smiles softly.

JENNA

I was thinking too...

ANDREW

Yeah?

JENNA

About what you were saying about me being controlling.

ANDREW

Jenn - -

JENNA

And you were right. So I'm working on that.

Behind Andrew, LYNNE CAMPBELL and KOU YIMOU enter. Kou has a stack of empty boxes and Lynne has a tray of coffee cups.

LYNNE

We're back.
(then)
Hey, Andrew.

KOU

Welcome.

Kou turns to Jenna.

KOU (CONT'D)

(re: boxes)
I could only find these ones. They're a bit smaller but if we stand the files up instead of laying them down flat, we'll fit more.

JENNA

Great.

Kou and Lynne take their seats, chatting away.

Andrew and Jenna share a look. Andrew shrugs off his suit jacket, slinging it over a chair.

ANDREW

(as he sits down)
So, what? I don't get coffee?

LYNNE

(teasing)
You get coffee when you've earned coffee.

Kou laughs and pushes a stack of files towards Andrew.

Slowly PULL OUT as they work...

CUT TO:

INT. GARRETON ACADEMY - GYM - NIGHT

Erin stands alone by the wall, looking very bored. He sighs and glances at his watch - wondering why he's even there.

Looking up, he watches in awe as...

... Vi moves through the crowd towards him. Under the shimmering lights, she looks almost ethereal.

"Get Through" by Mark Joseph begins to play as she reaches him.

VI

Can I have this dance?

ERIN

You're doing this all wrong.

Vi looks concerned. Erin takes her hand.

ERIN (CONT'D)

I'm the one who's supposed to appear dramatically and sweep the girl off her feet.

VI

Are you calling yourself a girl?

Erin leads her out onto the dance floor and they move closer to each other. They begin to sway, moving gracefully to the music.

ERIN

Maybe.

VI

But then again, we've never been exactly normal.

Vi glances at his reaction out of the corner of her eye. Erin just shrugs.

ERIN

That's okay. Normal is overrated.

Vi smiles, relieved. Erin forgives her.

She leans forward, resting her head on his shoulder. Erin wraps his arm around her, placing a hand comfortably on her back.

PULL BACK as they continue to dance amongst the other students.

From here, we are able to see the full scope of the amazing night Vi has managed to pull off for everybody.

The music continues as we...

FADE TO:

INT. MORGAN RESIDENCE - CAROLINE AND PETER'S ROOM - NIGHT

Caroline enters the dimly lit room and moves to her dresser.

As she removes her jewelry, she watches the reflection of Peter as he lies, already asleep, in bed.

Something catches her eye. Caroline turns.

A single red rose rests on her pillow. Caroline moves across to the bed. She sits down, picking up the rose.

She smiles and presses a kiss to Peter's forehead.

CUT TO:

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - NIGHT

Cam, dressed in pyjamas, peers out of his room.

He watches as, in his parent's room, Caroline places the rose delicately on her bedside table and stands.

Cam slips back into his room.

CUT TO:

INT. MORGAN RESIDENCE - PENNY'S ROOM - NIGHT

A bunch of flowers and an unopened box of chocolates lie discarded on the floor as we PAN UP to find Penny and JAKE HUNTINGTON making out on top of Penny's bed.

Our soundtrack stops.

Jake jolts - pulling away from Penny who whines in annoyance.

JAKE

Did you hear that?

PENNY

Hear what?

JAKE

I think it was your dad.

(then)

He doesn't own any sort of maiming objects, does he? No sledge hammers? Ice picks?

PENNY

Jake, if you're so worried about getting killed by my parents, maybe you should have waited until daylight to beg for my forgiveness.

A beat. Penny sighs.

PENNY (CONT'D)

I'll put on some music.

JAKE

But what - -

PENNY

- - Quiet enough so they don't wake up but loud enough so they don't hear what we're doing. Okay?

Penny leans over, scanning her CD rack. Finally, she groans.

PENNY (CONT'D)

Vi is such a thieving brat.

She hauls herself off the bed.

CUT TO:

INT. MORGAN RESIDENCE - VI'S ROOM - NIGHT

Penny plucks a CD case from Vi's shelf.

CUT TO:

INT. MORGAN RESIDENCE - PENNY'S ROOM - MOMENTS LATER

Popping open the case, Penny stops. It's not a normal CD.

PENNY

What the... ?

JAKE

What's that?

PENNY

I think it's a data CD or a... computer disc. Whatever they're called.

Her face brightens.

PENNY (CONT'D)

(sing-song)
Vi's got a secret.

Giggling, she grabs her laptop from her desk and brings it over to the bed. She inserts the disc.

Penny watches the screen excitedly and Jake leans over her shoulder. The computer whirs. Then...

PENNY (CONT'D)
(shocked)
Oh boy.

JAKE
Isn't that... ?

PENNY
Yeah.

We MOVE OVER their shoulders to see the .pdf copy of Peter's manuscript on the screen.

Not stopping, the CAMERA CONTINUES down to the bedspread, slipping into darkness.

CUT TO BLACK.

END OF EPISODE