

THE COMPANY

"Spin-Off Material (Part 1)"

by
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TEASER

FADE IN:

INT. MORGAN RESIDENCE - HALLWAY - DAY

CAROLINE MORGAN lifts a cardboard box out of the closet.

Kicking the door closed with her foot, she HUMS to herself as she walks down the hall. She turns through a doorway.

INT. MORGAN RESIDENCE - LIVING ROOM - DAY

She places the box on the coffee table. Two more boxes rest nearby - unopened.

Caroline sits on the couch and opens the box. Her face brightens.

CAROLINE

Oh!

Smiling, she pulls out a dusty photo album.

FOOTSTEPS are heard thumping down the stairs. Through the doorway, VI MORGAN reaches the hall.

Caroline spots her.

CAROLINE (CONT'D)

Vi! Come see this!

Vi enters. She sways impatiently in the doorway.

VI

What?

CAROLINE

I'm finally getting around to unpacking the last boxes from the move, and look...

She holds up the album.

CAROLINE (CONT'D)

Photos!

VI

Yeah, that's great, Mum.

CAROLINE

Well don't sound too excited about it.

(beat; hopeful)

Don't you want to look through them with me?

Vi shakes her head.

VI

Maybe later. Bye!

She throws Caroline a wave and ducks back into the hall. The front door is heard OPENING, then CLOSING again.

Caroline sighs and turns back to the album. She opens to the middle and runs her fingers down the page.

She smiles sadly down at a photo of a YOUNG VI (5 or 6), holding tightly to the hand of a YOUNGER CAROLINE.

INT. THE COMPANY - RECEPTION OFFICE - DAY

The elevator CHIMES, the doors slide open. Vi steps out and looks around anxiously.

The room is empty.

Checking her watch, she walks over to the conference room. She presses her ear against the closed doors.

BENSON (O.S.)

(loud; agitated)

This person is, without question, an enemy of the Company. They willingly shared Company secrets with a civilian, thereby putting our entire organisation at risk. Given that we have the name of the perpetrator, I ask you - why haven't we found him yet?!

A soft BUZZING alerts Vi to her mobile phone vibrating in her pocket.

She steps away from the door and checks the screen of her phone. Flipping it open, she smiles.

VI

(into phone)

Hey, you!

EXT. BEACH - DAY

Despite the overcast sky and slight chill in the wind, a high school BEACH PARTY is still going strong.

ERIN FOWLER, with his phone to his ear, sits on a log by a small, crackling fire.

A few of his FRIENDS are attempting to cook sausages while MORE KIDS play a casual game of football further along the sand.

ERIN
 (into phone)
 Hey. I've been trying to call you
 all morning.

VI (O.S.)
 (filtered)
 Yeah, sorry. I've been busy.

ERIN
 You were supposed to be busy
 seeing me today.

There's a beat.

VI (O.S.)
 (filtered; annoyed)
 What do you want me to say?

Erin chuckles.

ERIN
 Okay, Vi, calm down. I wasn't
 trying to be --

INT. THE COMPANY - RECEPTION OFFICE - DAY

Vi sighs. She rubs her tired eyes.

VI
 (into phone)
 I know. I'm sorry. Look, I've got
 to go.

EXT. BEACH - DAY

ERIN
 (into phone)
 Can you make it to the party at
 all?

VI (O.S.)
 (filtered)
 I'll see.

INT. THE COMPANY - RECEPTION OFFICE - DAY

VI
 (into phone)
 After this, I sort of promised
 Shane I'd --

ERIN (O.S.)
 (filtered; clipped)
 Yeah, okay. Hang out with Shane.
 I'll be fine.

VI

Erin...

ERIN (O.S.)

(filtered)

No, seriously.

EXT. BEACH - DAY

ERIN

(into phone)

Talk to you later, Vi.

He hangs up a little too quickly. Shoving his phone into his pocket, he looks out across the beach.

His eyes land on the top of the sand dunes, rising up next to the parking lot.

BIANCA PARRY stands at the crest, watching the party. She locks eyes with Erin. Neither looks away.

INT. THE COMPANY - RECEPTION OFFICE - DAY

Vi lowers her phone in shock. Then, she snaps back to reality as the doors to the conference room open and half a dozen EMPLOYEES exit.

Vi falls into step with ANDREW FRIAR who holds a thick bunch of papers.

VI

My life really sucks.

They turn the corner.

INT. THE COMPANY - HALLWAY - DAY

Still walking, Andrew hands the papers to Vi. She takes them. Looks down. It's a copy of "The Company" by Peter Morgan.

ANDREW

Look on the bright side. It could be worse.

As the words leave his lips, a strange TREMOR ripples down the hallway. Lights FLICKER, the floor SHAKES.

Vi and Andrew stop, startled.

INT. THE COMPANY - CONTROL CENTRE - DAY

The huge wall-sized computer screen does dark.

EMPLOYEES cry out in alarm as, row by row, their computers all shut down.

JENNA COOKE steps out of her office, looking over the room.
She leans over the railing, calling down to a FLOOR MANAGER
- holding a clipboard and looking horrified.

JENNA
Wilson! Call IT support. See if
there's --

With a WHIR, the computers (including the wall unit) re-
start automatically.

A beat.

JENNA (CONT'D)
Never mind.

INT. THE COMPANY - HALLWAY - DAY

The SHAKING stops. Vi looks to Andrew.

VI
You just had to say it, didn't
you?

Off this...

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. WICKER RECORDS - LOFT - DAY

SHANE EVANS plays a few notes on his electric guitar, tuning the strings accordingly.

Behind him, BB plays a melody on his keyboard while VINKLE looks on in admiration.

VINKLE
(wistful)
I wish I could do that.

BB
What?

VINKLE
Play an instrument.

BB motions to Vinkle's own drum kit. Vinkle, suddenly horrified, looks around. He wildly brushes himself off.

VINKLE (CONT'D)
What? Is there a spider? Where is it? Where?!

BB, face blank, turns to Shane.

Shane continues to tune his guitar but stares down, over the loft railing, at the front door.

BB
Shane?

Shane turns to him.

BB (CONT'D)
I don't think she's coming, man.

SHANE
We have plans. Vi isn't the kind of girl who would just bail on...
(beat)
Actually, she's exactly the kind of girl who would do that.

Vinkle, now standing, inspects the underside of his cymbals for eight-legged foes.

VINKLE
We could practice more. While you wait.

SHANE
Yeah, I guess.

BB

You guess? Shane, we've got a gig in less than three days. We barely know enough songs to cover a fifteen minute set. We don't even have a band name yet and you guess we should practice?

A beat and then:

SHANE

I've never heard you say that many words in a row before.

BB sighs.

VINKLE

BB's right. We're not ready.

SHANE

That hasn't stopped us before.

VINKLE

But... but before we had that... bass player. The girl. Hannah.

BB

She was hot.

Shane rolls his eyes and turns back to look out over the store.

SHANE

(quiet)

C'mon, Vi. Where the hell are you?

INT. THE COMPANY - RANDOM OFFICE - DAY

Vi sits in the chair behind the desk, reading through the printed copy of Peter's manuscript.

Andrew passes by the open door. Seeing her, he taps on the door frame and enters.

ANDREW

Been looking for you.

Vi smiles half-heartedly.

VI

Well, here I am. And Mister...

She looks at the name plate on the desk.

VI (CONT'D)

... Kidman was kind enough to not be here.

(beat)

Do you think he's related to Nicole?

Andrew glances back out into the hallway. He closes the door.

Moving further into the room, he smiles at her sympathetically.

ANDREW

How are you holding up?

VI

Jeez, Andrew. Nobody died.

Andrew sits down in the chair across from Vi. He fiddles with the name plate.

ANDREW

Yeah, but... This has to be kind of... rough. It's your Dad's book and all.

Vi narrows her eyes.

VI

Rough? Really? Never would have guessed. Thanks for pointing that out.

Vi props her feet up on the desk, burying her nose deeper in the pages.

Andrew rolls his eyes. He's about to say something snarky but, instead, watches Vi trying to hide her face.

ANDREW

What do you say, you sneak outta here and I come up with some outlandish excuse to tell Benson?

Vi looks up, her expression surprised and hopeful.

VI

Really? You'd do that?

ANDREW

Yeah. I'm too responsible to play hooky but I don't see why you can't take some time off.

Vi closes the book, smiling. She stands.

VI

Thanks Andrew. You're the best.

She hands him the manuscript. Andrew hefts its weight.

ANDREW

And don't I know it.

Vi exits, skipping in glee.

Andrew opens to the first page of the manuscript. He starts to read. Then:

ANDREW (CONT'D)

Hang on... Me? Responsible?

He stands and drops the manuscript on the floor. He comes around the desk - plonking himself down in Mr. Kidman's chair.

He unashamedly pulls open the drawers and starts sifting through them.

Finding something, he gasps.

ANDREW (CONT'D)

Oh. My. God.

He pulls out a deck of Uno cards - a picture of Charlie Brown on the pack.

ANDREW (CONT'D)

Peanuts Uno!

Excitedly, he tears open the packet and starts dealing. After a few moments, he slows to a stop - his hands poised to deal for an invisible second player.

He looks towards the door.

ANDREW (CONT'D)

(weak)

Vi?

His shoulders slump in disappointment.

INT. THE COMPANY - BENSON'S OFFICE - DAY

ALISTAIR BENSON watches impatiently as a REPAIR MAN crouches by the wall, fiddling with the telephone line going into it.

REPAIR MAN

Try it now.

Benson picks up the phone but is greeted with an ear-splitting SCREECH. Benson slams it back onto the cradle.

BENSON
(unimpressed)

No.

The Repair Man sighs and stands. He sits in Benson's chair and inspects the telephone.

REPAIR MAN
Maybe it's the machine.

BENSON
It's not the machine. It's the line. All of them. Every single bloody one in the office. All I want is to make one little phone call to Head Office, is that so much to ask?

The Repair Man is unfazed by Benson's tirade.

REPAIR MAN
Got a mobile?

BENSON
If that was an option, don't you think I would --

The door opens and Jenna enters.

JENNA
Benson? I mean, sir?

Benson throws the Repair Man an irritated look and turns to Jenna.

BENSON
Yes, Jenna?

JENNA
Any luck getting through to Head Office?

Benson's face says it all.

JENNA (CONT'D)
Oh. Well, all the computers are on the fritz so e-mail's out.
(beat)
Looks like we're on our own for now.

BENSON
Brilliant.

He throws a glance at the Repair Man, working diligently on the telephone.

Benson takes Jenna's arm and guides her gently into the room adjoining his office.

INT. THE COMPANY - BENSON'S OFFICE - LIBRARY - DAY

Benson closes the sliding doors. He turns to Jenna.

BENSON

What do the employees know?

JENNA

Nothing as far as I can tell. I've been telling them that this is all because we're doing some adjustments to the electrical system and everything should clear up on it's own.

She shrugs, a hopeful expression on her face.

JENNA (CONT'D)

Who knows. Maybe it will.

BENSON

Good. Just as long as they believe everything's business as usual, maybe we can continue with, well, business as usual.

REPAIR MAN (O.S.)

I, uh, I don't know about that.

Jenna and Benson turn to find the Repair Man pushing open the door.

BENSON

Excuse me?

REPAIR MAN

There are rumours flying around like nothing I've ever heard before.

(beat)

People are scared, boss. If they don't get some answers, they might just start getting the hell outta here. And I'm guessing you don't want to be the only Director of a Company without any employees.

There's a tense beat.

BENSON

(to Jenna)

Call a meeting. I want everyone in the dining hall.

JENNA

When?

BENSON

Now.

Off Benson's expression, cut to:

EXT. CITY STREET - DAY

Vi exits a large, multi-story apartment building. Shrugging on her jacket, she isn't looking when she passes --

ERIN

Vi!

Vi jerks to a stop and turns around, grinning.

VI

Erin! Hi! I didn't see you.

Erin, a little surprised himself, kisses her on the cheek. He nods to the apartment building.

ERIN

Visiting someone?

VI

Oh, no. Just using the elevators.

ERIN

What?

Vi's eyes go wide. Did she really just say that - and so casually, too?

Smiling, Vi links arms with him and starts to walk down the footpath.

VI

(quickly)

Why aren't you at the... You didn't leave the party because of me, did you?

ERIN

Uh, no. It just... It got a little... crowded.

(beat)

But I figured it out, though.

VI

What?

ERIN

Why you didn't want to come.

Vi stops.

VI

Erin, of course I wanted to come.
Why would you --

ERIN

Vi, I'm not an idiot.

(beat)

I know that my friends are hard
to like sometimes. And I can't
blame you for not warming up to
them. Because, well, it's not
exactly like they were all that
nice to you last year.

VI

Oh, yeah.

ERIN

So, I'm right?

Vi, relieved, smiles and nods.

VI

Totally. I hate your friends.

Erin cracks a smile. He kisses her sweetly. He pulls away,
but remains close.

ERIN

We'll have to work on that, then.

Vi sighs happily, leaning into him.

VI (PRE-LAP)

And so I basically had to lie to
him. Again.

INT. SHOPPING CENTRE - DAY

Vi and Shane walk past rows of stores, not meandering but
on a mission.

VI

I've sort of lost count how many
times it's been now.

SHANE

But, Vi... You do hate his
friends.

VI

Yeah but that wasn't the reason I
didn't meet him. It's all the
Company's fault.

SHANE

Now, there's something I've always wanted to know.

VI

Yeah?

SHANE

Who exactly is the Company?

VI

Um... Did your memory just erase itself or do I need to kick Benson's butt when I go back?

SHANE

I just mean, who controls it? God? A mysterious millionaire? Apple?

VI

I don't know if it works like that.

(beat)

Besides, I think if the Company was run by Apple we'd at least get a free ipod with our Christmas bonuses.

SHANE

Well, you've gotta get your assignments from somewhere. And you said there's a Head Office, right?

VI

So?

SHANE

Sounds like a bunch of old, rich, white guys run this thing, then. Which has basically been done by every government conspiracy movie in existence.

VI

Well, unfortunately my life isn't a movie.

SHANE

If it ever is, I want someone awesome to play me. Like Michael Cera.

VI

Who?

Shane sighs. He digs a torn bit of newspaper from his pocket. He scours the list of movie times.

SHANE

Please tell me they're still showing Superbad.

They come to a row of elevators. Vi pales.

VI

Uh, Shane? Do you mind if we take the stairs?

SHANE

C'mon, Vi.

He presses the button.

SHANE (CONT'D)

You can't let the Company control your life.

VI

It's not that.

The doors open and Shane steps inside. He gives her a knowing look.

VI (CONT'D)

Okay, fine. It's just --

SHANE

(warningly)

Ah! Violet Louise Morgan.

Vi takes a deep breath. She steps in beside him.

INT. SHOPPING CENTRE - ELEVATOR - DAY

Shane presses the button for the cinemas. Vi wrings her hands nervously.

Shane eyes her with concern.

SHANE

Jeez, Vi. If I'd known you would have a total freak out, we could have just taken the stairs.

VI

I'm just stressed about all this stuff with my Dad and the book. Being in here just reminds me of it all.

(beat)

(MORE)

VI (CONT'D)

The Company isn't making it any easier. I'm lucky I could escape to come see you, actually.

SHANE

Andrew covering for you?

Vi nods.

SHANE (CONT'D)

Ah, I remember the good old days. Covering for you when you skipped school. It now seems the roles have been reversed.

His overdramatic tone of voice makes Vi laugh.

VI

But I like this better.

SHANE

Me too.

They share a smile. The elevator stops, CHIMES, and the doors open.

INT. SHOPPING CENTRE - CINEMAS - DAY

Vi steps out.

VI

Y'know, Shane, I'm glad we're doing this.

She turns around. Shane is gone. The elevator - doors still open - is empty.

VI (CONT'D)

(confused)

Shane?

INT. THE COMPANY - RECEPTION OFFICE - DAY

The elevator CHIMES. The doors slide smoothly open.

From inside the elevator, Shane glances around the empty room.

He raises an eyebrow. A beat.

SHANE

(puzzled)

Huh...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. THE COMPANY - RECEPTION OFFICE - DAY

Shane stands alone in the empty room.

Eyes wide, he stumbles forward and cranes his neck around the corner, down the long hallway.

SHANE
(calling)
Hello?

Silence is his only reply.

INT. THE COMPANY - DINING HALL - DAY

About a hundred or so EMPLOYEES are packed into the dining hall. Most are sitting in chairs arranged in rough lines, facing a stage.

Benson stands front and centre. Jenna anxiously hovers by the edge of the stage. Andrew, a complete contrast to her, leans against the wall - picking at threads in his shirt.

BENSON
Please be assured that this is
nothing we can't handle. I have
sections of all departments
working on the source of the
problem.

A hand is raised.

EMPLOYEE #1
Which is?

BENSON
Excuse me?

EMPLOYEE #1
What's the source of the problem?

BENSON
Well, I, ah...

EMPLOYEE #2
Is it the book? That book by that
girl's dad?

There are MURMURS through the crowd. Most seem to agree with this assessment.

BENSON
I'm not at liberty to discuss
that at the present time.

EMPLOYEE #1

But what are you doing about that anyway?

BENSON

I'm afraid I can't mention details but there have been advancements...

The crowd is getting worked up now. They start to TALK amongst themselves, not caring about what Benson has to say.

Benson throws a look to Jenna. She shrugs her shoulders helplessly.

DIANA CROSS, sitting amongst the employees, rolls her eyes. She stands and climbs onto her chair.

DIANA

Hey!

The chatter ceases. All eyes are on her.

DIANA (CONT'D)

Benson says he's got it under control. And, even if he doesn't, it's hardly your problem, is it?

(beat)

So, basically he's saying shut up and get back to work.

EMPLOYEE #2

And how are we supposed to do that? Everything's going to hell!

DIANA

Look, I've lived here for four years and, unlike a lot of you, I actually pay attention to this place. It's more than just a building. It's almost like it's... alive.

(beat)

If everything's "going to hell", it's because the Company's got something important it's working on. Everything here - and I mean everything - happens for a reason.

As the crowd takes in her words, the double doors at the back of the room open. They swing out and loudly BANG against the wall.

Employees turn at the noise. Benson, Jenna and Andrew look over the seated crowd.

Shane is framed in the doorway.

SHANE
(nervous)
Um... Hi?

Andrew and Jenna, both stunned, take in Shane's sudden appearance.

INT. THE COMPANY - CONFERENCE ROOM - DAY

Andrew paces impatiently, his mobile phone to his ear. We hear STATIC coming from it.

He flips the phone closed and strides to the conference table...

ANDREW
I can't get a hold of her.
Something's still blocking the
signals.

Benson nods. Then, he looks down at DOC - sitting next to Shane at the table. He listens in a stethoscope - the end pressed to Shane's chest.

After a moment, he nods and backs off.

DOC
Well, he's alive.

BENSON
Are you sure?

Doc looks at Benson, motioning to the door. Benson nods.

SHANE
Is he sure?!

Doc stands and slips out of the room, passing...

... GABRIELLE DAUTRY, who stands on the other side of Shane. She places her hands on her hips.

GABRIELLE
We're not exactly in charted
territory here, Alistair. He's
not on the Potentials List. He's
not an employee.
(insistent)
He's not supposed to be here.

She throws a barbed glance at Shane.

SHANE
Hey, it's not like I --

BENSON

It must have something to do with the building. The electrical problems.

(beat)

He was in an elevator with Violet.

ANDREW

And you think the Company got their wires crossed or something?

GABRIELLE

This is ridiculous!

BENSON

You have a better theory?

GABRIELLE

As a matter of fact, I do. My theory is that this wouldn't have happened if you had a bit more confidence in the security department.

Benson's gaze becomes cold.

GABRIELLE (CONT'D)

Shoving us down in the basement with records! How the hell are we supposed to keep an eye on things from there?

SHANE

Can somebody please tell me what's going on?

There's a beat as everybody calms down. Benson sits down next to Shane.

BENSON

We don't know.

(beat)

But I'm afraid you're going to have to stay here until we figure that out.

Shane sinks lower in his seat, obviously distressed.

There's a SHARP KNOCK at the door and Jenna steps inside, seemingly half afraid to enter.

JENNA

Benson?

BENSON

Yes, Jenna?

JENNA
 (beat; nervous)
 There's an assignment.

She holds a piece of paper in her hands. Benson waves her off, distracted.

BENSON
 Well, see that it gets sent out.
 I don't --

JENNA
 It's for Shane.

Shane sits up a little straighter. He looks to Jenna, shocked.

EXT. MORGAN RESIDENCE - FRONT YARD - DAY

Vi slowly makes her way up the path, dragging her feet.

INT. MORGAN RESIDENCE - KITCHEN - DAY

Vi enters the kitchen, dropping her jacket carelessly on the floor.

Peter's at the kitchen table - official looking papers spread out around him.

PETER
 Whoa, Vi!

He practically throws his body across the table, attempting to scoop up the papers.

PETER (CONT'D)
 I didn't expect you home so...

But Vi doesn't notice. Exhausted, she walks right through the room and grabs a bottle of water from the fridge.

PETER (CONT'D)
 ... Soon.

She makes it back to the doorway and takes a sip of water.

VI
 Did Shane call?

PETER
 Um, no. I don't think so.

VI
 Okay.
 (beat)
 Thanks.

She picks up her jacket and exits. Peter looks confused.

INT. MORGAN RESIDENCE - VI'S ROOM - DAY

Vi enters, her face blank. She hangs up her jacket. Puts her water on the desk.

Reaching her bed, she lets herself fall backwards. She bounces slightly on the mattress then becomes still.

She stares, unblinking, up at the ceiling.

DISSOLVE TO:

INT. THE COMPANY - DOC'S LAB - DAY

Shane lies in Doc's examination chair, mimicking Vi's position.

His eyes flick nervously to Doc who HUMS under his breath, as his hands roam over a hulking piece of equipment hanging on a frame from the ceiling.

Jenna, standing next to Shane, places a comforting hand on his arm.

SHANE

So this means I'll be able to see those things now, right?

JENNA

Signs. Yes.

(then)

Seriously, Doc's done this hundreds of times. It's totally safe.

DOC

Now, my boy...

Doc drags the machine down to Shane.

DOC (CONT'D)

As I tell all my other patients, there's nothing to be afraid of.

Jenna nudges Shane, giving him a small smile.

DOC (CONT'D)

However, given that you haven't died or signed a contract, your genetic make-up may not be one hundred percent compatible with the procedure.

SHANE

Wait, what does that mean?

DOC
 (matter-of-fact)
 I can't guarantee you'll survive.
 (beat)
 Goggles on!

Jenna, scrambling to adjust a set of goggles over her eyes, steps forward.

JENNA
 Then maybe we should hold off.
 Talk to Benson about this?

Shane starts to sit up. Doc pushes him down with one hand. With the other, he flicks a switch on the machine. It starts to WHIR.

DOC
 No need, my dear. All in the name
 of science, I say.

He snaps his own goggles on.

JENNA
 Doc --

DOC
 Fingers crossed!

He pushes a button and a burst of white hot light radiates from the machine, right over Shane's eyes - which are wide with fear by this point.

The light glows brighter and the WHIR of the machine becomes a ROAR. Shane starts to SCREAM and we...

SMASH CUT TO:

INT. THE COMPANY - LAB CORRIDOR - LATER

A cheerful looking Shane sucks on a lollipop. Jenna, walking by his side, is pale and shaken.

SHANE
 That wasn't so bad.

JENNA
 Um, sure.

SHANE
 So what does Vi usually do now?

Jenna takes a breath. Adjusts her jacket. Back to business.

JENNA
 Well, she'll head off with Andrew
 to start the assignment.

SHANE
Coz he's her mentor, right? Does
that mean he's mine?

JENNA
No. We've got someone else in
mind for you.

Shane ponders who this might be.

INT. THE COMPANY - ELEVATOR - LATER

Shane and HANNAH MARSHALL stands side by side in awkward
silence.

Hannah nervously plays with the bracelets on her wrists.
Shane COUGHS. More silence. Then:

HANNAH
Okay, so you're not dead?

SHANE
No.

HANNAH
Okay. Just checking. Um... We
should probably look at your
assignment then.

SHANE
I gave it to you.

HANNAH
Okay. Yeah.

She blushes and takes the paper out of her pocket. She
reads it.

HANNAH (CONT'D)
Okay. We're looking for a place
called GamesWorld.

SHANE
I know where that is.

HANNAH
Okay. I --

SHANE
Hannah?

The elevator stops. The doors open.

HANNAH
Yes, Shane?

As Shane steps off the elevator...

SHANE
(smiles)
Stop saying "okay". It's getting weird.

HANNAH
Oka --
(beat)
Sure.

Hannah follows.

INT. GAMESWORLD - SALES FLOOR - DAY

A typical computer game store. Aisles of gaming systems, games and their related merchandise.

Shane and Hannah enter, ducking underneath the half-lowered security gate. The shopping centre code for, "We're closing real soon so, for the love of God, don't come in".

SHANE
So, what now?

HANNAH
Well, you have to observe. There's always something that directs you to your real assignment.

Shane holds up his assignment sheet.

SHANE
Then what's the point of this?

HANNAH
Step one. If you see a Sign, that's step two. It can either help you figure out who you're supposed to help or, if you've already found them, point the way to fixing their connection.

SHANE
You sound like a text book.

HANNAH
This is all standard stuff, Shane. Didn't Vi explain it to you?

SHANE
Vi tends to take a different path when talking about her job.
(MORE)

SHANE (CONT'D)

More of a "This sucks, why do I have to waste my life following orders from a big corporate nothing for absolutely no reason?" kinda spiel. It can, uh, get a little boring.

HANNAH

I can imagine.

They share a smile.

INT. MORGAN RESIDENCE - FRONT HALL - DAY

Vi hurries down the stairs, listening on her mobile phone.

SHANE (O.S.)

(filtered)

You've reached Shane's phone which, if you're hearing this message, is either dead or I'm just too lazy to --

Vi hangs up.

VI

Damnit.

CAROLINE (O.S.)

Vi?

VI

I'm going out!

CAROLINE (O.S.)

I have something to show you.

Vi sighs but turns into the living room doorway.

INT. MORGAN RESIDENCE - LIVING ROOM - DAY

The room's a mess. Caroline, her clothes powdered in dust, kneels amongst the junk.

Vi enters.

VI

Yeah? What?

With a grin, Caroline reaches into a box and pulls out a worn stuffed dog.

One eye hangs by a thread, stuffing spews out of the tear along it's stomach - but Vi's face still lights up when she sees it.

VI (CONT'D)

Diefenbaker!

Vi leaps forward and takes the dog from Caroline. She hugs it close and falls back onto the couch.

VI (CONT'D)

I'd totally forgotten about him.
How old was I when --

CAROLINE

Four. You couldn't take your eyes off that thing at the carnival. And your dad promised he'd win it for you. Even if it took him the rest of forever --

VI

-- And a thousand years after that.

She smiles fondly.

CAROLINE

I think he would have done it, too. If the guy at the stall hadn't just given it to him to make him leave.

VI

(laughs)
How many hula hoops did he lose that day?

Caroline begins sifting through a pile of photo albums on the coffee table.

CAROLINE

I found some photos from that day around here somewhere. Ah!

Clutching a small photo album, she gets up and sits on the couch next to Vi. She flips through a few pages.

CAROLINE (CONT'D)

Here it is.

She points out a photograph of a YOUNGER PETER with a FOUR-YEAR-OLD VI on his shoulders. She hugs a much newer and cleaner Diefenbaker.

Vi smiles. Her eyes roam over the opposite page.

VI

Oh my God, look!

Vi laughs and taps on a photo of a SIX-YEAR-OLD PENNY. She stands next to a theme park employee dressed as FRED FROM SCOOBY-DOO. She stares up at him with adoring eyes.

CAROLINE

And then Penny went through that Scooby-Doo obsession for about six months.

VI

I think she still has a crush on him.

They laugh together.

CAROLINE

Aren't you going out?

Vi shrugs.

VI

Maybe later.

She reaches over and turns a page in the photo album.

Caroline looks at Vi, surprised. A moment later, she turns back to the photos - intent on enjoying the moment.

INT. GAMESWORLD - SALES FLOOR - AFTERNOON

Shane and Hannah pretend to browse the shelves of games. Shane eyes an irritated looking MANAGER at the cash register. He's staring at them.

Shane turns, leaning in close to Hannah.

SHANE

I think he's going to ask us to leave again.

HANNAH

Tell him we're still looking. That's not a lie.

SHANE

Yeah, but when are we going to know what we're looking for?

Shane sighs, turning back to the games. He picks one up - a rather violent and bloody army adventure by the looks of it - and innocently turns it over, reading the back.

Hannah looks over at him. She hides a little smile as she turns away.

Shane puts the game back. Only now, the front cover is different. Very different.

It's the black silhouette of a rabbit standing on its hind paws. Nothing else.

He turns to Hannah.

SHANE (CONT'D)
Hannah, check this out.

He picks up the game. The cover is back to normal - the digital image of a soldier in the midst of battle.

HANNAH
Violence. Yipee.

SHANE
No. But it was different. It was
a --

MANAGER (O.S.)
(calling)
Rabbit!

Shane whips around. The Manager faces a back door.

Out of the darkness skulks RABBIT - a sullen, overweight guy in his mid-twenties.

MANAGER (CONT'D)
You finished cataloguing the new
stock, yet?

RABBIT
Almost.

MANAGER
Well, get moving. I wanna close
up.

The Manager throws Shane and Hanna a venomous look.

Shane turns to Hannah - a bewildered expression on his face.

Recognising that look, she pats him on the back.

HANNAH
Welcome to my life.

INT. MORGAN RESIDENCE - VI'S ROOM - AFTERNOON

Vi is sprawled on her bed, flipping through a large photo album.

She smiles nostalgically as she looks over events long past - birthdays, Christmases, school plays and family picnics.

Not surprisingly, Vi is no older than fifteen in any of these pictures.

CAROLINE (O.S.)
 (distant; calling)
 Vi! Dinner!

VI
 Coming!

She sits up, flipping the album closed.

As she hops off the bed and exits, we ANGLE DOWN to the photo album.

Embossed on the front cover is the word: "Rabbit".

EXT. SHOPPING CENTRE - CAR PARK - NIGHT

Shane and Hannah loiter by the empty trolley dock. They are waiting. Eyes never leaving the shopping centre's back entrance.

The door opens. Rabbit exits, hunched down - as if sheltering himself from harsh weather.

Hannah looks to Shane. She nods towards Rabbit.

Shane moves quickly, catching up to Rabbit easily as he makes his way across the car park.

SHANE
 Hey.

Rabbit stumbles - surprised - but keeps walking.

RABBIT
 What?

SHANE
 I just wanted to ask something.
 Are you, uh, okay? I mean, do you
 need... help?

RABBIT
 Piss off.

Shane stops walking. Rabbit continues on, making it to his car.

As Hannah approaches Shane, they watch Rabbit start the engine. The ancient car SPUTTERS, GROANS and - after a moment - ROARS to life. They watch it rumble out of the car park.

SHANE
 Is it always like this?

HANNAH
 Pretty much.

Shane shakes his head at her in awe.

SHANE

I can't believe you put up with
it.

(beat)

You are the coolest person I've
ever met.

He walks off. Hannah smiles giddily and follows.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. MORGAN RESIDENCE - DINING ROOM - DAY

Vi and Shane sit at the table.

A huge puzzle is spread out in front of Vi. She works on it intently as Shane talks.

SHANE

So, it didn't go all that well.
Our first, you know, interaction.
But I'm gonna try again today. I
just wish this assignment thing
wasn't so...

VI

Grey.

SHANE

Yeah.
(beat)
Huh?

Vi holds up a puzzle piece.

VI

Is this grey or blue? Because
grey means its part of the wall
and blue means --

SHANE

Were you listening to anything I
just said?

VI

Yeah, yeah. You're somehow
working for the Company now,
you've got an assignment, and
everyone's working really hard to
figure out what's going on. I got
it, Shane.

SHANE

And you're not mad?

VI

Why would I be mad?

SHANE

Well... I don't know. It's just
sort of... weird.

Vi gives him a reassuring smile.

VI

It's fine. In fact, I'm sort of enjoying the time off. I get to be normal for a change.

SHANE

And doing puzzles by yourself is normal?

Outside, there's the sound of a CAR pulling into the drive way. Vi stands, peeking out of the window.

VI

(yells)

Erin's here! Let's go!

Shane, startled by Vi's yells, stands as well.

SHANE

Go? Where are you going?

Vi heads out of the room, into the...

INT. MORGAN RESIDENCE - FRONT HALL - DAY

Where she opens the front door. Erin enters. He gives her a quick kiss.

ERIN

Hey.

VI

Hi.

Shane COUGHS.

ERIN

Shane, hey.

Shane nods, a little awkwardly.

ERIN (CONT'D)

You're coming too?

SHANE

Uh...

VI

(quickly)

Shane's busy. Maybe another time.

Peter walks out of the kitchen - carrying a picnic basket.

He weaves through the middle of the group, heading for the front door.

PETER

Excuse me! Lunchables coming through.

As he exits, Caroline walks down the hallway. She stops.

CAROLINE

Vi, did you put the blanket in the car?

VI

Like... from one of the beds?

Caroline looks exasperated. Erin smiles.

ERIN

It's okay, Mrs. Morgan. I brought one.

Caroline heads for the front door. She pats him on the arm as she exits.

CAROLINE

Please, call me Caroline.

PENNY MORGAN strolls down the stairs. She slips on a pair of sunglasses as she follows Caroline outside.

PENNY

Let's get this family bonding thing over and done with.

CAM MORGAN hurries after her. He applies sunscreen to every inch of his skin.

As he passes the group, he slaps a hat on his head and squeezes another glob of sunscreen onto his arm.

CAM

You can never be too careful.

Vi motions to the door. Erin and Shane troop outside.

EXT. MORGAN RESIDENCE - FRONT YARD - DAY

Vi closes the door, locking it.

In the drive way, Penny, Cam, Caroline and Peter are loading their supplies and themselves into the family car.

Vi, Erin and Shane stand together on the porch. Vi throws Erin a look.

ERIN

(to Vi)

So, um, I'll meet you in the car?

Vi nods, grateful. Erin walks across the yard to his own car.

Vi turns to Shane.

VI
I'm really sorry. If you didn't
have to work...

SHANE
I get it. It's cool.

He manages a disappointed smile.

SHANE (CONT'D)
Have fun.

Vi smiles.

VI
I will. Thanks.

She bounds off the porch and hurries over to Erin's car.

She climbs in and, through the windshield, Shane sees her lean across the seat, planting a kiss on Erin's cheek.

Erin pulls out of the drive way. The Morgan's car following.

Peter HONKS the horn at Shane. Cam waves to him out the window.

And then, just like that, they're gone and Shane is alone.

INT. THE COMPANY - BREAK ROOM - DAY

Jenna enters. Moving briskly through the empty room - she reaches a bulletin board and starts to pin up a series of graphs.

She is hidden from view as two female ASSISTANTS (early 20s) enter. The girls head straight for the coffee machine.

One acknowledges the empty pot.

ASSISTANT #1
God, people are so inconsiderate.

ASSISTANT #2
I know. It's so rude.

Assistant #1 starts to brew more coffee while Assistant #2 grabs a couple of mugs from the cupboard.

ASSISTANT #1

Oh my God, what about this morning? Was that intense or what?

ASSISTANT #2

I don't know. I wasn't there.

ASSISTANT #1

Are you serious?

Assistant #2 smiles coyly.

ASSISTANT #2

I was making out with Lex in the copy room.

Assistant #1 rolls her eyes.

ASSISTANT #1

Again? I thought you said you guys weren't going to get back together.

ASSISTANT #2

We're not back together.

ASSISTANT #1

Then what --

ASSISTANT #2

Can we please stay on topic? What happened at the meeting?

ASSISTANT #1

You know Violet Morgan?

Jenna, who wasn't paying attention before, perks up. She cocks her head, listening more intently.

ASSISTANT #2

Brown hair, kinda whiny?

ASSISTANT #1

No, that's Ms. Cooke.

They giggle. Jenna looks hurt.

Assistant #2 slaps the other on the shoulder.

ASSISTANT #2

You're so bad.

ASSISTANT #1

Anyway, her friend showed up during the meeting.

(MORE)

ASSISTANT #1 (CONT'D)

Except, get this, he doesn't work here - he's not even dead.

ASSISTANT #2

Oh my God. What's Mr. Benson doing about it?

ASSISTANT #1

Nothing.

ASSISTANT #2

No!

ASSISTANT #1

Yes! It's like he doesn't even care. He even gave the kid an assignment. I've been busting my ass as Dautry's PA for three years - that's three years I could be out there, fixing connections and making a difference but no, a new Runner position pops up and it goes to a newbie.

(beat)

Seriously, I think Benson's just given up.

ASSISTANT #2

Probably losing his mind. He is kinda old.

Jenna grits her teeth. She steps out, ready to confront them, when:

ANDREW (O.S.)

And you'd do a better job?

The girls turn - their backs to Jenna. Andrew stands in the doorway. He walks further into the room.

ANDREW (CONT'D)

Because I know for a fact that neither of you have even half of what it takes to run the Company.

There's a tense beat. Assistant #1 narrows her eyes at him. Finally, she turns to her friend.

ASSISTANT #1

C'mon, let's get back to work.

Abandoning the fresh pot of coffee, they head for the door.

ASSISTANT #1 (CONT'D)

(to #2; muttered)

Just because he's doing it with the Assignment Co-Ordinator...

The door swings closed after them - leaving Andrew and Jenna in a very awkward moment.

JENNA

I was about to...

ANDREW

Step in, yeah. I figured you would have.

A beat.

JENNA

So how are you holding up?

ANDREW

I'm really struggling. The washing machine in my building's broken and the laundromat down the street doesn't have the good kind of softener so...

JENNA

I meant --

Andrew cracks a smile.

ANDREW

I know.

(beat)

It'll be okay. I know that Vi's trying to sort it out. She'll be back at work in no time.

He nods a little, confident in his assumption.

EXT. PARK - FIELD - DAY

MUSIC CUE: "Magic" by Ben Kweller

The Morgans and Erin sit on a blanket, digging into the food from the picnic basket. Although we can't hear them over the MUSIC, they talk happily.

Vi reaches into the basket. She pulls out a lunch box. Pulling off the lid, she reveals a batch of freshly baked cupcakes!

She hands the first one to Penny who gives her a small smile.

INT. SHOPPING CENTRE - MAIN ENTRANCE - DAY

The glass doors slide open. Rabbit enters, his face blank.

As he moves past the camera, Shane and Hannah peer out from behind a pillar - watching him.

EXT. PARK - PLAY EQUIPMENT - DAY

Peter and Caroline walk past, hand in hand. They watch as Vi, Cam and Erin play tag around the play equipment.

Erin and Vi run from Cam who speeds after them as fast as he can go. Vi leaps up onto the monkey bars - pulling herself up and away from him.

Erin laughs as he watches Cam leap up - trying to tag Vi. Cam stops and turns to Erin. Erin's face drops and he takes off.

Vi watches from the top of the monkey bars. Cam ducks underneath the slide and tackles Erin - bringing him to the ground.

INT. GAMESWORLD - SALES FLOOR - DAY

Rabbit gloomily stocks a shelf.

We MOVE INTO the next aisle where Hannah is peering around the corner at him.

Behind her, Shane picks up a video game, studies it and replaces it on the shelf - only to have the shelf collapse! Dozens of cases CRASH to the floor.

Hannah whirls around and watches Shane as he tries to catch them.

The Manager steps into the aisle. Shane and Hannah grab at each other, stifling laughter - and flee the store.

The Manager starts cleaning up, scowling.

EXT. PARK - LAKE - DAY

Vi and Cam stand at the lake side. Behind them is a stall advertising "Boats for Hire".

They hold remote controls in their hands and look out at the lake.

Two small remote controlled boats zip through the water, racing for a bridge.

Vi's boat is almost winning - inches ahead of Cam's. Then...

... Another boat tears past them both. It does a wide arc, splashing water up and over the other boats - causing them to capsize.

Penny steps up beside Vi, holding a remote control. She grins.

INT. SHOPPING CENTRE - FOOD COURT - DAY

Rabbit stands in the queue for a fast-food joint. He glances around, missing Shane and Hannah who sit at one of the tables.

They each have a boxed kid's meal in front of them.

Shane opens his and pulls out a pink plastic bracelet. He looks to Hannah. She pulls out a toy race car.

Shane holds out the bracelet with one hand and, with the other, motions for her to pass the race car.

Hannah narrows her eye and shakes her head.

Shrugging, Shane slips the bracelet onto his own wrist and takes a bite of his burger. Hannah smiles.

EXT. PARK - LAKE SIDE - DAY

Vi and Erin climb trees down by the lake.

By the water, Cam shows Penny a water glider insect.

INT. SHOPPING CENTRE - OUTSIDE GAMESWORLD - DAY

Rabbit scrubs the painted "Sale" signs off the store windows.

Shane and Hannah are across the way, getting ice cream. Shane hands Hannah her ice cream cone and she points to the pet store next door.

INT. SHOPPING CENTRE - PET STORE - DAY

Hannah enters, quickly followed by Shane. They lean down to the glass cases, grinning in at the puppies tumbling around inside.

EXT. PARK - FIELD - DAY

Back on the picnic blanket, Peter puts a digital camera on top of the basket. He sets the timer and hurries over to everyone else, lounging on the ground.

There's movement right up until the last second - Caroline brushes grass off Cam's shirt, Penny fixes her hair, Vi and Erin talk softly - their heads in close together.

Then, the camera FLASHES, ENDING THE MONTAGE and taking us to...

INT. GAMESWORLD - SALES FLOOR - DAY

Outside the main entrance, Shane and Hannah dump the remains of their ice creams.

They enter the store just in time to hear:

MANAGER (O.S.)
For God's sake, Rabbit! Can't you
do anything right?!

Hannah throws Shane a nervous glance and they continue on. They see the Manager standing over Rabbit who's knelt on the floor, collecting a stack of fallen papers.

MANAGER (CONT'D)
No, you're not putting them in
order. Look, just go in the back.
I'll fix it!

Rabbit drops the papers, stands and shuffles through a back door.

Shane looks to Hannah.

SHANE
I'm guessing this is my cue?

She nods. Shane doesn't move. Hannah nudges him forward.

HANNAH
(re: manager)
Go. I'll distract him.

Shane walks towards the back room.

INT. GAMESWORLD - STOCK ROOM - DAY

Shane enters. The small room is full of boxes.

There's a CRASH.

RABBIT (O.S.)
Damnit!

Shane hurries further into the room. A box lies sideways on the floor - torn open. A few dozen bright blue plastic ray guns are scattered around it. Rabbit leans over, picking them up.

Shane starts to help. Rabbit stops and stands up.

RABBIT (CONT'D)
It's you.
(beat)
You're not supposed to be back
here.

SHANE
I just heard the noise. Thought I
could help.

Rabbit throws him a nasty look and gets back to picking up the toys.

RABBIT

Yeah, you just love to help, don't you?

SHANE

I don't know. I guess I do when someone needs help.

(beat)

Like you.

RABBIT

Does it look like I need help? I'm fine.

SHANE

Okay.

RABBIT

(unsure)

So, that's it? You're going to leave me alone now?

SHANE

If you want me too.

Shane turns to go.

RABBIT

Wait.

Shane looks back.

INT. GAMESWORLD - STOCK ROOM - LATER

Rabbit and Shane sit side by side on some boxes.

RABBIT

My boss is a moron. A total jerk.

SHANE

Most are.

RABBIT

I know a hundred times more about video games than he ever will. And still, he's the one in charge. He's got the power.

SHANE

It's not like he controls the seasons. He's the manager at Gamesworld.

There's a long beat.

RABBIT

I...

(hesitant)

I went into this store the other day. And... and I saw that the guy... the owner... had a... gun.

SHANE

Having a gun doesn't mean you're powerful. It means you know someone who can get you a gun.

RABBIT

(quiet)

That's not what I meant.

(even quieter)

Sometimes I wish that I could just fade away.

SHANE

What?

RABBIT

Nothing.

(beat)

Thanks for listening to me. People don't normally do that.

SHANE

It's no problem.

Shane stands.

SHANE (CONT'D)

Look, I'd better go and save my friend from your boss.

Rabbit chuckles a little.

RABBIT

Sure.

SHANE

See you later?

RABBIT

(beat)

Sure.

Shane exits. Rabbit picks up one of the ray guns, hefting it in his hands. Sighing, he tosses it into the box.

INT. ERIN'S CAR - DAY

Erin pulls up in front of a house. We don't recognise it. It's apparent that Vi doesn't either.

VI

I think you forgot where I live.
My house is up there.

She points down the street.

Erin reaches over and smooths her hair behind her ear.

ERIN

Just didn't want to ruin an
awesome day by having your dad
beat me up.

He leans in and kisses her. Vi smiles into it. After a
moment:

ERIN (CONT'D)

You seem different.

Vi sits back.

VI

What do you mean?

ERIN

In a good way. Like you're really
into everything all of a sudden.
Like whatever was holding you
back before, isn't even on your
mind.

He kisses the tip of her nose.

ERIN (CONT'D)

I like it.

Vi smiles.

VI

Me too.

Another kiss and we cut to:

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - DAY

Penny, carrying a load of clean laundry, passes by Vi's
room. She stops, takes a few steps back and peers through
the open door.

INT. MORGAN RESIDENCE - VI'S ROOM - DAY

Vi sits on her bed, surrounded by school text books. She
diligently copies notes, occasionally flipping through
pages of the text book to double-check something.

Penny steps inside.

PENNY

Um, hey, Vi. You do realise that school's out, right? We're on something people like to call "holidays".

VI

I guess I just feel like doing normal stuff.

PENNY

Normal like studying?

Vi smirks. Nods.

VI

Normal like Australian history, yes.

Penny shrugs. She turns to exit.

PENNY

Ookay, then.
(muttered)
Freak.

Vi chuckles to herself as Penny leaves. She turns a page in her text book.

VI

Alright. Chapter five.

She begins to read. Her eyes, however, quickly become glazed over. She flips forward several pages.

VI (CONT'D)

Alright. Chapter six.

A beat as she studies the page. She notices something.

VI (CONT'D)

(surprised)
Oh my God.

She sits up.

VI (CONT'D)

(shocked)
Oh my God!

She does a roll - snatching her mobile phone off her night stand as she stands.

She dials a number. The phone rings. And rings. And rings. Someone picks up.

VI (CONT'D)
 (into phone; frantic)
 Hello? Glenda?

A high pitched SQUEAL comes from the phone, following by STATIC. Vi winces and hangs up.

She lowers the phone and turns slowly, looking at the text book warily.

We still have no idea what's gotten her so worked up.

VI (CONT'D)
 (lost)
 Oh my God.

EXT. STREET - DAY

Shane and Hannah walk down the street.

SHANE
 So, I'm thinking we look up all the other games places in Garretton. Maybe one needs a new manager.

HANNAH
 You're really getting the hang of this, aren't you?

SHANE
 Yeah, I think so. I think the key is just to keep an open mind.
 (beat)
 Speaking of keeping an open mind...

HANNAH
 Yes?

SHANE
 Since we're sort of hanging out again, do you think you would consider coming back to the band?
 (quickly)
 I'm not sure the first time really counted seeing as it was an assignment and everything. But you'd want to, right?

HANNAH
 Um...

SHANE
 You don't have to say yes right away.

HANNAH

I do want to say yes but...

SHANE

But what?

She stops walking and turns to him. Shane's expression is hopeful.

HANNAH

You don't think it'll be awkward?

SHANE

Vinkle's fine with girls now.
Vi's trained him.

She bites her lip.

SHANE (CONT'D)

Please? Please, pretty please
with sugar and rainbows and
puppies on top?

HANNAH

You think just because I'm a girl
I'll give in to rainbows and
puppies?

SHANE

Okay, fine. Pretty please with
muscle cars and spit and the
Transformers movie on top?

A beat.

HANNAH

Okay.

They start walking again.

HANNAH (CONT'D)

But only because Shia LaBeouf was
really sexy in that movie.

SHANE

Oh God!

(beat)

Now, all we need is a band name.
I was thinking "Samurai Pizza
Cats".

Hannah laughs. Shane's face suddenly lights up - struck by a thought.

SHANE (CONT'D)

Hey! Now that the band's got a full line-up, I can invite Gwen to one of our gigs.

Hannah's face drops.

HANNAH

Gwen? Who's Gwen?

Shane stops walking. He ignores her, staring up at something.

SHANE

That's weird.

HANNAH

Gwen's weird?

SHANE

I thought Callison Street was in the next suburb over.

He's looking at a street sign. It reads, "Callison Street".

Hannah looks up. From her perspective, the street sign says, "Wayne Ave".

INT. MORGAN RESIDENCE - VI'S ROOM - DAY

Vi's pacing. Not sure what to do. She turns around.

A poster on her wall - an album release poster for the latest Brand New record - reads "Callison Street".

Vi stops. Confused. Then:

VI

Shane! Shane's assignment is my assignment!

She grabs the text book and runs out of the room.

EXT. CALLISON STREET - DUSK

There's no footpath. Vi walks on the cracked, gravelly road - hugging the text book to her chest.

It's secluded. There are no houses. Only a few old, abandoned shops.

Vi slows to a stop. It feels strange here. Familiar.

A car speeds past, startling her. Vi leaps away - jumping off the road.

She takes a moment - trying to calm her heart pounding in her chest.

She turns around and stops - utterly frozen on the spot.

Off the side of the road is a store. It's brightly lit. One of the only ones actually still in business.

The neon sign above it blinks on and off - each letter appearing a moment after the last.

L-I-Q-U-O-R.

Vi stares, unblinking, at the place where she died.

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. LIQUOR STORE - DUSK

Vi enters. A BUZZER sounds obnoxiously, making her jump.

The CLERK (male, 30s) looks up from his newspaper. He looks her up and down.

CLERK

I'll need to see some ID if you want to buy anything.

VI

I'm just... waiting for someone.

She looks down at the plain linoleum floor.

SMASH CUT TO:

INT. LIQUOR STORE - FLASHBACK

BANG!

The ROBBER aims the gun at sixteen-year-old Vi. She looks down at her school uniform to see dark red liquid bleeding through her shirt.

Vi falls, knocking over a stack of bottles which SHATTER on the ground.

She's on the ground now, taking short shallow breaths. Eyes wide with fear as her blood mixes with the spilt alcohol.

SMASH CUT TO:

INT. LIQUOR STORE - DUSK

The BUZZER sounds again. Vi whirls around, frightened.

She breaths a sigh of relief as Shane and Hannah approach her.

SHANE

Vi?

CLERK

One of you guys definitely needs ID.

Vi suddenly snaps out of her haze. She takes control of herself again. Moving for Hannah, she flips through the text book - searching for the right page.

VI

I found him. He's here.

HANNAH
Who?

SHANE
Rabbit?

Shane watches, confused, as Rabbit stalks determinedly towards the store.

The doors open - BUZZING - as he enters.

SHANE (CONT'D)
Rabbit, what are you --

Rabbit pulls a gun from his pocket. He aims it at the Clerk.

RABBIT
Nobody move!

Vi breathes in sharply.

SHANE
Dude. What are you doing?

Rabbit looks to Shane. He hasn't recognised him until now.

RABBIT
I... I'm gonna rob this place.

He waves the gun at the Clerk.

RABBIT (CONT'D)
Gimme all the money! Now!

The Clerk fumbles for the cash register.

CLERK
Sure, man. Sure. I don't want nobody gettin' shot, okay?

Shane looks to Hannah.

SHANE
(quiet)
What do I do?

HANNAH
I don't know.

SHANE
But I've gotta do something. I've gotta stop him.

Hannah takes his hand and squeezes it gently.

HANNAH
Be careful.

Shane slips away from her, edging closer to Rabbit.

SHANE
Rabbit?

He throws a wary glance at Vi who's frozen in place - her eyes never leaving the gun in Rabbit's hand.

Rabbit swings the gun around to Shane. Vi WHIMPERS.

RABBIT
Are you following me?

SHANE
No.

RABBIT
Prove it.

SHANE
(beat)
I was here first.

RABBIT
You are so freaking weird.
Seriously, what was up with all that, "Are you okay? Do you need help?" crap? No one acts like that. No one really cares about other people!

SHANE
I do.

He looks to Hannah and Vi.

SHANE (CONT'D)
We all do.
(beat)
It's kind of our job.

Rabbit's shaking now. He's scared. Shane steps forward.

SHANE (CONT'D)
I can tell you about it, if you want. But you've just got to... give me the gun, okay?

There's a long moment as Rabbit thinks.

SHANE (CONT'D)
You don't really want to do this, Rabbit. I know you don't.

Slowly, his grip on the gun loosens until he holds it limply in his hand. Shane takes it from him gently.

SHANE (CONT'D)

Thanks, mate.

Shane turns away, moving to put the gun somewhere out of the way.

He looks down. His fingers are smeared in black paint. Confused, he studies the gun closer - wiping his hand over it. Blue plastic shines through underneath.

Rabbit reaches into his pocket. He pulls out another plastic gun. This one hasn't even been painted and is, obviously, a fake.

A tear rolls down Rabbit's cheek.

RABBIT

(quiet)

I just wanna fade away.

He brings the gun up, aiming it at Vi.

BANG!

Hannah SCREAMS.

Shane slowly turns around. Rabbit falls - hitting the ground with a wet THUD. The ray gun CLATTERS down beside him.

There's a long beat.

Shaking, the Clerk puts down his smoking gun. He picks up the telephone.

CLERK

It's okay, kids. Don't worry. I'm calling the cops.

Hannah dashes forward, slamming her hand down on the phone.

CLERK (CONT'D)

Hey! What's your problem?

HANNAH

I'll do it. I'll call the police.

He yanks the phone away from her and tries to dial again.

CLERK

You just need to sit down. Have a drink.

Hannah grabs the phone cord - pulling it straight out of the wall.

The Clerk is horrified.

CLERK (CONT'D)
Jesus! You're all working together, aren't you?

Hannah turns to Shane. He's staring at Rabbit's body.

HANNAH
You gonna help me or not?

His eyes dull, Shane walks over to her. The Clerk backs up, looking nervous.

CLERK
C'mon, I gotta call the cops. I'm trying to do the right thing here.

Shane punches him! The Clerk reels back. Shane shakes out his hand in pain.

HANNAH
Feel better now?

SHANE
Not really.

Hannah and Shane grab the Clerk, pulling him up and over the counter. He struggles all the way. He kicks the shelf above it - sending cigarette packets raining down on the group.

As they fight to keep their grip on him:

SHANE (CONT'D)
What are we doing?

HANNAH
He can't remember us being here.

She throws a pleading look to Vi.

HANNAH (CONT'D)
Vi! A little help!

But Vi ignores her. She's staring at Rabbit. His blood seeps towards her, inching closer to her feet.

SMASH CUT TO:

INT. LIQUOR STORE - FLASHBACK

Vi lies on the ground. There's blood everywhere - pumping right out of her.

There's the sound of a GUN SHOT, a SCREAM, SHATTERING GLASS and then - a dull THUNK.

SMASH CUT TO:

INT. LIQUOR STORE - NIGHT

Vi attention is dragged back the others.

The Clerk lies unconscious on the floor in front of the counter. Shane sits by his side, breathing heavily.

Hannah stands over them. She holds a dented fire extinguisher.

Shane throws her an alarmed look. She shrugs.

DISSOLVE TO:

EXT. LIQUOR STORE - NIGHT

Andrew's car pulls up out the front.

INT. ANDREW'S CAR (UNMOVING) - NIGHT

Andrew drives. Benson's in the passenger seat.

Benson bends his head down, trying to peer into the store.

BENSON

I just pray they didn't make too much of a mess.

ANDREW

They're teenagers. They definitely made a mess.

Doc bobs into frame, leaning over from the back seat.

DOC

Can I drive on the way back?

Ignoring him, Andrew and Benson climb out of the car.

EXT. LIQUOR STORE - NIGHT

The door slides open and Hannah hurries outside to meet them.

HANNAH

I was so worried you wouldn't get my message. Since the phone lines have been all, well, you know.

Benson pats her on the shoulder.

BENSON

Never mind, Miss Marshall. I'm sure you would have taken care of it.

INT. LIQUOR STORE - NIGHT

The Clerk begins to stir. He blinks and looks around. MUFFLED VOICES are heard somewhere in the distance.

He starts to sit up and a hand touches his shoulder. Doc, crouching by his side, gives him a smile.

DOC

Good evening.

CLERK

Uh... Hi.

Opening his bag, Doc pulls out the memory erasing device. He flicks it on.

DOC

Who else was here tonight?

Doc waves the light in front of the Clerk's eyes.

CLERK

I, ah, I don't... I don't know... Just me and the guy... He tried to rob me.

DOC

Excellent answer. Full marks.

Quick as lightning, Doc spears a needle into the Clerk's arm - injecting him with something.

CLERK

(beat; slow)
Ouch.

Then, he's out like a light.

We get a wider view of the store now. Benson crouches down by Rabbit's body. He checks his pulse.

Shane and Hannah sit on the floor a few metres away. Shane's head is in his hands.

INT. LIQUOR STORE - BACK AISLE - SAME

Vi stands at the row of refrigerators, hypnotised by her own reflection.

She looks different. Sixteen-years-old, Garretton Academy uniform soaked through with blood. She's the old Vi.

ANDREW (O.S.)

Vi?

Vi snaps out of it. She looks to Andrew as he joins her.

ANDREW (CONT'D)

You okay?

Vi looks back to the reflection. She's back to normal. New Vi again.

VI

I'm fine.

(beat)

Actually... I need to show you something.

She opens the text book. Holds it out to him and taps something on the page.

She smiles, laughing a little.

VI (CONT'D)

School's finally good for something.

Andrew can't believe what he's seeing.

INT. LIQUOR STORE - MOMENTS LATER

Andrew joins Benson as he stands. Vi trails slowly after him.

ANDREW

You need to see this.

Andrew holds the book out to Benson.

Doc, still attending to the Clerk, notices the reflection in the glass counter.

He sees that, behind him, Benson and Andrew are bent over this book - WHISPERING. They look up at Doc - more than once.

Then, his eyes land on Vi's reflection. She's staring at him. She's looking at his reflection. Their eyes are locked.

Doc leaps to his feet. He bolts for the door but Andrew darts forward - tackling him into the counter.

The memory wiping device flies from Doc's hand, skittering across the floor and landing at Vi's feet.

Doc continues to struggle.

Benson drops the text book to the floor and moves to help Andrew. Now, we finally catch a glimpse of what's caused all this trouble...

A grainy, black and white photograph of Doc. The caption underneath it reads: "Wilhelm Garretton, founder of the town of Garretton - 1816".

Benson walks behind the counter. He grabs a roll of duct tape.

As he moves back to Doc - who is now pinned to the wall by Andrew:

BENSON

We are going to have a long talk
when we get home.

Shane stands. He walks over to Rabbit.

Rabbit lies still. His dull, dead eyes stare up at Shane. Hannah steps up beside him. Lays a hand on his shoulder.

SHANE

It's all my fault.

HANNAH

You can't blame yourself. It was
your first assignment.

Shane steps away from her. Hannah's hand drops uselessly to her side.

Shane exits the store. He passes Doc, who watches him as Andrew holds him against the wall.

Noticing Doc's gaze, Andrew shakes him.

ANDREW

What are you looking at, huh?

Doc looks away. Benson finishes binding Doc's hands. He lays the duct tape on the counter and pulls a mobile phone from his jacket pocket.

BENSON

(into phone)
Gabrielle?

Benson glances over the unconscious form of the Clerk and Rabbit's body.

BENSON (CONT'D)
(into phone)
You'd better get down here.

MUSIC CUE: "Jesus" by Brand New

DISSOLVE TO:

EXT. LIQUOR STORE - NIGHT

A black van pulls up out the front.

In SLOW MOTION, the back doors swing open and half-a-dozen SECURITY AGENTS, all black suits and confident swaggers, leap from the van.

The front passenger door opens and Gabrielle steps down, looking around with cool determination.

DISSOLVE TO:

INT. LIQUOR STORE - NIGHT

Two Security Agents march a hand-cuffed Doc towards the front doors.

Outside, a white-clad CLEAN UP CREW duck under the barrier of police tape. They pass Doc and the Agents as they enter.

They splinter off, half heading straight for Rabbit's dead body. One gently pushes Hannah away.

DISSOLVE TO:

INT. LIQUOR STORE - BEHIND THE COUNTER - NIGHT

Another Security Agent crouches behind the counter, watching the security camera monitor.

The previous scene plays out for us - little black and white shapes of Hannah and Vi and Shane are clearly visible on the screen.

The Agent ejects the tape and seals it in a plastic evidence bag.

DISSOLVE TO:

INT. LIQUOR STORE - AISLES - NIGHT

Members of the Clean Up Crew are fixing the crime scene.

Some re-stock the cigarette case, another replaces the dented fire extinguisher with a new one.

Two use a tape measure, stretching it from Rabbit's body to the Clerk's previous position behind the counter.

DISSOLVE TO:

INT. LIQUOR STORE - NIGHT

A Security Agent interviews Andrew, scribbling notes in a little notebook. She flips the notebook closed, giving him a nod, and Andrew moves off.

Propped up against the front of the counter, the Clerk begins to stir. He GROANS, putting a hand to his head.

The MEDIC crouched by him places an ice pack in the Clerk's hand - pressing it to his head.

CLERK
What... what happened?

MEDIC
You fell.

CLERK
I... fell?

MEDIC
Yeah.

He looks around and pulls Doc's black doctor's bag towards him. Digs around inside it.

MEDIC (CONT'D)
Hey, Mick?

A Security Agent turns to him.

MEDIC (CONT'D)
Any of your boys picked up the...
y'know...

He zips a finger back and forth in front of his own eyes and WHISTLES sharply.

The Security Guard shakes his head. Concerned, the Medic pats the Clerk on the shoulder.

MEDIC (CONT'D)
Back in a sec, mate.

Still out of it, the Clerk gives him a thumbs up and a dopey smile.

CLERK
Take your time.

The Medic quickly walks over to Benson who's talking with Andrew. The Medic leans in and whispers something to Benson.

After a moment:

BENSON

No, Doc doesn't have it. They
patted him down.

MEDIC

Right. Guess I'll check the bag
again.

He moves off.

ANDREW

What's the matter?

BENSON

Doc's memory wiping device. It's
gone.

Andrew sighs.

ANDREW

I knew I should have gotten him
that label-maker for Christmas.
That pesky Doc! Always losing his
advanced technological devices.

Benson stares, unamused.

ANDREW (CONT'D)

Okay, okay, I'm looking. Hands
and knees, see?

He gets down to the floor and crawls along it, peering
under shelves for the device.

After a few moments, he looks up.

ANDREW (CONT'D)

Vi, can you give me a hand?

But Vi's not there. Andrew stands, looking around.

ANDREW (CONT'D)

Vi?

She's gone. He continues to scour the tiny liquor store, a
little annoyed. A long beat, and then:

ANDREW (CONT'D)

Oh my God.

INT. LIQUOR STORE - FLASHBACK

Andrew tackles Doc. The memory wiping device falls from his hand and skitters across the floor. It lands at Vi's feet.

EXT. LIQUOR STORE - NIGHT

Frantic, Andrew sprints out of the doors.

ANDREW

Vi?! Vi!

Hannah hurries out after him.

HANNAH

Andrew, what's the matter?

ANDREW

Where's Vi?

She shrugs.

HANNAH

I think she went home.

Andrew turns to his car, parked haphazardly by the front entrance. It's blocked in by both vans.

Andrew stands, forlorn. Then, he clenches his fists.

ANDREW

Screw it.

He takes off running. Hannah watches, stunned, as he leaps over the police tape.

As Andrew runs past the edge of the store, we stop on...

... Shane. He leans against the side of the building. As he sinks to the ground, we cut to:

EXT. STREET - NIGHT

MUSIC CUE: "Happy Ending" by Mika

Andrew's sneakered feet pound the bitumen. His face is one of grim determination - a glimmer of fear in his eyes.

Turning a corner, a car SCREECHES to a halt. Andrew doesn't notice his near collision as he veers off the road and up a grassy incline.

EXT. JESSOP HILL PLAZA - NIGHT

Coming up over the rise, Andrew takes off down the hill.

Reaching the car park, he passes the row of silver elevators on the ground level of the shopping centre.

EXT. MORGAN RESIDENCE - FRONT LAWN - NIGHT

Andrew speeds up as he reaches the drive way. He races across the lawn and leaps up the porch steps.

EXT. MORGAN RESIDENCE - FRONT PORCH - NIGHT

Skidding to a stop, he presses one palm to the doorbell which causes the bell to RING REPEATEDLY within the house. With the other hand, he pounds fervently on the door.

Without warning, the door WHIPS open and Andrew leaps back, startled.

VI

Oh my God, Jake! Calm down!
Penny'll be - - Oh.

She stops upon seeing Andrew. Neither speaks. Andrew waits expectantly.

There's a long tense beat. Then, Vi smiles. Relieved, Andrew returns it.

VI (CONT'D)

Hi.

ANDREW

Vi. Hey.

VI

I'm sorry...
(beat)
Who are you?

And, just as Andrew's smile begins to drop...

CUT TO BLACK.

END OF EPISODE