

**THE COMPANY**

"Drive"

by  
Sarah-Jane Sheppard

TEASER

FADE IN:

INT. PUBLIC LIBRARY - NIGHT

The main area is empty aside from a LIBRARIAN who sits behind the desk, stamping books.

We MOVE into the STACKS. Reaching a T-junction, we turn left.

VI MORGAN and ERIN FOWLER, dressed in their school uniforms, are sitting on the floor at the end - making out.

Vi pulls away, breathless.

VI

We should really get back to work.

ERIN

It's Friday. No school tomorrow.

VI

It's Wednesday.

ERIN

See what you do to me?

He smiles at her. Vi blushes. She picks up a novel. We notice that there's text books and papers spread out around them.

VI

Seriously, come on.

Erin sighs. He picks up a notebook and pen. He presses the pen to paper... and stops. He turns, watching Vi as she reads.

ERIN

Don't you have homework?

VI

(re: novel)

This is my homework.

ERIN

Oh, yeah. You got it easy. You're in Mr. Parker's class again this year. Man, I can't believe they moved me.

VI

Probably because all you did was sit in the back reading comics.

ERIN  
I'm sorry if I assumed reading in  
English class was generally okay.

Vi laughs. Dropping his pen and paper, Erin shuffles closer to her.

ERIN (CONT'D)  
Read to me.

VI  
Erin!

ERIN  
Please? I'm hurt.

He pushes back his hair to reveal a large purple bruise on his forehead. Vi smiles grimly and looks uncomfortable.

VI  
I, ah, I can't believe you  
tripped down the stairs. That's  
the last time I invite you to a  
book launch.

ERIN  
You think I'll "launch" myself  
off the roof, next time?

Erin laughs as Vi rolls her eyes. Then, he nudges her. Nods towards her book.

ERIN (CONT'D)  
Well, go on then.

Vi smiles and settles back.

VI  
(reads)  
Atticus said to Jem, "I'd rather  
you shot at tin cans in the back  
yard, but I know you'll go after  
birds. Shoot all the bluejays you  
want, if you can hit 'em, but  
remember..."

Erin gently takes the book away. As it slips out of her grasp:

ERIN  
"It's a sin to kill a  
mockingbird".

VI  
You've read this before.

ERIN  
Cover to cover.

He kisses her deeply. They slowly lie down, until Erin is practically on top of her. Vi grips his shirt, pulling him closer to her.

It almost seems they might die for lack of air when:

LIBRARIAN (O.S.)  
Ahem.

The teens stop and slowly turn their heads.

The Librarian stands in front of them. Her arms folded sternly. Vi, still clinging to Erin, smiles weakly.

VI  
So... Closing time?

EXT. PUBLIC LIBRARY - NIGHT

Vi and Erin are in front of the library steps.

Vi has her mobile phone pressed to ear. She paces impatiently.

INT. MORGAN RESIDENCE - MASTER BEDROOM - NIGHT

The room is lit only by the bedside lamp. From downstairs, the TELEPHONE RINGS.

PETER MORGAN doesn't move. He lies in bed, awake. Empty eyes staring up at nothing.

EXT. PUBLIC LIBRARY - NIGHT

Disappointed, Vi hangs up.

ERIN  
Busy?

VI  
No answer. I think he forgot.

Vi sighs and sits down on the steps. Erin sits down next to her.

ERIN  
You should go for your driver's licence.

VI  
What's the point? My parents drive, you drive, Andr --  
(beat)  
You drive.  
(MORE)

## VI (CONT'D)

(beat)

I'm only seventeen. Like I said,  
what's the point?

THUNDER RUMBLES, low and ominous. A few warning drops of  
rain splash to the ground.

Vi and Erin look up at the impending downpour.

INT. ROAD AND TRAFFIC AUTHORITY - DAY

Vi enters, nervously clutching a handful of papers. ANDREW  
FRIAR is at her side. He's still got the cut along his jaw  
line. It's healing but still noticeable.

ANDREW

Wow, it's been forever since I've  
been in here.

They join the end of the line, stretching to a row of bank  
teller-like counters at one end of the room.

On the wall beside them is a poster. It's of a bird, prison  
bars painted over its face. Text across the bottom reads,  
"Bribing a testing officer is an offence!".

Andrew studies it. He grins.

ANDREW (CONT'D)

Check it out. This bird is in  
jail for bribery.

VI

So?

ANDREW

It's a bird!

(beat)

Do you think they'd sell me this?

VI

Andrew, please. I'm trying to  
concentrate.

ANDREW

Hey, don't freak out. You'll do  
fine. You sit down, punch some  
buttons. You know that the red  
light means stop, right?

VI

Yes.

ANDREW

There you go, you already know  
more than half of these losers.

A BELL CHIMES. A testing officer, a friendly looking WOMAN in her thirties, smiles from behind her counter.

WOMAN

Next, please!

Andrew hangs back as Vi quickly steps up to the counter.

VI

Hi. My name's Violet Morgan.

She pushes the papers across the counter, along with her passport - open to show her ID photo.

VI (CONT'D)

I'd like to sit my Driver Knowledge Test, please?

The Woman smiles. She punches Vi's details into the computer.

WOMAN

Sure, thing, sweetie. First time?

VI

Yes.

WOMAN

Don't worry. Even if you don't pass it now, you can come back tomorrow. As many times as it takes.

VI

Good to know.

The computer BEEPS. The Woman looks at the screen. She frowns.

VI (CONT'D)

Is there something wrong?

The friendly woman is no longer very friendly as she shoves Vi's passport back to her.

WOMAN

I'm sorry, Miss Morgan. Seems that you aren't able to take your test today.

VI

What? Why not? I brought in my photo ID, I studied, I --

WOMAN

People who cheat aren't welcome back for at least six weeks.

VI

Cheat?! I haven't even -- Andrew!

Andrew appears, clutching the poster from the wall. Eyes wide, he looks from Vi to the Woman.

ANDREW

What?

Off his feigned innocence and Vi's confusion...

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. WICKER RECORDS - DAY

Vi enters, heading straight for JIMMY EVANS at the front counter.

VI  
Hey, Jimmy --

He grabs a stack of CDs and shoves them at her. Vi takes them, startled. Jimmy takes another pile.

JIMMY  
New stock in today.

She follows him further into the store where they reach an empty display. They each place the CDs onto it.

VI  
Shane's not around to help?

JIMMY  
Nope.

VI  
Oh. Because I wanted to talk to about something. The weirdest thing happened to me today --

JIMMY  
Yeah, yeah. That's great but I'm not Shane two point oh, okay? Go peddle your sob story somewhere else.

TABITHA McMILLAN steps up beside them. She snakes an arm around Jimmy's waist.

TABITHA  
He really knows how to charm a girl, doesn't he?

VI  
I can see why you like him.

TABITHA  
To be honest, I'm just in it for the sex.

Jimmy, intent on keeping his bad mood, shoves the remaining CDs onto the display and stalks off. Tabitha turns to Vi.

TABITHA (CONT'D)  
Sorry about that. He's been a bit weird since Shane left.

VI  
Shane... What?

TABITHA  
He went to stay with his dad for  
awhile. He didn't tell you?

VI  
No. He... When's he coming back?

Tabitha shrugs apologetically.

INT. THE COMPANY - INTERROGATION ROOM - DAY

DOC, dressed in a pair of plain grey track pants and a  
white t-shirt, sits at the steel table, his hands cuffed.

We PULL BACK to see GABRIELLE DAUTRY standing on the other  
side of the table.

GABRIELLE  
You think this is a game? You  
think I'm being funny?

She leans in, getting right in Doc's face.

GABRIELLE (CONT'D)  
I can arrange for your transfer  
to a Company prison and, believe  
me, you won't be quite so  
comfortable. You can look forward  
to spending the rest of your  
freakishly long life in solitary  
confinement...

Still MOVING BACK, we slip through the two-way mirror...

INT. THE COMPANY - OBSERVATION ROOM - NEXT

On the other side, ALISTAIR BENSON watches the show. The  
SPEAKER is on.

GABRIELLE  
(filtered)  
... Unless you tell me who you're  
working with.

DOC  
(filtered; tired)  
For the last time. No one.

Gabrielle straightens up. She slowly walks around behind  
him... And exits the room.

A few seconds later, she enters the observation room. She  
comes to stand beside Benson.

GABRIELLE  
He's lying.

BENSON  
I'm not so sure.

GABRIELLE  
No disrespect, sir, but who's the  
head of security here?

Benson hides a smile.

GABRIELLE (CONT'D)  
I'd like your permission to try  
another interrogation tactic.  
Something a little more... hands  
on.

BENSON  
No.

GABRIELLE  
But, sir --

BENSON  
I believe that Doc is telling the  
truth. Let's leave it at that,  
shall we?

As he turns, he pats her on the shoulder. Benson exits.

Gabrielle turns back to the window, smouldering. She stares  
through at Doc, who is exhausted yet calm.

INT. THE COMPANY - RECEPTION - DAY

Vi and Andrew emerge from the elevator, in the middle of a  
conversation.

ANDREW  
All I'm saying is why worry about  
it? In six weeks, you probably  
won't even want to take the test  
anyway.

VI  
But this person - whoever they  
are - is out there pretending to  
be me. I'm allowed to be a little  
freaked, Andrew.

ANDREW  
Maybe it's your evil twin?

Vi narrows her eyes at him, suspicious.

VI

Someone's changed their tune.  
Weren't you the one telling me  
that I should go for it? That it  
was going to be easy?

ANDREW

Hey, just because something's  
easy doesn't mean you should go  
for it. Take Diana, for example.

He looks around the room.

ANDREW (CONT'D)

Damn it.

He prods Vi with his elbow.

ANDREW (CONT'D)

Remind me to say that next time  
she's around.

JENNA COOKE enters from the hallway. She joins them.

As she hands Vi a piece of paper:

JENNA

Here's your assignment.

Andrew and Vi wait expectantly.

JENNA (CONT'D)

Oh, and hi.

(beat)

So, what are you two talking  
about?

ANDREW

Vi has an evil twin.

JENNA

That's ridiculous.

Vi looks down at her assignment. She freezes. Andrew looks  
over her shoulder.

ANGLE ON PAPER

Two words. A name. "Violet Morgan".

ANGLE ON SCENE

Andrew looks back up at Jenna.

ANDREW

Wanna bet?

INT. ANDREW'S APARTMENT - LIVING ROOM - DAY

Vi sits on the couch, nervously bobbing her knees. The front door opens and she stands quickly.

Andrew enters. He's dressed in a navy blue jumpsuit.

VI  
(sarcastic)  
Wow. Nice disguise, Andrew.

ANDREW  
(not getting it)  
I know, right?

He turns in a circle, modeling the "Bernie's Electricians" patch on the back.

VI  
You'd get into NASA, at least.

It finally clicks and Andrew glares. Vi hides a smile.

VI (CONT'D)  
So, I'm guessing the fact that you're not in jail is a good sign?

ANDREW  
What? Oh, yeah, the mission!

He unzips the jumpsuit and pulls out a tape. He pops it into the VCR.

ANDREW (CONT'D)  
I had to do some quick talking but I found out what day Evil Vi took the test.

He and Vi sit down on the couch.

VI  
Can we stop calling her that?

ANDREW  
No.

Andrew grabs the remote and starts the tape.

It's security camera footage of the Road and Traffic Authority.

VI  
What kind of talking, exactly? I mean, how do you get that kind of information?

ANDREW

"Hey, I smell fresh baked cookies coming from the break room" kinda talking. Got me alone with the computer, found the right date, swiped the corresponding tape.

Vi smiles, impressed.

VI

You're actually pretty smooth when you want to be.

ANDREW

Should I be offended by how surprised you sound?

Vi laughs, shaking her head. They both turn to the tape as it plays through.

They stare at it intently for a long, long beat. Finally:

ANDREW (CONT'D)

So, what exactly are we looking for?

VI

No idea.

FADE TO:

INT. ANDREW'S APARTMENT - LIVING ROOM - LATER

Andrew has changed into his normal clothes. He's sitting sideways on an armchair, his legs hooked over the arm rest.

Vi sits on the floor, trailing a shoelace for Andrew's cat. As her eyes are glued to the TV, she doesn't notice that the cat is not all that interested in the game.

Andrew sighs.

ANDREW

This is boring.

VI

And you saying that for the hundredth time doesn't make it any less boring.

Andrew sits up. He bounces on the chair a little.

ANDREW

(peppy)  
Let's talk about something.

VI

We're trying to solve a mystery.

ANDREW

We can talk and solve a mystery  
at the same time.

Vi turns to him.

VI

Did this suddenly become a  
slumber party? Are you going to  
start braiding my hair?

Andrew picks at a loose thread on the arm rest.

ANDREW

I just feel like we should talk  
about, you know, stuff.

VI

Like?

ANDREW

Stuff.

VI

Yeaaaah...

(beat)

Or we could watch the tape.

She turns back to the screen.

ANDREW

Vi...

There's a sad beat. Vi doesn't shift to look at him.

VI

Everything's okay. Or at least,  
it will be.

(beat)

I guess I'm not really in the  
mood to -- Oh! There!

She leaps forward. Andrew's terrified cat scampers out of  
the room.

VI (CONT'D)

Pause it! Pause it!

Andrew does. Vi comes closer, studying the screen.

ANDREW

What? What do you see?

Vi points to the fuzzy image of a GIRL (14). She has dark hair and could actually pass as a younger Vi from a distance.

ANDREW (CONT'D)

How do you know that --

VI

She's wearing a Garretton Academy uniform.

Andrew sighs, falling back into the armchair.

ANDREW

Vi, this is the Garretton Road and Traffic Authority. As in, the only one in town. You don't think more than one girl from your school wants to get a licence?

Vi rocks back on her heels. Her shoulders slump a little.

VI

I guess you're right.

Her face, however, tells us that she's not totally convinced by him.

We PUSH IN on the screen, on the Girl's face until it's all we see.

INT. MORGAN RESIDENCE - VI'S ROOM - NIGHT

Vi sits on her bed, flipping through a Garretton Academy year book.

SOFT FOOTSTEPS sound outside in the hall. Vi stands and goes to her door. She peers out.

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - NIGHT

CAROLINE MORGAN treads lightly to the master bedroom. She enters, closing the door behind her.

INT. MORGAN RESIDENCE - MASTER BEDROOM - NIGHT

The room is dark. Caroline clicks on a bedside lamp. Peter still lies in bed. His eyes are closed.

Caroline sits on the bed beside him. She puts a hand on his chest.

CAROLINE

Peter...

He rolls over, shying away from her. Caroline is hurt.

CAROLINE (CONT'D)  
 Peter, I know this is hard. I know that you must be feeling low right now but... maybe you could try coming downstairs for awhile.

There's no reply. Caroline presses on.

CAROLINE (CONT'D)  
 Reviews aren't everything. Some writers go their whole lives without a good review.

Peter stiffens and she winces, clearly regretting that last sentence.

Caroline sighs and stands. Crossing to the door, she spies a piece of paper scrunched up next to the wastebasket. She picks it up.

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - NIGHT

Caroline emerges from the room. She closes the door quietly behind her.

She smooths out the paper. It's a typed formal-looking letter. As Caroline glances over it, her face drops.

CAROLINE  
 (quiet)  
 Oh, Peter...

She starts to fold up the letter with care.

INT. GARRETON ACADEMY - HALLWAY - DAY

Vi, CAM MORGAN and PENNY MORGAN enter, walking with the flood of other STUDENTS.

Penny, who is fixing her lip gloss in a compact mirror, snaps it closed. She waves to someone off screen.

PENNY  
 (friendly)  
 Oh my God, you skank! That haircut is awesome!  
 (to Vi and Cam)  
 See you losers later.

She move away. The other two continue to walk.

CAM  
 So, does she like us or not?

VI  
 I think it's one of those unsolvable mysteries.  
 (MORE)

VI (CONT'D)

Like the Loch Ness monster or the  
meaning of life.

CAM

Forty-two.  
(off Vi's look)  
That was a joke.

They reach an intersection. Cam points down one of the  
other halls.

CAM (CONT'D)

My locker's down there. See you  
later, Vi.

VI

Yeah, later.

She keeps walking. An ACTIVIST STUDENT thrusts a flyer at  
her.

ACTIVIST STUDENT

Protest today, last period on the  
front lawn. Have your voice  
heard!

Still walking, Vi looks down at the flyer. There's a  
picture of a two people walking. Text above them reads:  
"Exercise tip! Walking with family boosts your health and  
happiness!".

Vi quirks an eyebrow. She stops.

VI

Right.

She looks back to the Activist Student, handing out more  
flyers.

ACTIVIST STUDENT

This practice is inhumane and  
needs to stop!

She looks back down to the flyer. Now it's a picture of a  
dancing frog with the words: "CUT CLASS, NOT FROGS!".

VI

Walking with family boosts your  
health and happiness. Health  
and... Family... Walking with...  
Cam!

Turning around, she takes off running.

INT. GARRETON ACADEMY - SECOND HALLWAY - DAY

Cam's at his locker, pulling out some books, when Vi skids  
to a stop beside him.

CAM  
Um... Are you okay?

VI  
No, I'm fine, I'm just...

She catches her breath.

VI (CONT'D)  
Want me to walk you to your  
homeroom?

CAM  
Okay...

He closes his locker. Putting his books under one arm, he starts to walk. Vi sticks close by his side.

After about a metre, they stop by a doorway.

CAM (CONT'D)  
Well, here we are.

VI  
Wait... This is your homeroom?  
You don't need to, I don't know,  
walk anywhere else first?

CAM  
Nope. This is it.  
(beat)  
Well... Thanks.

Cam enters the room and Vi watches as he takes a seat amongst the mix of students.

His pencil case tumbles off the desk and as he leans down to pick it up, he reveals the Girl from the tape sitting right behind him!

The Girl and Vi lock eyes. Desperately trying to look inconspicuous, the Girl looks down - burying her nose in a text book.

It's too late. Vi's seen her. A sly smile creeps across Vi's face.

INT. GARRETON ACADEMY - SECOND HALLWAY - LATER

A BELL RINGS. Students flood the hall, walking past Vi who leans against a row of lockers - waiting.

The Girl is the last to exit the classroom. She slows as she sees Vi. With a sigh, she slouches over to her.

GIRL  
Sorry.

She hands over Vi's school ID card.

VI

That's it? Sorry? I'm probably on  
some terrorist watch list because  
of you!

The Girl shakes her head. Turning, she starts to leave. Vi  
grabs her arm and pulls her back.

VI (CONT'D)

Hey, who are you anyway?

The Girl says nothing. Vi glances at the books in her arms.  
The name "Taylor Halpin" is prominently displayed on the  
covers.

VI (CONT'D)

Taylor?

TAYLOR HALPIN looks surprised. Then, angry.

TAYLOR

Look, I'm sorry. I was walking  
behind you in the hall one day  
and you dropped your ID card.  
It's not my fault we kind of look  
alike and the guy at the RTA desk  
has an eye infection!

VI

(grossed out)  
Ew, really?  
(not the time)  
But, how old are you? Fourteen?  
What do you need to drive for,  
anyway?

TAYLOR

You wouldn't understand.

She steps around Vi and takes off down the hall. After a  
beat, she turns.

TAYLOR (CONT'D)

And this isn't going to stop me!

Vi watches after her, completely confused.

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. THE COMPANY - OBSERVATION ROOM - DAY

The room is empty. Through the window, Doc paces in the interrogation room. His mouth moves subtly. He's TALKING to himself, although we can't hear what he's saying.

Jenna slips inside the observation room and crosses to the window. She's saddened by what she sees.

Behind her, Gabrielle enters.

GABRIELLE

This isn't a zoo, Ms. Cooke.

Gabrielle joins her at the window.

GABRIELLE (CONT'D)

Just as entertaining, though.

JENNA

This is cruel. Letting him sweat like this.

GABRIELLE

Well... Let's do something about that.

JENNA

What do you mean? Me? Help you? I don't think so.

(beat)

Doc, he's... harmless. A little creepy, sure. But he... he reminds me of...

GABRIELLE

Yourself? I can see how you would think that. You're both loners, mixed up in a great big world you refuse to take part in.

(beat)

Touching, really.

Gabrielle smirks. Then, she exits, leaving Jenna to her thoughts.

Jenna watches her as she leaves. A moment passes and she turns back to the window.

Doc is right there at the glass. Staring. Jenna reacts in surprise.

INTERCUT WITH:

INT. THE COMPANY - INTERROGATION ROOM - DAY

Doc's at the window. Or, from his point of view, a mirror.

Doc raises his hand and stretches it to the corner of the window. He taps the glass.

Jenna follows his fingers. On her side of the window, he's pointing directly at the speaker controls.

She tentatively reaches up. Flicks it on. A beat.

DOC  
(sing-song)  
I can see you.

On Doc's side, it's definitely a mirror. He can't see her.

DOC (CONT'D)  
I can see you, little girl.

Jenna takes a few hurried steps back.

JENNA  
What the...

DOC  
And I can hear you.  
(beat)  
I just want you to know... Don't  
you ever compare me to yourself  
again.  
(growing in anger)  
You are weak. You are spineless.  
You can't even stand up for  
yourself against the girlie with  
the water pistol.  
(beat)  
You are nothing like me.

Jenna, completely freaked out, dashes out the door.

A beat. Doc turns away from the window. He cocks his head to one side.

DOC (CONT'D)  
(to himself)  
Hmm?  
(beat; listens)  
Yes, I heard you.  
(beat; listens)  
I know. I like her, too.

Off this, cut to:

EXT. SUBURBAN STREET - DAY

Taylor walks home from school with her head down, ipod buds in her ears.

She walks off screen and we SHARPEN on Andrew's car in the background, tailing her from half a block away.

Not exactly inconspicuous, the car is GRINDING and SPLUTTERING quite loudly.

INT. ANDREW'S CAR (MOVING) - DAY

Andrew drives. Vi's in the passenger seat. They watch Taylor intently.

VI

Thank God for teenage apathy.

ANDREW

(defensive)

It was in the shop last week.

Vi raises her eyebrows.

ANDREW (CONT'D)

Month.

EXT. TAYLOR'S HOUSE - MOMENTS LATER

Taylor turns up the driveway of a modest one storey house. Andrew's car pulls up at the curb and he cuts the engine.

Vi and Andrew watch as Taylor unlocks the front door of the house and enters.

VI

Okay, I'm going in for a closer look.

Vi climbs out of the car.

INT. THE COMPANY - INTERROGATION ROOM - DAY

Doc's sitting now. His eyes are closed. He's completely calm.

There's a BEEPING noise. The sound of the DOOR OPENING. A beat.

DOC

You're not Dautry...

He opens his eyes and turn to look. Jenna, wide eyed and anxious, stands in the doorway. She holds a key card in her trembling hand.

JENNA

You'd think they would have  
changed my security clearance  
after last time.

She smiles a little sheepishly.

INT. THE COMPANY - SECURITY OFFICE - DAY

Grainy black and white video footage of Jenna and Doc fills the screen. They scurry through the empty reception office.

Doc hops into the elevator. He motions to Jenna and she reluctantly follows. The elevator doors close behind them.

GABRIELLE (O.S.)

While I would love to believe  
Jenna helped mastermind Doc's  
plan from the beginning...

A new angle shows Gabrielle and Benson standing in front of some security monitors. Gabrielle leans down, punches a button and the sequence plays out over again.

GABRIELLE (CONT'D)

... I'm pretty sure this is just  
her "doing what's right".

She studies Benson's face. He is gravely concerned. Hurt, almost.

GABRIELLE (CONT'D)

I need you to approve a security  
team and... Since he's obviously  
hiding something...

BENSON

Do whatever you have to.

He turns to her, jabs a finger angrily.

BENSON (CONT'D)

I want this fixed.

He leaves. Gabrielle turns to the monitors, watching Jenna and Doc's escape. She smiles.

GABRIELLE

Yes, sir.

EXT. TAYLOR'S HOUSE - SIDE - DAY

Vi is crouched low as she moves around the side of the house. She peers into a window.

Inside, she sees the KITCHEN. Taylor, with her back to Vi, pulls things out of the fridge and makes herself a snack.

Vi continues on. She checks a few more windows but there's nothing of interest.

Then, she comes across...

INT. TAYLOR'S HOUSE - TAYLOR'S ROOM - DAY

Taylor's bedroom. A mess of stuffed animals and magazines. Part little girl, part teenager.

Vi slides the window open and climbs inside. She tip-toes quietly around the room.

One wall is covered with a huge road map of Australia. Beside it, maps of the neighbouring states, New South Wales and Victoria, have been taped side by side. Roads and highways between them have been marked in red pen.

On the desk is a driving manual and a stack of papers. Vi sifts through them. Internet print-outs. Research on leukemia. Success rates of chemotherapy. Survival stories.

Vi, a little shaken, gently replaces the papers. She turns away, looking guilty.

She spots a photograph resting on Taylor's bedside table. The only non-cluttered surface in the room. A place of honour.

Vi picks it up. It's of Taylor and FRIEND, taken a few years ago by the looks of Taylor's age. Both girls are smiling despite the fact that they are in a hospital. The Friend sits up in a hospital bed, Taylor on a chair by her side.

Taylor enters the room, carrying a plate of food. Vi doesn't even notice her presence - too engrossed in the photo - until Taylor drops the plate and BURSTS INTO TEARS.

Vi looks up, startled. Taylor sinks down onto her bed, sobbing into her hands. Vi looks horrified.

VI

I, ah, I'm... I'm sorry, I just... I can leave, I didn't take anything I swear and --

TAYLOR

Please don't tell them! Promise you won't say anything!

Vi sits down beside her.

VI

Don't tell who about what?

TAYLOR

You came here to tell my parents that I stole your ID, right? That I tried to get my learner's licence?

VI

Um... Not exactly.

Taylor looks surprised.

VI (CONT'D)

Mostly I came here to find out why you did it.

(beat; quick)

And I promise I'll keep it a secret if you tell me, okay?

Taylor wipes away her tears. She's calming down now. She takes the picture from Vi and looks at it.

TAYLOR

My friend, Emily. She's really sick. She has been for a long time. Leukemia. Her parents moved to Melbourne, so she could go to this really good hospital there. But she's... she's not going to make it.

VI

Taylor, I'm so sorry.

TAYLOR

I have to see her before she... you know... I have to say goodbye.

VI

And driving is your best option? Taylor, even if you did pass the test and got your learner's licence, that means exactly what it sounds like. You still have to learn how to drive.

TAYLOR

No. I already know. My Aunt taught me last summer on her farm. I'm really good. She said so.

VI

When why'd you have to cheat?!

Taylor flushes red, embarrassed.

TAYLOR

Sometimes I get nervous and I just wanted the safety net of... the answers written on my arm.

Vi sighs.

TAYLOR (CONT'D)

Anyway, you don't understand. I have to drive.

VI

But why?

Taylor gets up.

TAYLOR

Because I promised her, I would.

(beat; softer)

That we would.

(beat)

When Emily and I were younger, we had this whole list of stuff we were going to do together once we finished high school. A lot of it was dumb. Pierce our noses, stalk Orlando Bloom...

(beat)

And go on a road trip. All over Australia. Just the two of us.

VI

But now, you won't be able to.

Taylor nods.

TAYLOR

I know that me just driving to Melbourne to see her is a crappy substitute for all of that but at least it's something.

VI

Taylor... I just don't know how to help you.

TAYLOR

I'm not asking for your help. I'm asking you to keep your mouth shut.

VI

I'm sure your parents would take you if you just asked --

TAYLOR

They would. I know they would.  
But this isn't about them. This  
is about me and Emily. I have to  
do this for her. I won't let her  
down, Vi.

(beat)

Best friends don't abandon each  
other.

Off Vi, as she takes this in, cut to...

EXT. MORGAN RESIDENCE - NIGHT

Establishing shot.

INT. MORGAN RESIDENCE - KITCHEN - NIGHT

Caroline sits at the table with a cup of tea and the letter  
she found in the wastebasket.

Penny enters, tying a dressing gown around herself.

CAROLINE

What are you doing up?

Penny sits down.

PENNY

Couldn't sleep.

She pulls Caroline's cup of tea towards her and takes a  
sip. She looks to the paper.

PENNY (CONT'D)

What's that?

Caroline sighs.

CAROLINE

A letter from the publishing  
house. They've dropped your dad's  
contract for "this and any future  
projects".

Penny nods.

PENNY

Oh, yeah. He got one from his  
editor and agent as well. I've  
been trying to catch them before  
they get to him.

Caroline blinks, surprised.

PENNY (CONT'D)

Your tea's cold, by the way.

Caroline stands and sets about making another.

CAROLINE

I just don't know what to do. I'm afraid he's going to have another... well... I'm afraid it's going to be like back in Sydney.

PENNY

I already thought of that. I called his old therapist.

Again, Caroline's a little amazed.

PENNY (CONT'D)

What?

CAROLINE

Nothing. So, you called and...?

PENNY

He said we need to "give him the space he requires to adjust to this new stage in his life". So, basically, he'll get over it.

CAROLINE

I hope so.

She pours her old tea down the sink.

INT. MORGAN RESIDENCE - VI'S ROOM - NIGHT

The room is lit only by Vi's bedside lamp. She sits on the window seat, in her pajamas, with her mobile phone to her ear.

VI

(into phone)

I just feel like stopping Taylor from going won't fix anything. It feels more like breaking a connection between her and her friend.

ANDREW (O.S.)

(filtered)

Yeah, well, sucks to be you.

VI

Are you even listening to me? You're supposed to be my mentor.

INT. ANDREW'S APARTMENT - BEDROOM - NIGHT

Andrew's face down in bed, his phone propped up on the pillow beside him.

He rolls over slightly so we know he's awake.

ANDREW  
 (into phone)  
 Mentors don't exist at two  
 o'clock in the morning, Vi.

INT. MORGAN RESIDENCE - VI'S ROOM - NIGHT

Vi stands and crosses to her computer. It's on, glowing brightly.

VI  
 (into phone)  
 Heh. You're like a reverse  
 vampire.

She sits down and clicks over to an online practice version of the test Taylor took (and failed).

There's a question running the width of the screen with three buttons - three options for a correct answer - beneath it.

Vi clicks one. A new page appears: "CORRECT! Continue to next question?"

She presses the "enter" key and a new question pops up. She continues this as she and Andrew talk.

INTERCUT WITH:

INT. ANDREW'S APARTMENT - BEDROOM - NIGHT

Andrew glares at his alarm clock.

ANDREW  
 (into phone)  
 Are you sure you're not the evil  
 twin?

VI  
 Shut up, reverse vampire.

ANDREW  
 Evil twin.

VI  
 Reverse vampire.

ANDREW  
 Evil --

VI

Taylor!

ANDREW

Dunno if she could still be classified as evil. Veering into Single White Female territory, yes but --

Vi's ignoring him. She's focused on the screen.

VI

It's a Sign. "If Taylor decides to leave for Melbourne tonight, how will she get there?".

ANDREW

Magic carpet.

VI

No, the Sign's on this online quiz. There's usually three options for the answer but... right now there's only one.

We MOVE from Vi to the screen. Below the question, there's one button. One option.

"Steal her parent's car".

Vi takes a deep breath. This doesn't look good.

EXT. TAYLOR'S HOUSE - NIGHT

Taylor, dressed all in black, flits silently around the car in the driveway.

She eases open the back door and tucks her backpack on the seat. Closing the door, she's careful not to make any noise.

Andrew's car SCREECHES up to the opposite curb. A DOG, somewhere next door, starts BARKING up a storm.

Taylor turns as Andrew and Vi race toward her. They are dressed in their pajamas - hastily grabbed coats and shoes thrown on almost as an afterthought.

TAYLOR

(whispered)

What the hell are you doing here?

VI

We're here to stop you!

TAYLOR

Shhh! You'll wake up my parents!

ANDREW

I think the sound of their car  
being backed out of the driveway  
might do that.

VI

Taylor, please. You can't drive  
yourself to Melbourne!

TAYLOR

Then what am I supposed to do?

There's a beat. Vi's mind is blank. She looks to Andrew,  
hoping for answers. Her eyes land on his car.

She turns back to Taylor and smiles.

INT. ANDREW'S CAR - MOMENTS LATER

Andrew's in the driver's seat, clenching the wheel tightly.  
Vi glances over her shoulder to Taylor who buckles her seat  
belt.

ANDREW

This is a really bad idea.

He starts the engine.

EXT. TAYLOR'S HOUSE - NIGHT

Andrew pulls the car away from the curb. He does a U-turn  
and drives off down the darkened street.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - MORNING

Caroline stands just outside the master bedroom, watching Peter sleep.

Downstairs, the TELEPHONE starts to RING. She shuts the door and hurries downstairs.

INT. MORGAN RESIDENCE - FRONT HALL - MORNING

Caroline picks up the telephone.

CAROLINE

Hello, Caroline Morgan speaking.

INTERCUT WITH:

EXT. HIGHWAY - MORNING

Vi stands a little way off the busy highway. Behind her, Andrew can be seen leaning against his car.

VI

(into phone)

Hey, Mum!

CAROLINE

Vi?

VI

Yeah.

CAROLINE

I thought you were still asleep.

VI

Surprise!

An 18-WHEELER ROARS past. Vi scrambles to cover the phone.

CAROLINE

What was that?

VI

Uh... Dragon?

CAROLINE

Violet Louise Morgan, if you don't tell me where you are right now --

VI

I'm going to spend the weekend with Shane and his dad.

CAROLINE

What?

VI

Yeah. He lives in, um...  
Melbourne.

There's a beat.

CAROLINE

Oh.

(beat)

Alright.

Vi's confused.

VI

Really?

CAROLINE

Your dad could do with some peace  
and quiet around the house.

VI

You're not mad?

CAROLINE

(pleasant)

Oh, I'm furious. See you on  
Monday, sweetheart. Love you!

Caroline hangs up.

END INTERCUT:

EXT. HIGHWAY - MORNING

Vi looks down at the phone. She ends the call and turns,  
putting the phone away.

We're with Andrew now. Watching as Vi walks over to him.

VI

Where's Taylor?

Andrew nods to the car behind him.

ANDREW

Getting changed. Apparently her  
"sneaking out of the house"  
outfit won't quite cut it as road-  
trip wear.

Vi notices that all the windows are covered by other pieces  
of clothing, blocking the view inside.

TAYLOR (O.S.)  
Crap! I forgot my second pair of  
Sketchers!

ANDREW  
Yeah, well, we forgot to get  
dressed.

He crosses his arms, a little grumpy, and turns to Vi.

ANDREW (CONT'D)  
Get through to your mum?

VI  
Yeah. I'm pretty sure I'm  
grounded when we get back.

ANDREW  
Maybe we can break your record  
from last year.  
(beat)  
How are they handling things,  
anyway?

VI  
I don't know. I'm trying not to  
think about it. I mean, with my  
dad practically going catatonic  
and Shane disappearing --

ANDREW  
Shane's gone?

VI  
Looks like. I just... I feel like  
I'm losing control of things, you  
know?

INT. SECURITY VAN (MOVING) - DAY

Gabrielle rides shotgun.

GABRIELLE  
A Runner spotted the fugitives in  
the park in the early hours of  
the morning. We need to do this  
clean, people. With Doc gone  
rogue, memory wipes aren't as  
easy as they used to be so...

She turns around in her seat.

GABRIELLE (CONT'D)  
... Try to be inconspicuous.

A REVERSE ANGLE shows six SECURITY AGENTS, sitting opposite  
each other in the back of the van.

They're dressed in black. Bullet proof vests strapped tight. Guns at their hips.

EXT. PARK - DAY

Jenna and Doc walk through the park, dragging their feet. They're exhausted and it shows.

Reaching the pond, they walk over the bridge.

JENNA

We need to move out of the open.

Doc stops in the centre of the bridge. He leans against the railing and looks down into the water.

Jenna pauses. Goes back to him.

JENNA (CONT'D)

Which is basically the opposite of what you're doing right now.

DOC

You're starting to doubt your decision to come with me.

Jenna sighs.

JENNA

Well, yes, seeing as my brief moment of insanity has passed and I'm thinking that they saw me breaking you out on the security cameras...

She closes her eyes briefly.

JENNA (CONT'D)

(quiet)

I just wanted to do what was right.

(beat)

Doc --

DOC

Wilhelm. My real name is Wilhelm Robert Grenshaw. Wilhelm Garreton after that.

Jenna relaxes, leaning against the railing as well.

JENNA

How did this happen? How did you get mixed up in all of this?

DOC

I was a naval officer in one of the first British fleets to arrive in Australia. Living in what is now the city of Sydney I... I fell in love with a woman named Meredith Garreton.

He smiles wistfully.

DOC (CONT'D)

My Meredith. She was so beautiful. So kind. But... We could never be together. She was engaged to marry another officer. So, when the call came for men to lead an expedition south, I jumped at the chance. I founded this town in 1816. Named it Garreton, after my... after her.

JENNA

You never saw her again? Never told her...?

DOC

Many years later. On my death bed. I was sick and she came to see me - her husband having died years earlier. She confessed to me that she had always loved me. A priest married us then and there. But, instead of her taking my name, I took hers. I became Wilhelm Garreton.

JENNA

So she would always be with you.

Doc straightens up, having passed the most personal part of the story.

DOC

I became a part of the Company after that.

JENNA

But why didn't you go back? After you'd signed the contract, I mean?

DOC

I didn't sign a contract, my dear.

JENNA

But, how...

DOC

I am one of the special ones. We are rare, but we are important.

JENNA

But what does that mean? Why does there have to be this big mystery surrounding, well, everything?

GABRIELLE (O.S.)

My thoughts, exactly.

Jenna and Doc turn to see Gabrielle standing at one end of the bridge, flanked by two Security Agents.

More Agents step up to the other side of the bridge. Jenna and Doc are trapped.

GABRIELLE (CONT'D)

There's nowhere to run.

Jenna frantically scans the area for some kind of escape. Then, the obvious hits her. She looks to Doc, about to speak --

DOC

My thoughts exactly.

He grabs her hand and they fling themselves over the bridge railing!

As they SPLASH into the water, a few metres below, we cut to:

EXT. TRUCK STOP - DAY

Andrew's car pulls into the lot. He and Vi climb out, stretching.

Taylor hops out and looks around, a look of mild disgust on her face.

TAYLOR

Why can't we just keep going?  
It's not too far now.

Andrew, who could pass as a zombie from Night of the Living Dead at this point, just stares at her. No words are needed.

He and Vi turn and head towards the diner.

INT. TRUCK STOP - DINER - DAY

The trio sit at a booth by the window. A WAITRESS hovers over them with a order pad.

WAITRESS  
 (to Andrew)  
 And for you?

ANDREW  
 Bacon, fried eggs, hash browns,  
 extra toast and coffee. Lots and  
 lots of coffee.

The Waitress nods and moves off. Taylor gets up.

TAYLOR  
 I'm going to the bathroom.

She moves off screen. Vi waits for a moment, then:

VI  
 This is going well.

Andrew looks like he's about to fall asleep. Jolting himself back up, he claps his hand.

ANDREW  
 So! Assignment! We get Taylor to  
 Melbourne. She and Emma --

VI  
 Emily.

ANDREW  
 Whatever. She and Emily have a  
 little so long, farewell, auf  
 Wiedersehen, good night and then  
 we zip back to Garretton before  
 anybody knows I took a minor  
 across state lines.

Vi's not impressed.

VI  
 That's a little insensitive,  
 isn't it?

ANDREW  
 Vi, this girl's a brat. She stole  
 your ID, pretended to be you --

VI  
 Have you considered that maybe  
 she did those things because she  
 cares about her friend?

Andrew's about to speak - apologise, maybe - when the Waitress comes by. She puts a cup of coffee down in front of him.

WAITRESS  
Here's your coffee.

She smiles at him.

WAITRESS (CONT'D)  
I'll bring more by later.

Andrew grin flirtatiously. Vi rolls her eyes.

VI  
I'm going to the bathroom.

Vi slides out of the booth and walks across the room to the bathroom. Taylor emerges just as she reaches the door.

VI (CONT'D)  
Hey. You okay?

TAYLOR  
I just want to get moving.

VI  
You've got to be patient.  
Andrew's been driving for a long  
time.

TAYLOR  
Well I could...  
(off Vi's look)  
... Or not.

She drops her head and starts for their table.

VI  
When we first met...

Taylor turns back.

VI (CONT'D)  
... You said I wouldn't  
understand. I just want you to  
know that I do.  
(beat)  
We'll make it to Emily. Don't  
worry.

She gives her a reassuring smile. Taylor returns it.

As Vi ducks into the bathroom, Taylor's smile quickly drops. She looks worried.

INT. MORGAN RESIDENCE - FRONT HALL - DAY

Caroline walks down the stairs, an empty washing basket in her arms.

She's on her way towards the living room when she hears voices and stops...

CAM (O.S.)  
I don't want to move again.

PENNY (O.S.)  
We won't.

CAM (O.S.)  
How do you know?

INT. MORGAN RESIDENCE - LIVING ROOM - DAY

Penny and Cam sit on the couch. Penny's got a comforting hand on his shoulder.

PENNY  
Because you might be all book smart but I know people. I know mum and I know dad. They're not just going to give up.

CAM  
But they did before. We moved out of Sydney because of all this.

PENNY  
There's a difference between giving up and finding something better. You like it here, don't you?

CAM  
Yeah.

PENNY  
And dad got better when we moved here. This is just a little speed bump.

Cam nods.

INT. MORGAN RESIDENCE - FRONT HALL - DAY

Caroline stands by the doorway, listening.

PENNY (O.S.)  
And we have to stick together.

Caroline takes these words in.

EXT. PARK - DAY

Hidden by low hanging willow trees, Jenna and Doc claw their way onto dry land.

Jenna sits up on her knees and tries to catch her breath. Doc is coughing and spluttering.

JENNA

We need to find a safe house.

She stands, dragging Doc to his feet.

JENNA (CONT'D)

You must know somebody - anybody - who can help us.

Doc nods.

DOC

Yes. I know someone.

JENNA

Let's go.

They move off screen.

INT. TRUCK STOP - DINER - DAY

Vi exits the bathroom and goes over to Andrew who's digging into his breakfast.

Vi's and Taylor's food have arrived too but Taylor is nowhere to be seen.

VI

Hey, where's Taylor?

Through a mouthful of fried eggs:

ANDREW

Isn't she still in the bathroom?

Vi, suddenly worried, looks around. She looks out of the window, into the car park.

Taylor is outside, talking to a MIDDLE AGED MAN.

He holds open the passenger side door of his car, a brown station wagon. Taylor gives him a smile and hops in.

Vi is horrified.

VI

No.

She sprints for the door.

ANDREW

What?

He starts to follow.

EXT. TRUCK STOP - DAY

Vi races out into the car park just as the Man's car pulls out onto the highway.

VI

Taylor!

She's surrounded by a cloud of dust as Taylor and the Man disappear into the distance...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. HIGHWAY - DAY

We find Andrew's car, going as fast as the other cars ahead will allow.

INT. ANDREW'S CAR (MOVING) - DAY

Both Andrew and Vi have worry etched on their faces.

VI

They can't have gotten too far ahead.

ANDREW

I knew this was a bad idea, I knew it.

VI

Just stay calm.

ANDREW

Stay calm?! Vi, I am the adult in this situation. If something happens to her --

VI

There!

The station wagon sits at the side of the road. Andrew swerves, SLAMS on the brakes and stops a few metres ahead of it.

EXT. HIGHWAY - DAY

Vi and Andrew run to the station wagon. It's empty. The passenger side door hangs open, Taylor's bag abandoned on the ground beside it.

VI

Oh no.

Vi whirls around to face the area of bush lining the road.

VI (CONT'D)

(yells)

Taylor!

There's a NOISE. It sounds human. A CRY.

Vi and Andrew share a look and take off after it. They stumble down the slope and run into the dense scrub.

VI (CONT'D)

Taylor! Taylor, where are you?!

EXT. ROADSIDE BUSH - DAY

Taylor kneels on the ground, her face hidden behind a curtain of hair.

The Man stands over her.

Andrew appears. He grabs the Man and pulls him back. The Man, however, is far larger and stronger. He tears Andrew's hands free from his shirt and SLAMS Andrew against a tree.

Vi, reaching the group, stops running. She steps closer to Taylor.

VI

Taylor... Are you okay?

Taylor doesn't reply. She breathes heavily. The Man looks at Vi, then Andrew.

MAN

You two know her?

ANDREW

Yeah.

He releases him and steps away.

MAN

Oh, I thought... Well, you grabbed me...

ANDREW

Because we thought...

VI

What did you do?

The Man turns to Vi.

MAN

Nothing. We... we were driving and she got a phone call. She said she had to be sick so I stopped.

Vi kneels down beside Taylor who clutches her mobile phone tightly in her hand. Vi gently pries it from her grasp.

She touches Taylor's shoulder. Taylor looks up at her.

TAYLOR

(numb)

She's dead. Emily's dead.

She starts to cry. Vi isn't sure what to do. Taylor falls forward, her head in Vi's lap, as sobs wrack her body.

EXT. TRAIN STATION - PLATFORM - DAY

A country style train rests at the platform. A WHISTLE BLOWS. Almost departure time.

Jenna and Doc walk swiftly out onto the platform. Still a little damp.

Doc starts to pull himself up the steps, into the train. Jenna grabs his arm.

JENNA

Wait! Your friend, you said --

DOC

I don't have any friends. I'm just like you, remember?

JENNA

But, why would you --

Another WHISTLE.

VOICE (O.S.)

All aboard! Garretton to Sydney, now departing!

DOC

Lie?

He smiles down at her.

DOC (CONT'D)

Goodbye, Jennifer.

Doc turns, about to step onto the train when --

-- Jenna whips up a stun gun, pressing it to his neck.

Doc is jolted by the electricity. He falls from the train, landing on the ground. He's unconscious.

There's a beat as Jenna stands over him, clutching the stun gun tightly.

Gabrielle steps up beside her. She looks over her shoulder, nods her head towards Doc.

Two Security Agents swiftly gather Doc up, hauling him away.

GABRIELLE

(to Jenna)

So?

JENNA

He worked alone. There's no one else.

GABRIELLE

Nice work, Cooke.

(beat)

But jumping into that pond was a stupid move.

She snatches the stun gun away.

GABRIELLE (CONT'D)

Could've hurt someone.

Gabrielle leaves. Jenna watches her go. Then, turns away.

EXT. HIGHWAY - DAY

Vi and Taylor slowly walk towards Andrew's car as, a little way away, the station wagon pulls back onto the road and drives off.

Taylor's eyes are red. Her voice is hoarse from crying.

TAYLOR

I'm sorry for dragging you out here. I'm sorry for everything.

VI

It's okay.

TAYLOR

I guess this means we can just go home now. Now that Emily's...

She can't even say it. It hurts too much.

TAYLOR (CONT'D)

(quiet)

None of this meant a thing.

Vi stops walking.

VI

No.

TAYLOR

No, what?

VI

We're going to Melbourne.

TAYLOR

But --

VI

Emily was your best friend. You  
need to say goodbye.

Taylor nods. She smiles a little. Vi takes her hand and they continue on to the car.

INT. MORGAN RESIDENCE - MASTER BEDROOM - AFTERNOON

The door BANGS open as Caroline enters, swiftly. Peter is startled. He sits up a little.

Caroline puts a box down on the end of the bed.

CAROLINE

Come on, Peter. Wakey-wakey.

PETER

Please, Caroline, just leave me  
alone.

CAROLINE

Have you been talking to your  
therapist, too?

She moves up to him and starts pulling his pillows from under him, adjusting them against the headboard.

CAROLINE (CONT'D)

Because I think that is  
ridiculous advice.

She sits down next to him. She puts a hand on his rough, unshaven face.

CAROLINE (CONT'D)

We are a family, Peter. And we  
stick together.

PENNY (O.S.)

A little help, please!

Caroline stands, hurrying to Penny who staggers into the doorway - weighed down by a television.

Caroline helps her put it on the dresser, directly opposite the bed.

CAROLINE

Penny, you should've gotten Cam  
to help you.

PENNY

He said his hands were full.

Cam enters, the DVD player under one arm and a handful of gummy-worms in the other.

He sticks one in his mouth as he puts the DVD player on the dresser beside the TV. He starts to fiddling with the cords, hooking it all up.

Penny sees the candy.

PENNY (CONT'D)  
Hey, I want one!

He throws the handful of gummy-worms at her but misses and they rain down onto the bedspread. Penny climbs on next to Peter and picks up a gummy-worm.

She settles back onto the pillows.

PENNY (CONT'D)  
What are we watching first?

Caroline reaches into the box and pulls out a stack of DVDs. She closes her eyes and sifts through them. Grabbing the one on top, she holds it up.

CAROLINE  
Jurassic Park.

Penny and Cam groan simultaneously.

CAM  
That movie is so inaccurate.

PENNY  
And Cam spends the whole thing reiterating that point.

CAROLINE  
My choice. You can choose the next one.

She pops it into the DVD player as Cam scampers up onto the bed beside Penny.

As the production logos begin, Caroline sits down next to Peter. She shuffles back, getting comfortable.

Peter looks at her. He gives her a small, grateful smile. Caroline returns it.

INT. THE COMPANY - HOLDING CELLS - AFTERNOON

Jenna, all cleaned up now, walks down the hall. She stops outside of one cell in particular. Doc's.

Inside, Doc sits with a MEDIC, who applies ointment to his neck.

INT. THE COMPANY - DOC'S CELL - NEXT

Jenna swipes her ID card. The door slides open.

JENNA  
(to Medic)  
I can take it from here. Thank  
you.

The Medic nods and clears out.

Jenna sits down beside Doc. She tends to his neck, applying more ointment. Then, a gauze and tape.

JENNA (CONT'D)  
I have a lot of questions.

DOC  
Don't we all?

JENNA  
Actually, I'm not sure we do. You  
see, I get the feeling you know a  
lot more than you're letting on.  
Not saying you're guilty of  
anything in particular, not  
saying you were working with  
anyone but... there's something.

DOC  
Do I scare you?

JENNA  
After that trick with the mirror  
in the interrogation room? A  
little.

Doc smiles.

JENNA (CONT'D)  
But... When you said those things  
to me. Those not very nice  
things... I decided to help  
Dautry with her plan. She wanted  
to --

DOC  
To smoke out my allies. My band  
of merry men.

JENNA  
Yeah.  
(beat)  
You knew, didn't you? All along?  
That's why you... You knew how I  
would react but... how?

DOC

I have eyes and ears that reach beyond this prison. A lady speaks to me in the darkness. She says that something is coming.

Jenna sits back, slowly.

JENNA

What's coming?

DOC

I can't spoil the ending, now can I? Besides, the man in charge kind of likes being the only other one in the know.

He looks over Jenna's shoulder. She turns around. Benson stands on the other side of the glass. He doesn't look pleased.

INT. THE COMPANY - HALLWAY - MOMENTS LATER

Benson walks swiftly. Jenna follows, skipping every other step just to keep up.

One or two EMPLOYEES walk around them. As soon as they're alone, Benson takes the opportunity and turns on Jenna.

BENSON

This sickens me. It absolutely sickens me that you would do this... That you would go behind my back - again - all for some idiotic plan to get information that I already knew.

(beat)

This time you have gone too far. I am well within my rights to report you to Head Office, do you know that? You could lose everything over this!

Jenna nods.

JENNA

I understand, sir. I know that what I did was unacceptable.

She takes a deep breath.

JENNA (CONT'D)

But I'm not convinced that it was wrong.

Benson reacts with surprise.

JENNA (CONT'D)  
 (building momentum)  
 If you don't like that, you can demote me, transfer me, hell - even get Head Office to rip up my contract, because I am fully prepared to accept the consequences of my actions.

There's a long beat. Benson shakes his head, disappointed. He starts walking again. This time, Jenna keeps his pace.

JENNA (CONT'D)  
 And I refuse to lay any of the blame on Gabrielle Dautry...

Benson slows but doesn't stop walking.

JENNA (CONT'D)  
 ... Despite the fact that everything about this plan was of her own design including the blatant manipulation of you, sir, to get what she wanted and as a senior member of staff, she really should know better.

They round the corner into:

INT. THE COMPANY - RECEPTION - CONTINUOUS

Jenna steps in front of him, forcing Benson to come to a stop.

JENNA  
 Don't you think?

She gives him a tiny smile - a little flash of innocence.

Benson struggles to hide an amused smirk. He shakes his head warningly but says nothing.

He steps around her, disappearing into his office.

Jenna lets out a sigh of relief. She's off the hook.

EXT. HOUSE - AFTERNOON

Andrew's car pulls up out the front. Vi turns around in her seat to Taylor.

VI  
 You sure this is the place?

TAYLOR  
 Yeah.

She starts to climb out.

TAYLOR (CONT'D)  
I'll see you at school, Vi.  
(beat)  
Thanks.

She gets out of the car. Andrew and Vi watch as she, with her backpack on, heads up to the front door.

She rings the doorbell. A moment passes. The door opens and a distraught looking woman - EMILY'S MOTHER - appears in the doorway.

There's a brief moment of amazement at Taylor's presence and then she pulls her in for a hug.

Vi looks to Andrew. He turns back to face the road and they pull away.

EXT. HIGHWAY - DUSK

The sun begins to set over the empty road. Andrew's car rushes past us, blowing up a swirl of dust.

INT. ANDREW'S CAR (MOVING) - DUSK

They sit in silence, watching the world go by.

VI  
I'm sorry.

ANDREW  
For what?

VI  
For...

She reaches over, touching the mark on his face.

VI (CONT'D)  
... Everything.

ANDREW  
I forgive you.

Vi smiles a little.

ANDREW (CONT'D)  
Sucks about Taylor's friend,  
doesn't it?

VI  
Yeah.

More silence.

VI (CONT'D)

She died when I was ten.

Andrew, knowing she will continue, doesn't respond.

VI (CONT'D)

My friend, Lisa. She was my best friend. My only friend, really. She had leukemia. Just like Emily.

ANDREW

Oh...

VI

And then after that, I just told myself that it wasn't worth getting attached to people. That, in the end, you never have enough time to say the right goodbye.

She turns, gazing out of the window.

VI (CONT'D)

But there's no such thing as the right goodbye, really. You just... do whatever you can.

(beat; smiling)

You remind me of her, you know. You and Shane, both.

ANDREW

Really?

VI

There's not really one thing in particular. You and Shane, you make me feel...

ANDREW

Attached?

Vi smiles.

VI

So, I'm thinking I'll go back again in six weeks. Get my learner's licence.

Andrew looks a little disappointed.

ANDREW

I guess you won't be needing me as much anymore, then. I haven't really been the best mentor, lately.

VI

Andrew, you're an idiot. If I didn't have you, who would I get to teach me how to drive?

Andrew grins. He glances in the rear view mirror.

ANDREW

You know, it is kinda quiet out here.

Vi shares his grin.

EXT. HIGHWAY - DUSK

The car pulls over onto the shoulder of the road. Andrew and Vi climb out. Rounding the car, they switch seats.

Their doors close. There's a pause. Then, the car RUMBLES forward, easing back onto the road.

It speeds up. We watch it drive off into the distance. Then, it JERKS to a stop. We hear a THUD.

CUT TO BLACK.

ANDREW (O.S.)

Ow!

VI

(meek)

Sorry.

END OF EPISODE