

**THE COMPANY**

"The Breakdown"

by  
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TEASER

FADE IN:

INT. THE COMPANY - CONFERENCE ROOM - DAY

CLOSE ON VI

She stares into nothing - her eyes dull, her face blank.

A wound at her hairline is stitched closed. An ugly purple bruise covers it, darkening her temple and one eye. Kid's been through hell.

SOUNDS from the background creep in. People TALKING.

ANDREW (O.S.)  
Hey, are you okay?

Vi blinks, snapping out of it.

A NEW ANGLE reveals that she is sitting at the conference table with a bunch of other EMPLOYEES.

Aside from ANDREW FRIAR, who sits next to her, we also recognise DIANA CROSS and KOU YIMOU.

VI  
I'm fine.

ANDREW  
Maybe you need a few more days off. I'm sure nobody will mind.

VI  
(irritated)  
I said I'm fine.

Before Andrew can point out that everything about her implies the opposite, SIDNEY DOBBS and ALISTAIR BENSON enter.

Sidney carries a stack of booklets under one arm and what looks like a painting easel under the other.

Benson also carries a stand and an armful of large, cardboard posters.

SIDNEY  
Good morning, ladies and gents!

There are a few mumbled "good morning's". Diana, however, sits up a little straighter.

DIANA  
Good morning!

Sidney smiles at her, then looks down - embarrassed. Kou glances between them.

THUD! Sidney drops the booklets at the end of the table.

SIDNEY  
Are you all ready to be  
motivated?

The employees all stare back at him, disinterested, aside from Diana.

Benson starts setting up the two stands. On each, he places a poster. Then, he starts taping the rest to the wall behind them. They're all inspirational posters. Ones about good attitudes, teamwork, cooperation, etc.

SIDNEY (CONT'D)  
Come on, now. When, exactly, are  
you going to start getting  
enthusiastic about my little  
projects?

ANDREW  
When you stop forcing us to do  
them?

SIDNEY  
You. What was your name?

ANDREW  
Kou Yimou.

Kou jabs his elbow into Andrew's side.

ANDREW (CONT'D)  
Andrew Friar.

SIDNEY  
Alright, Andrew. I want you to  
tell me what this poster says.  
This one here.

He points to the one on the stand beside him. Andrew looks around the table. Smirks.

ANDREW  
What is this? Primary school?

SIDNEY  
I'll make you come up to the  
front of the class.

ANDREW  
(quick)  
Teamwork. It says teamwork.

SIDNEY  
Keep going.

A beat. Andrew sighs.

ANDREW  
(reads; flat)  
"There's no other work more  
important than teamwork".

Vi narrows her eyes. She puts up a hand.

SIDNEY  
Ah! A question. Yes?

VI  
What poster are we talking about?

Sidney points to the one beside him.

SIDNEY  
This one, here.  
(snaps fingers)  
Come on! Keep up!

He reaches over to the poster and drags his finger under each line as he says it.

SIDNEY (CONT'D)  
"There's no other work more  
important than teamwork".  
(then)  
Now, let's go around the room and  
I want everybody to say what  
teamwork means to them. Let's  
start with you, Diana.

As Diana starts to SPEAK, her words fade out. We focus on Vi. She still looks confused.

VI'S P.O.V

To her, the text that Sidney read out loud actually says:  
"An apple a day keeps the monsters away".

BACK TO SCENE

Realising, she groans. She leans over to Andrew.

VI  
(quiet)  
I wish the Signs would hold off  
until I've actually been given an  
assignment. It's so bloody --

SIDNEY  
Violet?

VI  
Um... Yeah?

SIDNEY  
Oh, good. That is your name.  
Since you like to talk so much,  
why don't you read this next  
poster for us?

Vi cringes a little. Sidney points to the poster on the other stand.

VI  
Um...

Underneath a picture of two people shaking hands, text reads: "The world dies like a beetroot fish, Pogo!".

VI (CONT'D)  
I don't think --

Sidney sighs, exasperated.

SIDNEY  
Just read it!

VI  
I can't. It doesn't make any  
sense.

He points to the line of posters on the wall.

SIDNEY  
These don't make any sense to  
you?

These slogans on these aren't even spelled right. All the words are jumbled up.

VI  
Nope.

She shakes her head, incredibly confused.

VI (CONT'D)  
That doesn't make sense.

Off this --

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. THE COMPANY - CONFERENCE ROOM - DAY

It's a bit later. The posters have been cleared away, stacked in the corner. The other employees have also been cleared out with only Sidney, Benson, Vi, Andrew and Kou remaining.

Vi sits in a chair at the head of the table. A MEDIC packs up his equipment into a bag and shakes his head.

MEDIC

Well, there's nothing wrong with her physically. Aside from that bruise, that is.

(beat)

I'd say that's part of the problem. The Sign implant must have started malfunctioning when she hit her head.

Sidney nods. As the Medic exits:

VI

I didn't hit my head, I was attacked by a serial killer!

Andrew looks to Sidney.

ANDREW

Yeah, what's happening with that, anyway? We know the guy was a Breaker - why hasn't Head Office arrested him or something?

SIDNEY

I've submitted a complaint.

VI

A complaint?!

She stands hurriedly but immediately regrets the decision as pain washes over her. She sways on her feet.

Benson steps forward and takes her shoulders. He gently guides her back down.

BENSON

I think she should see Doc. He should be able to fix this.

SIDNEY

The man's a criminal, Benny.

BENSON

He might be our only option.

There's a knock on the door. JENNA COOKE enters.

JENNA

Diana said that Vi's in here?

KOU

Yes, she's here.

Jenna moves further into the room. She holds a slip of paper.

JENNA

(to Vi)

You've got an assignment.

She holds it out. Kou takes it, to pass it along, but glances inside. Jenna looks around.

JENNA (CONT'D)

What's going on?

ANDREW

Vi's gone all --

He puts his finger to his temple and moves it in a circular motion. Vi glares.

VI

I'm not crazy! These Signs,  
they're all just for my  
assignment. It's happened before.  
I've gotten a Sign before the  
little paper thingy.

KOU

(reading)

Garreton Youth Recreational  
Centre.

ANDREW

(sarcastic)

Oh, I get it now! "The world dies  
like a beetroot fish"!

Everyone looks to him. No one is amused. Kou continues:

KOU

I had an assignment there a few  
months ago. There was talk of the  
council wanting to shut it down.  
Build a shopping centre instead.

Sidney grins and hoists Vi out of her chair.

SIDNEY  
Well, there you go!  
(beat)  
Kou will go with you. He'll help  
you finish your assignment.

Andrew steps forward.

ANDREW  
But I'm her mentor!

SIDNEY  
(still cheery)  
And I'm your boss.

BENSON  
Maybe she should wait. I'll speak  
to Doc, he might want to help.

SIDNEY  
And he might refuse, making us  
play endless games to get what he  
wants.  
(decided)  
No. Violet and Kou will do the  
assignment.

Another grin.

SIDNEY (CONT'D)  
It's all about teamwork, Benny!

He claps him on the back.

INT. THE COMPANY - RECEPTION - DAY

Diana hovers by the reception desk. Her eyes are glued to  
the conference room doors.

They swing open and everyone files out, dispersing to  
different parts of the building.

She adjusts her shirt - unbuttoning the top button - and  
starts towards Sidney. But someone grabs her arm.

It's Kou. He releases her, crossing his arms like a  
disapproving parent.

KOU  
Can we chat?

DIANA  
(annoyed)  
Kou --

KOU  
I saw how you were looking at him  
in that meeting.

DIANA  
So?

KOU  
Diana, I don't think that this is  
a good idea.  
(as if it's obvious)  
He's your boss.

Sidney, not noticing them, walks past. He enters his office  
and closes the door.

DIANA  
Great! I've missed the window!

KOU  
The window?

DIANA  
The window for a carefully staged  
accidental meeting. God!

Kou sighs.

KOU  
Are you even listening to me? I  
don't think --

DIANA  
-- That this is a good idea. I  
got it.

She re-buttons her shirt.

DIANA (CONT'D)  
Kou, you're my best friend. I  
love you, I care about you, but  
you can be a real drag sometimes.

Kou opens his mouth to speak. Diana flicks her hair and  
flounces away, ignoring him.

EXT. CITY STREET - DAY

Vi and Kou walk side by side along the footpath. Vi looks  
to him, apologetic.

VI  
I'm sorry about this. Sidney just  
ambushed you and, ugh, you really  
don't have to stay if you don't  
want.

KOU

Vi, when Sidney cleared the room to have you checked over, I stayed behind because I wanted to make sure you were alright. This is just me seeing that through.

Vi smiles, grateful. Kou returns it.

KOU (CONT'D)

Besides, it's just like our last assignment together. All we need is a Breaker and the reunion would be complete.

Vi's smile falters and drops. It takes Kou a moment but then he grimaces guiltily.

KOU (CONT'D)

Ah, I'm sorry, Vi. I didn't mean to --

VI

S'ok. Hey, look.

She points up ahead.

A little way up the street is a large, rundown looking rec centre. A crowd of PROTESTERS, holding signs, is gathered out front.

EXT. REC CENTRE - DAY

Vi and Kou dive into the crowd, weaving their way through until they're about halfway to the front.

The protest LEADER, an incensed middle-aged woman, stands on the rec centre steps, yelling into a megaphone.

LEADER

This centre has been a part of the community for over twenty years. It has provided shelter and support for troubled youths, day-care for working mothers and classes and groups for people who want to better themselves.

(beat)

When the city of Garreton turns it's back on this centre, they are turning their backs on us!

The crowd CHEERS in support.

LEADER (CONT'D)

They want to tear this place down  
and replace it with a shopping  
centre!

(beat)

We are the voices of Garreton!  
What do we say to that?!

PROTESTERS

No!

LEADER

What do we say?

PROTESTERS

No!

LEADER

What do we say?

PROTESTERS

No! No! No!

They CHEER again. Behind the Leader, two protesters hold up a banner. It says, "Neumeyer Insurance, Garreton".

Vi looks to Kou. He doesn't seem to have noticed.

With her head angled up, Vi sees past Kou to the protesters standing around them. All of their signs and banners say the same thing - "Neumeyer Insurance, Garreton".

Vi tugs on Kou's sleeve. He looks down at her, concerned.

KOU

Is everything alright?

As Vi tries to figure that out herself, cut to...

INT. HAPPY VAMPIRE - DAY

CLOSE ON A MILKSHAKE

As it's placed down onto a table. The contents are a pale grey and a few lumps float near the surface.

ANGLE ON SCENE

PENNY MORGAN, with text books and notes spread out around her, looks at the shake with mild disgust.

Then, she looks up to PETER MORGAN who stands over her. He wears his Happy Vampire uniform - which includes a cap with plastic bat wings protruding from the sides.

PETER

Brain shake?

Penny pushes the abomination away.

PENNY

Thanks but I don't think banana masquerading as gray matter will help me pass Ancient History.

PETER

Can I interest you in some spaghetti and eyeballs, then?

PENNY

(beat)  
Maybe later.

Peter shrugs and walks away, back to the front counter.

Penny pulls back the shake and dunks the straw up and down a few times. She doesn't look any less grossed out. As she pushes it away again:

PENNY (CONT'D)

God, this place is disgusting.

LOUD VOICE (O.S.)

Morgan!

Penny snaps up. Across the room, the store MANAGER (male, late 20s) stalks out from the kitchen.

Peter, behind the counter, whirls around to face him.

MANAGER

What is this?

He points to a pile of paper cups by the drink machine, stacked on top of each other.

PETER

Um... Cups?

MANAGER

These are skeleton cups. See? They've got the little cartoon skeleton on the side?

He picks one up and shoves it in Peter's face.

MANAGER (CONT'D)

But look... What do I see in there? Is that... Oh, gosh, it is! It's a werewolf cup - with a little cartoon werewolf on the side!

(beat)

(MORE)

MANAGER (CONT'D)

Now, Morgan, have we already forgotten everything we learnt in that intense hour of training?

He starts snatching cups from the piles and placing them down on the counter.

MANAGER (CONT'D)

The skeletons go with the skeletons, the werewolves go with the werewolves and you will be on bathroom duty if you don't sort this out - right now!

Peter grits his teeth and says nothing.

MANAGER (CONT'D)

What was that, Morgan?

PETER

(beat)

Yes... Sir.

The Manager smiles smugly.

MANAGER

Good.

He moves off. Peter sighs and reaches for a cup.

Just then, CAROLINE MORGAN enters, her arms laden with shopping bags.

CAROLINE

(to Penny)

Hello, hello!

Penny continues to stare at Peter as he works.

PENNY

We need to do something about this.

Confused, Caroline follows her gaze.

CAROLINE

What?

PENNY

He's miserable!

Caroline sighs and puts the shopping bags onto the seat opposite Penny.

CAROLINE

He's fine! Besides, we really need the money.

PENNY

I honestly never thought I'd say this but maybe it'd be a good idea if you stopped, I don't know, buying out David Jones.

CAROLINE

There was a sale!

She pulls out a fluffy towel from one of the bags.

CAROLINE (CONT'D)

And we really need these new hand towels, Penny!

Penny puts her hands up in defeat.

PENNY

Fine. Whatever.

She looks back down to her books.

PENNY (CONT'D)

(under her breath)

But you're being ridiculous.

Caroline slowly shoves the hand towel back into the bag. She eyes Penny for a beat, having heard her last comment.

Then, she turns to look across the room to Peter - still robotically stacking cups.

INT. NEUMEYER INSURANCE - RECEPTION - DAY

Kou enters from the street outside, pushing the glass door open - the seal along the edge makes a crisp "popping" noise. Vi follows him.

A pretty RECEPTIONIST looks up from the front desk and smiles.

RECEPTIONIST

Welcome to Neumeyer Insurance, how can I help you today?

KOU

Er... We're here about...

He glances down to Vi, who steps forward.

VI

The, uh, Garreton rec centre. Down on Chambers street.

The Receptionist looks confused. Vi takes the hint.

VI (CONT'D)  
You guys don't, um, insure them?

RECEPTIONIST  
No, I don't think so. I could  
check our files, if you'd like.

She swivels in her chair, facing the computer. Vi shakes her head.

VI  
No, that's okay. Thanks.

Vi and Kou step away from the desk and head towards the door.

RECEPTIONIST  
Have a nice day!

EXT. CITY STREET - MOMENTS LATER

Vi emerges onto the footpath. Caught up in a rush of PEOPLE, she flattens herself against the building. Kou joins her.

VI  
What now?

Kou digs around in his back pocket. He pulls out something - a little blue book.

KOU  
We look for a Sign.

Vi groans.

VI  
Believe me, I've had about as  
many Signs as I can handle.

Kou hands her the book.

VI (CONT'D)  
What's this?

KOU  
A collection of quotations. Some  
famous, some not so much.

Vi flips through the thin pages. The book looks expensive, very precious.

KOU (CONT'D)  
I use it when I need a Sign. It  
helps.

A beat as Vi thinks this over.

VI  
You think it'll work for me?

Kou shrugs. Vi nods and closes the book for a moment. She takes a deep breath and opens it to the middle.

VI (CONT'D)  
(surprised)  
Well, what do ya know?

She looks up at him, smiling.

INT. NEUMEYER INSURANCE - RECEPTION - MOMENTS LATER

Once again, Vi and Kou step up to the front desk.

VI  
Could you point us to suite nine,  
please?

The Receptionist points to an elevator.

RECEPTIONIST  
It's on the third floor. Turn  
left.

Vi nods. As they head for the elevator:

RECEPTIONIST (CONT'D)  
Do you have an appointment?

Vi waves the book of quotations at her as Kou presses the button.

VI  
Yep. It's in here. I'd show it  
you but --

The elevator DINGS and the doors open. Vi and Kou hop in.

VI (CONT'D)  
Oh! Gotta go! Thanks!

The doors slide closed.

The Receptionist takes a moment, trying to figure out whether she should do anything about this. Before she can make up her mind --

MALE VOICE (O.S.)  
Is this Neumeyer Insurance?

NATHAN PERCY, a familiar face to us - last glimpsed on a certain bus last year, stands in front of the desk.

RECEPTIONIST

Yes. Yes, it is. How can I help you?

Nathan takes a moment as his eyes flick around the room. They land on the name plate on the reception desk. It should read "reception". However, it doesn't.

NATHAN

Suite nine. Where can I find that?

Off his charming smile, cut to...

INT. NEUMEYER INSURANCE - SUITE NINE - DAY

The office is large and impressive. It has a desk with a high-backed chair, storage closet, filing cabinets and a low bookshelf running underneath a window - which looks out into the hallway.

Vi and Kou stand in the centre of the room. Vi eyes a pile of boxes, stacked by one wall.

VI

Looks like they just moved in. Whoever, you know, works here.

Kou picks up the nameplate on the desk.

KOU

Carter Stiles.

Placing it back down, he spots a card lying next to it. "Congratulations!" is written across the front. Kou flips it open.

KOU (CONT'D)

(reads)

"Congratulations on the new job. Guess you're our boss now, huh?"

He puts it down.

KOU (CONT'D)

I think Mr. Stiles got himself a promotion.

VI

Well, should we look around? Maybe there's some clue about what we're actually doing here.

Kou sits down behind the desk and starts going through the drawers. Vi gets to her knees and sifts through books along the bookshelf, beneath the window.

INT. NEUMEYER INSURANCE - HALLWAY - SAME

Nathan walks up the hall. He stops when he reaches a door - "Suite 9" on it.

Glancing through the window, he sees Kou - sitting behind the desk. He watches him for a moment as Kou searches through on the desk drawers.

BANG! Nathan whirls around --

INT. NEUMEYER INSURANCE - SUITE NINE - CONTINUOUS

-- Vi jumps to her feet. Kou looks up.

VI  
What was that?

INT. NEUMEYER INSURANCE - HALLWAY - CONTINUOUS

A MAIL CLERK struggles to move his cart out of an office down the hall, the door - once again - banging into the side of it.

KOU (O.S.)  
Come on. Let's go.

Hearing this, Nathan darts past the window, and ducks around the corner.

The door to suite nine opens and Kou and Vi emerge. They head off down the hallway, trying to look as innocent as they can.

A few moments pass. Nathan appears again. He casts another glance inside the office. Then, making a decision, he follows after them.

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. THE COMPANY - HOLDING CELLS - DAY

Benson and Sidney round the corner, walking swiftly down the corridor. Glass walled cells line one side of them.

BENSON

Maybe it's best if I speak to him alone.

SIDNEY

What? And let you have all the fun? Listen, Benny, I know it's hard letting go of your director boots and all but --

BENSON

It's not that. Doc's just...

They slow. Coming to stop outside of one cell in particular, Benson turns to look...

... DOC stands right up at the glass. Stock straight. Staring at them. A thin, eerie smile on his lips.

BENSON (CONT'D)

Good morning, Wil --

SIDNEY

My name's Sidney Dobbs. I'm the new director. You probably didn't know that. Wouldn't expect that you'd get the newsletter down here.

He chuckles a little. Doc doesn't reply. He continues to stare at Sidney, not blinking.

Sidney coughs nervously.

SIDNEY (CONT'D)

Yes. Well. Er... Y'see, the thing is, Violet Morgan - you might know her - she's been having a little problem with her ability to see Signs.

(beat)

Was wondering if you'd be interested in taking a quick gander?

A beat. Doc's eyes flick to Benson.

DOC

So they didn't fire you, then?

Benson hides a smile.

BENSON

No. I'm --

Sidney, irritated, takes a step forward.

SIDNEY

Hey, now, look. I'm the director here. I don't care what you did or how long you've been kept down here but you're still an employee so that means that you work for me.

(beat; unsure)

So, are you going to do this or not?

Doc doesn't even pause to think about it. He looks back to Sidney.

DOC

No.

SIDNEY

(beat)

W-why not?

Doc grins.

DOC

Because I don't like you.

Sidney reacts, taken aback. He throws a look to Benson.

SIDNEY

Let's go.

Sidney turns and walks off, back the way they came. Benson pauses for a beat - sighs - and follows.

INT. PHARMACY - DAY

Vi and Kou browse the aisles. Vi rubs her temple.

VI

I'm fine.

KOU

Didn't say a word.

VI

It's just from being, you know, beaten up by America's Next Top Psychopath.

(beat)

(MORE)

VI (CONT'D)  
 Nothing to do with the Signs.  
 Really.

Kou doesn't believe her. Vi picks up a packet of painkillers from the shelf. She studies it and shoves it back.

VI (CONT'D)  
 Where the hell do they keep the  
 real stuff?

She stalks off. Kou remains, patiently looking over the items on the shelf.

He picks up a bottle of vitamins and starts to read the back when Nathan steps up beside him.

Pretending to look at the shelves, Nathan sneaks a few glances at Kou - who has yet to notice his presence.

VI (O.S.) (CONT'D)  
 Got it!

Vi rounds the corner - waving a box in the air. Nathan steps back and casually makes his way to the front door.

As she and Kou head towards the check-out counter:

VI (CONT'D)  
 When I asked for something  
 stronger, the dude - who totally  
 wasn't even looking at me, by the  
 way - was all "Um, we can't sell  
 you that because you're not even  
 hurt" and then he looked up and  
 I'm all --

She uses her hands to frame the bruising on her face.

VI (CONT'D)  
 -- WHUP-AHHHHH! Get a load of  
 that, chump!

Kou smiles and holds out his hand.

KOU  
 Here. I'll buy it.

VI  
 I do get paid for this job, you  
 know.

KOU  
 Then you can buy lunch.

With his other hand, he reaches into his back pocket. He stops walking, concerned.

VI

What?

EXT. CITY STREET - DAY

Nathan, on his mobile phone, turns away from the pharmacy. He holds up Kou's wallet - flipped open to his driver's license.

NATHAN

(into phone)

His name's Kou Yimou.

INTERCUT WITH:

INT. CAFE - DAY

KIERAN JAMES sits at a table in the corner. Like Vi, he's a little banged up but doesn't look too bad.

He's also got his mobile phone out.

KIERAN

(into phone)

How do you spell that?

(...)

Uh-huh. Okay.

He scribbles the name onto a napkin.

KIERAN (CONT'D)

I'll run it through the computer back at the Company. See what comes up.

NATHAN

Thanks, Kieran.

KIERAN

Hey, no worries, mate. Isn't that what you all say?

(beat)

So, uh, can I just ask... Why did you call me to help with your assignment?

Nathan tucks Kou's wallet in his jacket pocket.

NATHAN

I want to keep tailing him. If I go back to the Company to do research, I might miss --

KIERAN

Cut the crap, Nate.

NATHAN

(firm)  
It's Nathan.

KIERAN

We both know it's because you're worried about me. Want to give me an honest job. Keep me on the straight-and-narrow.

NATHAN

If you already knew the answer, why'd you have to ask?

Kou and Vi exit the pharmacy. Vi's holding a paper bag, which Kou motions to apologetically. Vi pats him on the arm.

NATHAN (CONT'D)

(into phone)  
I've got to go. Call me when you know something.

He hangs up and follows the pair, keeping at a safe distance.

END INTERCUT.

INT. CAFE - DAY

Kieran, smirking superiorly, hangs up.

Then, ROXY TURRELL walks up to his table. She shrugs off her jacket, a little breathless.

ROXY

Hey, sorry I'm late.

Kieran's smirk shifts to a warm, friendly smile. He stands as Roxy sits down - the perfect gentleman.

KIERAN

I've kept myself busy.

Roxy spots the napkin.

ROXY

Oooh, did someone give you her phone number?

She drags the napkin towards her. Reads it.

KIERAN

You know you're the only girl for me, Roxy.

ROXY  
Why do you have Kou's name?

KIERAN  
Sorry?

ROXY  
This is the guy, the Fixer, that  
I did that assignment with awhile  
back, remember?  
(beat; awkward)  
The one you, um, helped on.

A beat. Kieran processes this. He takes back the napkin, re-reading the name.

KIERAN  
He's a Fixer?

ROXY  
Yeah. The one that I --

KIERAN  
And the girl. You worked with  
that girl, too?

Roxy nods.

ROXY  
Violet Morgan, yeah.

KIERAN  
(faintly disgusted)  
Violet Morgan.

Off this, we cut to...

INT. MORGAN RESIDENCE - KITCHEN - DAY

Caroline's at the table, a newspaper spread out in front of her - opened to the job ads.

The front door is heard OPENING and CLOSING. A few moments later, Peter enters. He looks exhausted, totally worn down.

PETER  
Hi, honey.

He sinks into a chair across from her. Caroline quickly closes the paper and pushes it aside.

CAROLINE  
How was work?

Peter shrugs. A beat. He steels himself.

PETER  
Good. It was good.

Caroline isn't convinced.

CAROLINE  
Didn't look so good.

PETER  
Oh. When you stopped by? That was nothing. That was just... you know... business.

Caroline stands and moves around the table to the kitchen counter. She fills the kettle with water.

CAROLINE  
I've been doing some thinking...

PETER  
Thinking about what?

CAROLINE  
You. Working at the Happy Vampire.

PETER  
(struggling)  
I can... I can take more shifts. There's a night shift open that they've been trying to get someone on and --

CAROLINE  
No. I was thinking more about you... not working there anymore.

Peter turns to face her. He blinks in surprise.

PETER  
What?

CAROLINE  
I --

PETER  
We discussed this, Coco. We need the extra money and I need to move on with my life and... We discussed this.

Caroline sighs.

CAROLINE  
But are you happy?

Peter turns back around in his chair and crosses his arms.

PETER  
That's not the issue.

CAROLINE  
Well, it should be.

Abandoning the kettle in the sink, Caroline crouches down in front of Peter. She places her hands on his knees.

CAROLINE (CONT'D)  
I know that I... I pushed you into this and I... Peter, I'm sorry.  
(beat)  
I want you to be happy.

Peter pushes his chair back and stands. Caroline does as well.

PETER  
I'm happy. I'm thrilled. I'm...  
(beat; quiet)  
I'm going for a walk.

He exits quickly.

A beat. Caroline sinks into his empty chair. She reaches over and pulls the newspaper towards her.

INT. PARKING GARAGE - DAY

Walking swiftly, Vi and Kou move past the rows of cars. They head for an elevator on the far wall, beside the door to the stairwell.

KOU  
So, back at the Company, we can do some research on this Carter Stiles. Maybe get a hint as to what connection of his we need to fix.

VI  
I just want to know why we were sent to the rec centre, only to be told to go somewhere else.  
(beat)  
Just sayin' that it sounds like poor planning on somebody's part.

Reaching the elevator, Kou punches the "UP" button. Vi glances around, her eye catching sight of the little "In case of fire..." warning beside the elevator.

Only now, it reads: "In case of music, please use stairs".

VI (CONT'D)  
 (confused)  
 In case of...

She trails off. In the silence, faint CARNIVAL MUSIC is heard. Vi looks around.

VI (CONT'D)  
 (to Kou)  
 Do you hear that?

The elevator CHIMES and the doors slide open. Kou's about to step in when Vi walks away, heading for the stairwell.

KOU  
 Vi, what're you --

He follows.

INT. STAIRWELL - DAY

With a heavy CLANG, the door opens and bangs against the cement wall.

Vi enters, immediately starting up the stairs - following the MUSIC. Kou's right behind her.

Reaching the next level, Vi presses her ear to the door.

VI  
 It's coming from behind here.

She looks back to Kou. He steps forward, laying his hands on the door.

KOU  
 Well, let's check it out.

He pushes it open and they step out into...

EXT. STREET FAIR - DAY

A busy, bustling, brightly coloured FAIR. Not so much with the big rides but the CROWD is certainly having fun.

As Vi walks further down the street, her eyes move to every poster, every piece of writing that she can see. And, to us, they're all wrong.

Letters are jumbled, sentences become meaningless in the context of Vi's surroundings - "Fairy floss" becomes "stop him", "pony rides" becomes "left turn" and so on.

NATHAN

emerges from the stairwell. He spots the backs of Vi and Kou as they move further into the crowd.

His MOBILE PHONE RINGS.

NATHAN  
(into phone)  
Yeah?

INTERCUT WITH:

EXT. PARK - DAY

Kieran sits leisurely on a bench.

KIERAN  
(into phone)  
Hey, Nate!  
(quick)  
Sorry. Nathan.

NATHAN  
What did you find out about this  
Kou guy?

A beat. Kieran smiles.

KIERAN  
He's just a guy. A blank. No  
family. No friends.

KOU approaches Vi. He puts a hand on her shoulder.

KOU  
Vi, are you okay?

She looks up at him, distressed.

NATHAN sees this.

NATHAN  
I don't know. He's been hanging  
out with his girl all day.

KIERAN perks up, interested.

KIERAN  
A girl? What does she look like?

VI looks back to the signs. A child passes by her, holding a paper flag that says "Watch your step". Vi immediately looks to the ground. There's nothing there.

NATHAN  
Haven't really got a good look at  
her. Anyway, what does that  
matter?

KIERAN  
Just gathering information, my  
friend.

NATHAN  
I'm not your --

KIERAN  
Hey, hey. No need to get like  
that. We're on the same team.

Nathan grits his teeth.

KIERAN smirks, as if he knows he's getting to him - even  
over the phone.

KIERAN (CONT'D)  
So, I was talking to Mr. Pierson.  
He's really pushing for this  
faster assignment completion  
thing. Up our success rate, you  
know?

NATHAN  
Your point?

VI screws her eyes shut.

KOU  
Vi?

She opens her eyes again. The world around her is harsh,  
colours have increased in brightness. It hurts.

NATHAN turns his back on the street fair, listening more  
intently to Kieran.

KIERAN  
I just don't think you have time  
to really get to know this guy.  
(beat; testing)  
And we both know the easiest way  
to break a connection...

Nathan understands but he doesn't like it.

Finally, we finish on Vi. She sways a little on her feet.  
Kou makes a grab for her arm but he's too late.

Her eyes roll back. She goes limp. And hits the ground.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. THE COMPANY - HOSPITAL WING - NIGHT

Vi, lying in bed, cranes her neck to look out the window behind her. The moon and the stars shine brightly.

VI

(looks back)

Is it really nighttime or is this like that thing where you put injured birds in a shoebox so that they don't freak out?

Jenna and Andrew stand by her bedside.

JENNA

It's night. You've been asleep all afternoon.

ANDREW

(pats her hand)

Gave us quite a scare, little missy.

Vi pulls her hand away, weirded out.

VI

Sorry, "dad".

(remembers; groans)

Ugh. Mum and dad... I'm gonna be in so much trouble.

JENNA

Don't worry. We sorted it out.

ANDREW

Yeah. We got Shane to call your mum. Told her you two were going to an all-night movie marathon.

VI

(beat)

Oh. Okay. Thanks.

She starts to pull off her bed sheets.

VI (CONT'D)

Guess I should get back to work, then.

Jenna gently pushes her back down. Andrew tucks her in.

JENNA

Don't be silly! You need to rest.

ANDREW

Yeah. Your assignment will still be there tomorrow.

VI

You're not going to ruffle my hair and call me "Sport", are you?

Jenna checks her watch.

JENNA

I've got to get back to work. Feel better, Vi.

She turns to go but shares a long, lingering look with Andrew. Finally, Jenna tears herself away and exits.

Andrew, grinning goofily, looks back to Vi. She raises an eyebrow, suspicious.

ANDREW

What?

VI

What was that? With the looking?

Andrew reaches down and ruffles her hair.

ANDREW

Mind your own business, Sport.

EXT. PARK - NIGHT

It's quiet. Late at night. There's no one around save for a COUPLE, arm in arm, and a DOG-WALKER.

Peter sits alone, on a park bench. Still just in his Happy Vampire uniform and thin jacket. His breath comes out in clouds in the chilly air.

Caroline, rugged up in an overcoat, gloves and scarf, walks up the path towards him. She sits down.

PETER

(surprised)

How did you find me?

CAROLINE

Penny. You told her that this was where you got the ideas for your book. Where you come to think.

He shivers a little. Caroline removes her scarf and winds it around his neck. There's a beat of silence.

CAROLINE (CONT'D)

I've never seen you as happy as you were when you were writing.

Peter sighs heavily, as if the memory is too painful.

PETER

Coco, I... I can't... It's too...

CAROLINE

I know...

PETER

No. You don't.

(beat)

I feel like I've been living in this imaginary world ever since I can remember. I love you and I love the kids, you know that, but the people I created... They're as real to me as anything I...

(beat)

I just don't think I can go back there anymore. To a world that isn't real.

Caroline gives him a comforting smile. She reaches into her overcoat...

... And lays the copy of the newspaper - the Garretton Herald - on Peter's lap.

CAROLINE

There's a fact-checker position open. It actually pays less than the Happy Vampire --

PETER

(objects)

Caroline --

CAROLINE

But that's okay.

Peter picks up the paper, soaking in the front page.

ANGLE ON PARK BENCH

Peter sits on one side. Caroline beside him.

DISSOLVE TO:

INT. THE COMPANY - HOLDING CELLS - NIGHT

Doc sits on his bed, taking Caroline's position. For a brief moment, Peter and Doc sit side by side. Then, Peter FADES AWAY.

His cell door slides open. Doc looks up. He smiles.

DOC  
Alistair...

Benson enters, tucking away his key-card. The cell door closes behind him.

Doc pats the empty space next to him and Benson graciously takes a seat. A beat.

BENSON  
(down to business)  
I really need you to fix Vi's  
problem, Wilhelm.

DOC  
What's in it for me?

BENSON  
Brand name cereal. Your pick.

Doc chuckles. Benson laughs as well. Then:

DOC  
He's really in charge now, isn't  
he?

BENSON  
I'm afraid so.

DOC  
How do you feel about that?

BENSON  
I don't... My opinions are...  
(flustered)  
Are you going to do me a favour  
or not?

DOC  
I don't do favours.

BENSON  
Then what --

DOC  
I make deals. I make bargains.  
(beat)  
I'll help. But only if you do  
something for me.

BENSON  
I've already made a promise to  
you, Wilhelm. You said --

DOC  
 I know what I said. But this...  
 This makes your end of it all  
 just that little bit easier.

Benson looks intrigued.

INT. THE COMPANY - HOSPITAL WING - NIGHT

By the glow of her bedside lamp, Vi reads Kou's book of quotations.

Another PATIENT, a few beds up, SNORES quietly. Someone else COUGHS.

KOU (O.S.)  
 (whispered)  
 You're still awake.

Vi looks up. Kou is halfway across the room, padding quietly past the sleeping patients.

VI  
 Slept for most of the day,  
 remember?

Kou smiles as he reaches her. Vi shifts her legs, giving Kou room to sit on the end of her bed.

VI (CONT'D)  
 I'm sorry about that, by the way.  
 I didn't meant to freak you out.

KOU  
 Vi, you could never freak me out.

Kou nods to the book.

KOU (CONT'D)  
 Like it?

VI  
 Yeah. Where'd you get it?

KOU  
 It was a present.  
 (beat)  
 Have you found it yet?

VI  
 What?

KOU  
 Your favourite.

Vi shakes her head. Kou holds out his hand for the book. Vi hands it over.

KOU (CONT'D)  
This is mine...

He flips through the pages. Finding what he's looking for, he hands it back.

VI  
(reads)  
"The last inn of all travelers,  
where we shall meet worms instead  
of fleas". Sir William Davenant.  
(beat)  
That's your favourite? Really?  
(beat)  
That?

KOU  
I can't help what I like.

He frowns, just for a second. As his words resonate on a different level.

VI  
Okay, now I've gotta find mine.

She flips a couple of pages.

VI (CONT'D)  
"A fox is a wolf with flowers".

She looks to Kou, questioningly. He shakes his head.

VI (CONT'D)  
Um, okay... "A question not to be  
asked is a question not to be  
answered".  
(beat)  
Nah.

She lands on another page.

VI (CONT'D)  
"Tis not enough to help the  
feeble up, but to support him  
after". Shakespeare.

She closes the book - suddenly becoming very quiet.

KOU  
Vi?

Tears well in her eyes.

VI  
I don't want to be helpless, Kou.  
(beat)  
(MORE)

VI (CONT'D)

Out in the bush, I couldn't stop Kieran. I let him do this to me.

KOU

Vi, it's not your fault. You couldn't have --

VI

But that's just it! I had a chance to finish him off and I didn't.

(beat)

And now... Everyone just acts like I'm going to break down if I even try to do my job...

She looks around at the hospital wing, acknowledging her surroundings.

VI (CONT'D)

Maybe I will. Maybe that's why I'm here.

(beat)

Because I'm helpless.

She buries her face in her hands. Kou lays a comforting hand on her shoulder.

INT. PUB - NIGHT

The place is quite full. PATRONS gather at tables and along the bar - talking, laughing and drinking.

We find Nathan, sitting at the end of the bar. He nurses a half-full glass of some unknown liquid.

Kieran casually slides onto a seat next to him. Nathan looks to him. He raises his eyebrows questioningly.

KIERAN

I have this knack for finding people. I'm good at figuring out what's going on inside their heads.

(beat)

Like, for instance...

Nathan doesn't object as Kieran takes his glass and sniffs it. He hands it back.

KIERAN (CONT'D)

You're here because you want to resist temptation. Prove to yourself that you're a changed man.

NATHAN

No temptation. I don't drink anymore.

KIERAN

Don't do a lot of things anymore. That being my point.

Nathan throws him a warning look. Kieran holds up his hands in surrender. He changes the subject.

KIERAN (CONT'D)

You know, they actually carded me at the door. When I'm your age, I'll probably appreciate it but now, jeez...

He laughs. Slaps Nathan on the back.

Without a word, Nathan abandons his drink and stands. Kieran hops up as well, dashing around to stop him from leaving.

KIERAN (CONT'D)

Hey, hey... What's the problem?

NATHAN

We're not friends, Kieran. I'm not like you.

(beat)

And I don't want to be.

He heads for the door.

EXT. CITY STREET - NIGHT

Nathan emerges from the pub, passing the SECURITY GUARDS at the door - checking IDs. Kieran follows.

KIERAN

Okay, now that hurt my feelings.

(beat)

What's so bad about being me?

Nathan stop at the corner. Turns to face him.

NATHAN

You really have to ask that question?

KIERAN

I'm just trying to help.

NATHAN

You're telling me to --

He glances around at the people passing by. He lowers his voice.

NATHAN (CONT'D)  
You're suggesting that I kill someone.

KIERAN  
Wouldn't be the first time.

A beat.

NATHAN  
Do you know why I signed the contract, Kieran? I did it because I thought it meant I could get a second chance. A second chance to... I don't know... redeem myself.

KIERAN  
And that's very noble of you. But, I'm afraid, you're in the wrong line of work for noble.

Nathan turns and walks around the corner, away from the noise of the pub. Kieran walks beside him.

KIERAN (CONT'D)  
This is dirty business, Nathan. Our job, it's not all sunshine and kittens. It's not stuff like those Fixers get to deal with.  
(beat)  
We get the bad stuff. The stuff that hurts. The stuff that makes you feel sick inside. We have to do things that normal people would never dream of doing.

Kieran steps in front of Nathan, bringing Nathan to a halt.

KIERAN (CONT'D)  
But we do it because we care. We do it because of the Plan. In the end, it's all part of the Plan.

He gives Nathan a last supportive - almost sad - thump on the back. Then, digging his hands into his pockets, he walks away.

Nathan, his face grim, watches him go.

INT. THE COMPANY - KOU AND DIANA'S APARTMENT - NIGHT

Kou enters, surprised to find the room fairly dark - lit only by a lamp and the glow of the TV.

Diana sits on the couch, a blanket over her legs. She watches an old black and white movie.

Kou approaches the couch.

KOU  
Can we talk?

Diana pointedly ignores him. Kou sighs and sits down beside her. He reaches for the remote.

DIANA  
Touch it and die.

KOU  
Diana, I don't want a fight.

Annoyed, Diana faces him - forgetting about the movie.

DIANA  
Well you're going to get one. I can't believe that you could be so --

KOU  
-- Selfish.

DIANA  
(beat; surprised)  
Huh?

KOU  
I was being selfish. Sometimes, I like the fact that it's just you and me.

Diana smiles a little.

KOU (CONT'D)  
Now, I still don't entirely agree with your, er, pursuit of Mr. Dobbs --

DIANA  
(warning)  
Kou...

KOU  
But you're my best friend, Diana. And I want you to be happy. If you think he can make you happy then... Who am I to stand in your way?

(beat)  
You can't help what you like.

DIANA  
 (happy; grateful)  
 Thank you, Kou. I love you.

KOU  
 I love you, too.

She wriggles closer to him and spreads the blanket over them both. He drapes an arm over her shoulders and they settle back to watch the movie. After a beat:

DIANA  
 But I really don't need your  
 permission, you know.

Kou rolls his eyes. He grabs a cushion from beside him and whacks her in the head. Diana laughs and scrambles to grab a cushion for herself.

INT. THE COMPANY - SIDNEY'S OFFICE - NIGHT

Gone is the commanding sophistication of Benson's office, now replaced with Sidney's own flair.

A pinball machine is in the corner, a fish tank sits on the desk - London landmark ornaments inside.

The open door to the study reveals the bookshelves are empty and in the process of being dismantled.

Benson enters and takes a moment to recover from the shock. Sidney, feet propped up on his desk, grins.

SIDNEY  
 Looks good doesn't it?

A beat. Benson steps forward. We see he's clutching a few sheets of paper.

BENSON  
 Doc has agreed to tend to Vi's  
 Sign problem.

SIDNEY  
 Good. Knew the old loon would  
 come around.  
 (beat)  
 Why did he come around?

BENSON  
 I agreed to transfer him to a  
 Company prison.

Sidney sits up.

SIDNEY  
 Benny --

BENSON

I know that I don't have the authority to make that kind of decision but, here...

He hands Sidney the papers.

BENSON (CONT'D)

All you need to do is sign.

Sidney thinks for a moment.

SIDNEY

I know I haven't been here long but... this is an odd request, isn't it?

(beat)

I mean, who in their right mind would prefer a maximum security prison to our little holding cell?

Benson doesn't reply. Sidney nods.

SIDNEY (CONT'D)

Well, I'll take care of these, then.

Benson exits.

Sidney reaches under his desk and pulls out a paper shredder. One by one, he feeds the papers in.

SIDNEY (CONT'D)

(smug; mocking)

"Because I don't like you".

(beat)

Tosser.

DISSOLVE TO:

INT. THE COMPANY - HOSPITAL WING - MORNING

CLOSE ON VI

Asleep. Her face bathed in morning light. Someone places a hand on her shoulder. It's Kou.

KOU

Vi. Wake up.

She stirs.

WIDER ANGLE

She sits up. Rubs her eyes. Winces as her fingers press into her bruise. She blinks away the pain.

VI  
(mumbled)  
Morning.  
(beat)  
What're you doing here?

Kou holds up a piece of paper.

KOU  
I did some research on Carter  
Stiles. Seems his promotion came  
with a pay raise. He's just  
bought himself a boat. It's down  
at the marina.

Vi yawns.

VI  
So?

Kou bends down and picks up Vi's sneakers. He hands them to her.

KOU  
So... This is your chance to not  
be helpless.

Vi, immediately eager, throws off her covers.

EXT. MARINA - MORNING

It's chilly out. Not the nicest sailing weather so the place is empty. The boats around this section are nice, expensive looking yachts.

Vi and Kou walk along the dock.

EXT. YACHT - MAIN DECK - MORNING

Vi and Kou step on board a small yacht - shiny and new.

VI  
(calls)  
Anybody home?

Kou checks his watch.

KOU  
I called Neumeyer Insurance. The  
receptionist said that it was Mr.  
Stiles' day off. I was sure he'd  
come down to play with his new  
toy.

VI  
It's early yet. We might still be  
able to talk to him.

She spots a door leading downstairs. She tries it. It's unlocked.

VI (CONT'D)

I'll take a look downstairs.

Kou nods and Vi heads down...

INT. YACHT - BELOW DECK - MORNING

A kitchen area. Lounge area. All very tidy and non-personal. The most interesting thing being a bowl of fruit on the bench.

VI

(loud)

So, I've been thinking...

KOU (O.S.)

Yeah?

VI

My head injury caused me to get signs all jumbled up, right?

KOU (O.S.)

Right.

Vi picks up an apple. Sniffs it. It's wax. She tosses it from hand to hand.

VI

But they couldn't have all been mine. They couldn't have all been for my assignment.

KOU (O.S.)

I guess not.

VI

That means they had to have been for other people. Maybe I was sort of... getting everything instead of just the stuff that was meant for me.

KOU (O.S.)

Makes sense.

VI

So, going with that, maybe this isn't even my assignment.

(before Kou can object)

I mean, think about it. It seemed pretty straight forward at the beginning. Stop the rec centre from closing down.

(MORE)

VI (CONT'D)

But then I get a Sign that leads me to some insurance agency, to some guy who has no connection to the rec centre at all.

(beat)

Why not just send me to the insurance agency first? Why not just give me this guy's name, right at the beginning, if I was meant to help him?

Behind her, Vi hears Kou's FOOTSTEPS coming down the stairs.

VI (CONT'D)

It just doesn't make any sense.

(beat)

What do you think?

She turns to him --

-- Only to find Kieran standing in front of her.

KIERAN

Oh, I don't know. Makes sense to me.

Off Kieran's sudden appearance --

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. YACHT - BELOW DECK - DAY

Vi, confronted with the presence of Kieran, takes a few hurried steps back. She drops the wax apple.

VI

H-how did you find me?

Kieran makes a pitying noise and shakes his head.

KIERAN

Aw, Vi. You could never hide from me. Besides, a magician never reveals his secrets.

Vi throws a glance over her shoulder. Through the round porthole window, she sees Kou standing on the deck. He looks out at the ocean. Vi's about to scream --

-- When she hears something CLICK. A gun. Clutched in Kieran's hand and aiming straight for her.

KIERAN (CONT'D)

Make a sound and --

VI

I get it.

KIERAN

(beat; surprised)  
Oooh, feisty.

(then)

I've gotta be honest, Vi. I was expecting a tad more hysterical sobbing by this point.

VI

Didn't cry last time. What makes you think I will now?

Kieran waves the gun.

KIERAN

Because I have a gun.

VI

Not my first time held at gunpoint, sorry to tell you.

But her hands are shaking regardless. Kieran sees this. Smiles. Vi crosses her arms over her chest.

VI (CONT'D)

You gonna kill me or what? That's what you're here for, right? To finish your assignment.

KIERAN

Actually, it turns out my assignment to break a connection of yours, it was --

VI

-- Fake. Yeah.

She gives him a cold smile.

VI (CONT'D)

Sucks for you.

KIERAN

You can probably imagine how annoyed I was when I got a little note from your assignment co-ordinator informing me of that fact.

Vi's nerves are starting to fray. This is going to get bad.

VI

So what are you doing here, then?

Kieran takes a menacing step towards her. Pockets the gun.

KIERAN

Revenge.

VI

Revenge?

KIERAN

Simple. Ain't it?

Vi pulls the book from her pocket.

VI

Well, Confucius says --

Kieran lunges for her and throws a hand over her mouth.

KIERAN

Tell me later.

His eyes flick past her.

KIERAN (CONT'D)

The show's about to start...

Vi's confused. Still covering her mouth, Kieran spins her around to face the window. He holds her around the middle, preventing her from escaping.

Vi watches Kou, still oblivious to the danger. She sees him look over, watching something further down the deck.

Then, Nathan steps into view. Vi's eyes widen --

INT. BUS - DAY (FLASHBACK)

Nathan and Vi stand halfway down the stationary bus, by the middle doors. He turns to look at Vi as he steps off.

INT. YACHT - BELOW DECK - DAY

-- She recognises him.

EXT. YACHT - MAIN DECK - DAY

Kou and Nathan stand facing each other. Both are calm, confident - each believing that they have the upper hand.

KOU

Nice boat.

Nathan nods.

KOU (CONT'D)

Is she new?

NATHAN

(taken off guard)

Uh... Not sure.

He waves a hand at the ocean, spread out beyond the marina.

NATHAN (CONT'D)

Great view, though.

KOU

That's for sure.

(beat)

Take her out much?

Again, Nathan's not sure about this. He chooses to not answer. Kou clears his throat.

KOU (CONT'D)

Great place to come and think, anyway.

(beat)

Think about life. The things we regret. Things we should have done differently.

A long beat. Nathan's shoulders slump, as if he's weighed down by these thoughts all too often.

KOU (CONT'D)  
Don't you agree?

NATHAN  
I tend to look at things on a slightly larger scale.

KOU  
How do you mean?

Nathan levels him with a calculating gaze.

NATHAN  
The universe.  
(beat)  
How every bit of it. All of us.  
We're all connected. Connected through time, space, life, death.  
(beat)  
At least, that's what I think.

Kou nods, smiling to himself.

KOU  
You'd be surprised at how right you are, Mr --

NATHAN  
Call me Nathan.

Confusion flashes over Kou's face. He lets it pass. He holds out a hand.

KOU  
It's nice to meet you, Nathan.

Nathan shakes Kou's hand. Grips it firmly.

NATHAN  
Nice to meet you, Kou.

Kou frowns. More startled this time, than confused. Nathan drops his hand --

INT. YACHT - BELOW DECK - DAY

-- And, through the window, Vi sees Nathan punch Kou in the face!

As Kou stumbles back, Vi SCREAMS but it's muffled by Kieran's hand.

Kou shakes off the punch. Pulls back his arm. But Nathan's faster and stronger.

Another punch to the jaw. Then, Nathan grabs Kou's shoulders and lifts his knee - slamming it up into Kou's face!

Dazed, barely conscious, Kou stumbles backwards - and tips over the yacht railing!

EXT. YACHT - MAIN DECK - CONTINUOUS

Kou goes in head first. Disorientated, he tries to struggle but he remains upside down - still under the water.

Back on deck, Nathan is leaned over the railing - a firm grip on Kou's ankle.

Kou is weak. Out of it. His other leg kicks feebly but gets nowhere. Nathan's hold is strong.

Nathan, straining with the effort of holding him, clenches his eyes shut. Grits his teeth. He's not enjoying this.

Finally, Kou stops struggling. Nathan quickly releases him and we hear a SPLASH.

EXT. YACHT - BELOW DECK - DAY

Kieran, pleased, takes his hand off Vi's mouth and steps back, releasing her. Vi flings herself at the window.

VI

Kou!

Outside, Nathan is startled. He whirls around, searching for the source of the cry. He looks down, his eyes locking with Vi's.

They stare at each other for a long moment before Nathan, guilt flooding his face, slips out of sight.

Vi whirls around, her terrified eyes filled with tears. But she doesn't need to be afraid of Kieran. He's gone.

A beat as Vi recovers from this. Then, she runs for the stairs. She trips on the first one, scraping her palms as she falls.

EXT. YACHT - MAIN DECK - DAY

Emerging from down below, Vi runs to the railing.

VI

(panicked)

Kou?! Kou?!

She looks overboard. A beat. The panic fades from her eyes. It's replaced with a dull, hollow shock at what she sees...

EXT. CAFE - DAY

Bathed in bright morning sunlight, Sidney and Diana sit at a little round table outside a cafe. They're both nervous.

DIANA  
Do you miss home?

SIDNEY  
A little. It's easier, though,  
knowing I can just pop back  
whenever I want.

Diana sips her coffee. She nods.

DIANA  
The elevators.

SIDNEY  
Yeah. Genius, those.

He clears his throat.

SIDNEY (CONT'D)  
Have you ever, ah, been to  
London?

DIANA  
No. But I'd like to go.

SIDNEY  
(beat)  
Maybe... One day... If you have  
an afternoon off we could --

Something starts to BUZZ. Sidney flushes pink, embarrassed and annoyed. He digs around in his jacket pocket.

SIDNEY (CONT'D)  
Sorry. Thought I turned this  
thing off.

Diana smiles at his annoyance, smitten with him. Finally, Sidney manages to find his phone.

SIDNEY (CONT'D)  
(into phone)  
This better be important.

MUSIC CUE: "How Does It Feel" by Eskimo Joe

EXT. MARINA - DAY

In SLOW MOTION, Vi and Benson walk down the dock towards solid ground. Benson's blazer is wrapped around Vi's shoulders. They are alone.

Then, a MEDIC moves past them, walking down towards the yacht. A SECURITY AGENT drifts by, speaking into a walkie-talkie. We finally realise that the area is buzzing with Company EMPLOYEES.

Vi and Benson near GABRIELLE DAUTRY. She directs one of her Agents, who's setting up tape to cordon off the area. She turns to look at them as they pass.

Vi and Benson reach a dark, non-descript car. He opens the back passenger door for her and Vi climbs in...

INT. OFFICE BUILDING - LOBBY - DAY

Kieran and Nathan walk through a huge marble floored lobby, moving towards a row of silver elevators.

Kieran reaches the elevators first and pushes the "UP" button. He glances to Nathan, whose eyes are cast down.

Almost immediately, the elevator opens. Kieran steps inside. As he turns to face the doors, he sees that Nathan hasn't moved.

Nathan looks up and the two lock eyes. They remain like this until the doors slide closed.

INT. ELEVATOR - CONTINUOUS

PUSH IN Kieran as the elevator starts to move. He smiles.

INT. THE COMPANY - DOC'S LAB - DAY

CLOSE ON VI

With the same bruised, numb expression she held at the beginning.

We PULL BACK to find that she's sitting on the examination table in Doc's lab. Two GUARDS stand by the door, watchful eyes on Doc.

Doc moves away from Vi and rolls down his sleeves. He puts away instruments into their rightful drawers. Vi doesn't even acknowledge him as Doc moves for the door. The Guards handcuff him and lead him out.

Again, we're CLOSE ON Vi - not able to see her surroundings. She hasn't changed. Still shell-shocked.

A hand rests on her shoulder. Finally reacting, Vi sits up straighter. Her eyes light up. She turns around --

-- To find Andrew standing beside her.

Vi crumbles. She leans into him and buries her face in his chest. She starts to cry. Andrew wraps his arms around her.

INT. THE COMPANY - DOMESTIC QUARTERS - DAY

Sidney, his hand on Diana's back, leads her gently down the hallway. Diana is pale and shaken.

Diana stops at an apartment door. Fumbles a key out of her purse. Shakily moves for the lock. Sidney takes the key out of her hand and opens the door for her.

He slips the key back into her purse. Their eyes meet.

Slowly, Sidney's guiding hand drops from her back. It moves down her arm, to her hand. Wrapping her hand in his, he squeezes it gently.

Unable to keep herself together any longer, Diana pulls away from him and rushes inside. She closes the door in Sidney's face.

INT. THE COMPANY - KOU AND DIANA'S APARTMENT - DAY

Crying now, Diana drops her purse onto the ground.

She drops onto the couch, like her body is too heavy to hold up. A beat. She looks across to Kou's side...

DISSOLVE TO:

INT. THE COMPANY - HOSPITAL WING - DAY

Vi sits on her bed. She's positioned on the opposite side of the screen to Diana, almost looking like she's taking up Kou's position on the couch.

Then, Vi stands. She grabs her jacket from the end of the bed and slips it on.

As she does, Kou's book of quotations falls from the pocket and lands on the floor. Vi doesn't notice. She turns and walks away.

We PUSH IN on the book, fallen open to the middle. Still PUSHING IN, we get close enough to linger on one passage.

*"The last inn of all travelers, where  
we shall meet worms instead of fleas."*

*-- Sir William Davenant*

FADE TO BLACK.

END OF EPISODE