

THE COMPANY

"Morality"

By
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TEASER

FADE IN:

EXT. HIGHWAY - DAY (PRESENT)

CLOSE UP ON VI

Her face is one of shock. A numb expression, staring into space. Over this, we hear the voice of MARCUS PIERSON.

MARCUS (V.O.)
Do you know what is meant by the
term "morality"?

We start to PULL BACK. In SLOW MOTION, Vi moves forward. Her numbness fading into panic.

As her pace quickens, arms GRAB her around the waist, pulling her back. The arms belong to ANDREW, looking shocked himself.

Still PULLING BACK, we see Andrew's car idling in the middle of the empty highway - doors open.

Vi stops struggling and settles, looking at something off camera.

MARCUS (V.O.) (CONT'D)
In it's purest form, it is merely
a code of conduct which dictates
what is right, and what is not.

Still in one shot, we REVEAL more of the highway. The first signs of DEBRIS appear. The CAMERA CONTINUES, the amount of debris increases. The air begins to fill with SMOKE.

MARCUS (V.O.) (CONT'D)
Everyone on this Earth has their
own moral code, guiding them
through their lives, helping them
make their decisions.

A comfortable TRAVEL COACH lies on the highway - on it's SIDE. A complete mess of twisted metal and chaos with a GAPING HOLE in the underside.

The CAMERA glides around the front of the bus to reveal the half broken windshield.

END SLOW MOTION

MARCUS (V.O.) (CONT'D)
They need this because the world
is not black and white. Bad
things happen to good people, but
the opposite rings true as well.

CLOSE ON THE WINDSHIELD

A hand SLAMS against the glass. It inches over to the cracked edge of the window, fingers slip over the side - taking hold.

Jagged glass cuts the owner of the hand as they use the leverage to drag themselves from the wreckage.

It's GWEN. She's scratched up, traumatized. Her Garretton Academy uniform is ruined.

She slowly gets to her feet, squinting into the sunlight and looks around. Behind her, other wounded Garretton Academy STUDENTS struggle out of the bus wreck.

MARCUS (V.O.) (CONT'D)

But there has to be the
realisation that right and wrong
just do not exist.

(beat)

But they are what we, ourselves,
make of them.

Her shock begins to fade and the next human reaction kicks in. She opens her mouth. And SCREAMS.

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. MORGAN RESIDENCE - KITCHEN - MORNING (FLASHBACK)

A knife CHOPS mushrooms rhythmically. CAROLINE is preparing breakfast.

MARCUS (V.O.)

Why are children compelled to act up? Why are teenagers compelled to rebel against parents and authority? Is it asserting independence, or is it pure selfishness?

Her cutting gets faster as she concentrates.

MARCUS (V.O.) (CONT'D)

It's something much more powerful. It's something that is essentially a vital commodity. Something that everyone should possess.

Faster.

PENNY (O.S.)

Okay, everyone. Pay attention.

PENNY stands by the kitchen table where CAM is pouring milk into his cereal. Both are in school uniforms.

Penny points to an invisible someone.

PENNY (CONT'D)

You, stop walking off. I don't care if they're giving out free pins you must stay with the rest of the group.

She smiles, pleased with herself. Cam looks up.

CAM

How odd.

PENNY

I'm practicing my "student wrangling". Besides, you're probably seeing Darwin tap dancing in your cornflakes or something so I guess I'm not the one who's weird.

CAM

Student "wrangling"? They're not cattle.

PENNY

Pfft. You haven't seen those heifers on the hockey team.

CAROLINE

Penny!

Penny rolls her eyes.

CAM

So, what exactly are you "wrangling" students for?

PENNY

A bunch of year elevens are going to Sydney to attend this expo for universities. Like a huge open day. It's that one I went to last year, remember?

CAM

The one where you asked the woman from the University of Toronto what it was like going to school in Canada?

PENNY

(not seeing her mistake)

Yeah. That one.

(beat)

Anyway, I have graciously offered my services as a student volunteer. You know, to keep the brats in line.

CAM

Very gracious.

She gives him a quick shove.

PENNY

Shut up. I'm actually looking forward to helping the poor disillusioned children --

(faux emotion; hand on chest)

-- who unlike my sister, still have a chance at having a normal life.

(then)

Penelope Morgan, Life Coach extraordinaire.

Caroline dumps the chopped up mushrooms into a bowl.

CAROLINE

Thank heavens you've got some kind of direction, Penny. It restores my faith in you.

Penny GLOWS. Then:

PENNY

Wait, restores?

There's no time to reply as Vi rushes in.

VI

Morning all. And Penny.

Penny makes a face as Vi steps over to Caroline. She reaches across to the bowl of mushrooms just as Caroline starts chopping a capsicum.

VI (CONT'D)

Ouch!

She yanks her hand back, revealing a tiny cut on her finger. She pops her finger in her mouth. Sucks on it.

CAROLINE

Your fault.

VI

Woman with the knife's fault.

CAROLINE

Penny, can you get your sister a band-aid?

Penny sits down at the table. Crosses her arms.

PENNY

She can get it herself. I'm not her wrangler yet. Until she gets her butt on that school bus, I ain't responsible for her.

Caroline just shakes her head. She looks to Vi.

CAROLINE

Could you get your father, please? Breakfast's almost ready.

Vi heads out.

CAROLINE (CONT'D)

(calls after her)

Preferably without losing a limb!

VI

Oh la de da.

She exits. Caroline thinks for a few moments. She stops chopping. Turns around to face the table.

CAROLINE

Penny, could you keep an eye on Vi today?

PENNY

Like I said - butt on bus, I care. Butt not on bus, I don't.

CAROLINE

Just... look out for her.

PENNY

Why?

CAROLINE

Because I asked you to.

PENNY

I'm not going to waste the day baby-sitting my sister and forget about everything else.

Caroline raises her eyebrows, fixing Penny with a "stern mother" expression.

PENNY (CONT'D)

I'm not.

The expression continues.

PENNY (CONT'D)

I'm not.

More staring.

PENNY (CONT'D)

(sighs)

Fine.

Satisfied, Caroline turns back. Penny quickly sticks her tongue out in frustration.

INT. MORGAN RESIDENCE - PETER'S STUDY - SAME

PETER sits at his desk, a high-lighter in his hand going across text. It's his BOOK.

There's a KNOCK on the door, and Peter quickly closes the book up as Vi pops her head in.

VI

Mum's in the middle of cooking the most important meal of the day. You in?

PETER
 (half distracted)
 I'll be there in a minute.

Vi flashes a quick smile as she ventures out:

INT. MORGAN RESIDENCE - HALLWAY - CONTINUOUS

All she takes is a few steps before her MOBILE PHONE goes off. Text message, not a call.

She stops. Takes her phone out of her pocket. A few beats as she reads the message.

Vi puts the mobile to her forehead. GROANS.

INT. HIGHWAY - DAY (PRESENT)

Vi holds her mobile in shaky hands, pushing the numbers urgently.

OPERATOR
 (on phone)
 Emergency services?

VI
 H-hello? We-we need an ambulance!
 There's been a crash, and-and we
 need help.

Vi looks ahead. The bus is still there. Students stumble around, in a daze. There's still a lot of smoke.

OPERATOR
 (on phone)
 Please remain calm. Where are
 you?

VI
 I-I...
 (quietly)
 I don't know.

OPERATOR
 (on phone)
 It's okay, Miss. Do you see any
 signs or --

VI
 (loudly; still shaky)
 I don't know! I don't know where
 we are!

From behind her, Andrew takes the phone. He presses it to his ear as he walks away.

ANDREW
 (fading out)
 We're on the Grant Highway about
 thirty k's...

Vi's attention is back on the bus.

She looks at the students roaming the scene but is unable to move. Frozen to the spot. Until she spots...

VI
 Gwen!

Vi runs for her. Gwen turns at her name.

GWEN
 (dazed)
 Vi?

Vi sees a nasty gash going across the side of Gwen's neck.

VI
 Gwen, what happened?

GWEN
 Are we there yet?

VI
 What?

Gwen looks lost, not hearing what Vi's really saying.

GWEN
 Are we going to miss the open
 day? Will we still make it?

The panicked expression on Vi suddenly turns into one of horror and realisation. She looks to the bus...

VI
 Oh my God... Penny...

Vi runs to the broken windshield.

VI (CONT'D)
 Penny? **PENNY?!**

She throws herself to the ground and starts to crawl inside. Off her desperation, CUT TO:

INT. THE COMPANY - CONTROL CENTRE - DAY (FLASHBACK)

Vi enters, checking her watch.

She immediately spots JENNA, camped out at the desk of a hovering EMPLOYEE - paperwork flooding any free space.

EMPLOYEE

Ms. Cooke, are you sure you wouldn't be more comfortable in your office? It's a lot quieter and it's not, well, my desk.

JENNA

(signing forms)

One second, Jeffrey. One second.

He throws his hands up in defeat and leaves her to it. Vi takes his place. Jenna, her head down, doesn't notice.

JENNA (CONT'D)

Jeffrey, I can't work with you
hov --

She looks up.

JENNA (CONT'D)

Oh. Vi. It's you.

(beat)

What are you doing here?

VI

I got one of those generic Company text messages. You know, "Assignment waiting. Report to office ASAP".

She glances at her watch again.

VI (CONT'D)

Could we make this quick, please?
I've got a bus to catch and no
time to catch it in.

Jenna waves towards the stairs leading up to her office. A couple stacks of FILES sit on the bottom step.

JENNA

If it's anywhere, it'll be in there. You'll have to look. I'm already swimming in words and paper over here.

Vi grits her teeth. Heads over.

JENNA (CONT'D)

It'll be in your file.

Vi sits down. Starts to flick through the files. It's taking longer than she would have liked. She moves onto the second stack, getting more agitated the further she goes.

VI
 It's not here.
 (more annoyed)
 It's not here!

Jenna abandons her work at Jeffrey's desk and joins her.

JENNA
 Are you sure?

VI
 My name's the same as it was
 before so, unless it's legally
 been changed without my
 knowledge...
 (stops; breathes)
 Sorry, sorry... I'm in a rush.

Jenna kneels down and, slightly peeved herself, begins to go through the files. She stops and pulls one out.

JENNA
 Ahh. Oh dear.

VI
 What?

JENNA
 (sheepish)
 You don't have an assignment.

VI
 But --

JENNA
 I thought you did. I was just
 glancing through and I guess I
 saw your name but it wasn't
 exactly your name.

VI
 How can it be my name but not
 exactly my name?

Jenna holds up the file. Gives a weak laugh.

JENNA
 Vince Morton. Nice guy. But not
 Vi Morgan.

They both stand and Vi rolls her eyes.

VI
Not Vi Morgan.

Again, she looks to her watch.

VI (CONT'D)

I hope in all mighty manner of deity my watch is fast because it's telling me that I've now missed my bus.

(shakes head)

Garreton Academy so needs an elevator.

She grabs Jenna's wrist. Checks her watch.

VI (CONT'D)

Nope. Not fast.

(studying watch)

Hey, you know this is a guy's watch, right?

Andrew (watchless) saunters over to them. Jenna immediately pulls her wrist away from Vi.

ANDREW

Morning ladies. Wasn't expecting to see you here, Vi.

VI

Did you get a text saying that you have an assignment, too? Because I've gotta warn you...

(eyes Jenna)

Those can be misleading.

ANDREW

(casual)

Nah. I'm just here to see Jenna.

Jenna's eyes WIDEN quickly. She not-so-subtly SIGNALS him.

ANDREW (CONT'D)

(quickly recovering)

Because she has a DVD of mine she borrowed that she hasn't given me back yet.

(beat; to Jenna)

Yeah, I'd like Mutant Space Ninjas 4 back please.

VI

(to Jenna)

"Mutant Space Ninjas 4?"

JENNA

Someone needs to...

(beat)

... Learn how to be fluent in Andrew. I was bored.

She smiles nervously.

JENNA (CONT'D)

(sharply)

Oh! Vi missed her bus!

ANDREW

That's interesting. But actually not.

JENNA

No, I mean... Vi, he can drive you. Andrew can drive you.

ANDREW

I can?

VI

(grateful sigh)

Actually that would save me a lot of hassle - not to mention my hide. If my mum finds out I missed this thing, I'm dead.

Andrew fishes his car keys from his pocket.

ANDREW

Okay, sure. Where is it?

VI

(beat)

Um... It's only...

(quiet)

... Sydney.

ANDREW

I hope you mean the laughable British homeless guy we haven't shoed off yet.

VI

No, I mean a two hour drive and the place laughable British homeless guys keep mistakenly referring to as the capital of this country.

ANDREW

I don't think --

(sees Jenna pleading)

-- Okay.

VI

(blinks)

That was quick.

ANDREW

What can I say? I'm a kind and generous person when it counts.

He begins to shepherd Vi out of the room. Glances back at Jenna.

He raises his eyebrows, questioningly. Playing dumb, Jenna shrugs.

EXT. GARRETON ACADEMY - DAY

A familiar looking BUS rests out the front.

By the door, checking off students on a LIST as they climb aboard is Penny.

The last few climb on and she looks around finally before climbing into:

INT. BUS - CONTINUOUS

And stops in front of MR. PARKER, sitting in one of the first seats.

PENNY

I think we should be going now.

MR. PARKER

That everyone?

A beat. She nods.

MR. PARKER (CONT'D)

Double check?

Irritated, Penny starts up the aisle, counting heads. She nears SHANE and Gwen sitting together.

SHANE

Vi hasn't arrived yet.

PENNY

(brushing him off)

And?

SHANE

I was wondering if you'd forgotten what your own sister looked like, since she's not here.

Penny sighs, looking around. Then:

PENNY

Well, looks like she'll be missing out on all the fun.

She walks past him, heading back towards the front of the bus. She reaches Mr. Parker again. Tucks the clipboard under her arm.

PENNY (CONT'D)
 (cheerful)
 Everyone's here!

MR. PARKER
 Right-o.

Mr. Parker leans forward, THUMPS the back of the BUS DRIVER.

As Penny takes her own seat behind Mr. Parker, she looks to the doors as they close with a loud HISS.

INT. BUS - DAY (PRESENT)

COUGHING through thick smoke, Vi crawls through the sideways bus - stopping to see an unconscious Mr. Parker.

She leans down, listening. He's BREATHING. A quick sigh of relief and she continues forward.

VI
 (coughs)
 Penny? Penny?

She hears a soft MOAN. A little further ahead, Penny's slowly coming to. Her eyes are hazy, hindered by the smoke.

PENNY
 Vi?

VI
 Penny? God, are you okay?

PENNY
 (slowly)
 My head... It hurts.

Vi notices a CUT on her forehead.

VI
 There's a cut, just a cut. That's all...

PENNY
 How bad is it?

Vi looks past her.

The SMOKE is starting to clear, revealing the extent of the damage inside. Some students aren't moving, others are trapped. There's blood. It's hard to tell who's who at the moment.

The horror hits Vi.

MARCUS (V.O.)

A sense of right and wrong
develops with age, experience.
The young do not fully realize
the consequences of actions. I'm
not saying that ignorance is
bliss, it's just that my personal
theory is that the mind of
innocence can help you instead of
hinder you in the ridiculous
stereotype that the lack of
wisdom makes a lesser person.

Vi takes another look to Penny, trying to get out of her
seat, lying sideways. Then, to the rest of the bus.

MARCUS (V.O.) (CONT'D)

It just heightens intuition, and
cuts down the time it takes to
question it.

(sighs)

A vital personality trait, I
should say so myself.

Deep breath.

VI

It's bad.

And off that:

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. CRASH SITE - DAY (PRESENT)

We call it a "crash site" but there's no evidence of a crash. No opposing car or truck. We PAN gracefully over the scene, just to be sure.

More students. Bleeding and traumatized. Lots of crying.

MARCUS (V.O.)

Strength of character establishes who we are. Our purpose in life. We make friends, alliances... But the strength of people is to be able to go over that. The challenge is to be able to be objective over those you have bonds with.

The CAMERA settles on something on the road.

MARCUS (V.O.) (CONT'D)

That way, you can be objective with anyone.

It's Penny's LIST. Burnt and torn. Fluttering in the wind.

INT. BUS - DAY (FLASHBACK)

Penny, still in her seat behind Mr. Parker, goes over that list again. Then again.

MR. PARKER (O.S.)

(shouting)

Niko, will you place your rear end onto a seat before you forget how to sit down?

Penny looks up, seeing Mr. Parker turning around - facing the back of the bus. He glances down at her.

MR. PARKER (CONT'D)

Could I just check something on the list, Penny?

Penny quickly tucks the list into the seat pocket in front of her.

PENNY

Don't worry, sir. Everyone's accounted for. I'm a student volunteer. You can trust me.

She flashes him a smile. He just shrugs this off and sits down. The CAMERA FLOATS down the aisle.

It stops on BIANCA, sitting alone. She eats slices of fancy looking omelette out of a tupperware container.

She stares out of the window, and JUMPS at:

MR. PARKER (O.S.)
NIKO, WILL YOU SIT DOWN!

The life nearly frightened out of her.

MR. PARKER (O.S.) (CONT'D)
Just... sit closer to the front.
I want to keep an eye on you
without getting whip lash!

A few moments pass, Bianca gets back to the window. She has another shock when NIKO lands in the empty seat next to her.

NIKO
Hey.

Bianca quickly swallows her bite of breakfast. Closes the container up and tucks it away.

BIANCA
Hey.

NIKO
What's up?

BIANCA
Nothing much. You?

NIKO
Same old, same old.

Beat. They sit there.

NIKO (CONT'D)
Good breakfast?

BIANCA
(nods)
Omelette.

NIKO
Mushroom and...

He SNIFFS the air.

NIKO (CONT'D)
Capsicum?

Bianca nods again. Niko raises his eyebrows. A few beats. Bianca grabs the container. Hands it to him. Niko grins.

NIKO (CONT'D)
Awesome! Thanks!

He digs in. More silence. Then:

BIANCA
(nervous)
Niko, could I perhaps just clear something up?
(beat)
I've just been hearing a few things that I'm not sure happened. About that party, a few weeks ago...

NIKO
Yeah?

BIANCA
Did I perhaps... Maybe...
Accidentally kiss --

VOICE (O.S.)
Niko!

Niko turns to the back of the bus. Waves.

MR. PARKER (O.S.)
I have ears and a mouth! I don't want to turn my head and use my sight as well!

Niko shakes his head. Settles back in the seat.

NIKO
(sighs)
Teachers stopping actual fun. Is it ironic that we're going to visit an open day for places where people in authority actually encourage us to have fun?

BIANCA
Quite possi --

A small VIBRATING noise is heard and Niko quickly gets his mobile phone out, laughing at the text message he was just sent.

NIKO
Sorry, what were you saying?

BIANCA
It's quite possible that --

The vibrating again. Niko laughs louder and turns back down the aisle, smiling at someone.

NIKO
Sorry, sorry. You were saying?

BIANCA
Well I was --

NIKO
Could you open the window, sorry?
To let some air in?

Holds up the omelette.

NIKO (CONT'D)
This is great by the way.

Bianca just opens the window as Niko's mobile goes off again.

Niko's attention has gone elsewhere, and she shivers slightly, looking up at the wind blowing through the open window.

She smiles briefly. Stands.

BIANCA
(softly)
Excuse me.

She steps past him, into the aisle. Niko doesn't seem to notice as he continues eating - his mobile phone in his other hand.

Passing a few empty seats, Bianca looks at who's sitting next to them and decides not to sit there.

She carries on until she's almost at the back of the bus. She finds herself looking at ERIN. An empty spot next to him - presumably Niko's.

They look at each other, Bianca slightly embarrassed.

ERIN
This seat's free if you want it.

Bianca considers this, turns to see Mr. Parker moving to stand up and quickly darts into the seat.

BIANCA
Um... Are you sure it's okay for
me to sit here?

Erin just looks at her.

BIANCA (CONT'D)
I take that as a yes, then.

Beat.

BIANCA (CONT'D)
Friends sit next to each other on buses, right? That's not weird.

ERIN
They do, and they also talk to each other.

BIANCA
(nods)
They do that as well.

Beat. Silence. Again, it's an awkward one.

BIANCA (CONT'D)
So, um, how are you?

ERIN
I'm good. On the cusp of cracking a genuine smile.

BIANCA
I think I see it trying to break through. Ooh? Ooh...

He laughs, and the genuine smile eventually manages to pop out.

ERIN
Fine, you caught me in a landmark achievement. Just don't tell anyone.
(leans in; quiet)
Niko and the guys are taking it easy on me, seeing as I have a broken heart.

Bianca makes a zipping motion over her mouth. They smile at each other. Then, Bianca suddenly drops her smile, glancing downwards.

BIANCA
Um... About what I said, you know, at the formal. In the limo.
(beat)
I was angry at Vi, and in a bit a bad mood, y'know? I didn't really know what I was saying and I may have said stuff I didn't mean --

ERIN
Bianca?

BIANCA
 (stops)
 Yes?

ERIN
 It's fine. Don't worry about it.

Beat.

BIANCA
 Really?

He smiles.

ERIN
 Lets just focus on being friends,
 okay?

BIANCA
 (smiles)
 Okay. I'd like that.

ERIN
 We could hang out sometime, if
 that's okay with you?

BIANCA
 I'd like that as well.

They smile at each other some more.

MR. PARKER (O.S.)
 Niko! Head. Window. Out. Now!

Erin laughs a little at himself.

ERIN
 I guess I gotta go make sure that
 Niko doesn't give Mr. Parker a
 heart attack or something.

BIANCA
 Okay.

He gives Bianca another friendly smile before getting up
 out of the seat.

We FOLLOW HIM as he walks down the aisle. He passes Shane
 and Gwen, sitting together near the middle of the bus.

Gwen is glancing back down the aisle, looking at BERNARD a
 few seats up. Shane watches her, amused.

SHANE
 You know, you could just walk up
 and sit next to him before Mr.
 Parker realises.
 (MORE)

SHANE (CONT'D)

Just wait for Niko's head to do
it's regular rotation out the
window and then just dart across.

GWEN

But I don't want you to sit
alone. It makes me feel bad.

(beat)

Kinda annoying in some
bittersweet positive way. I
think.

SHANE

Look, I'm going to be fine.

GWEN

Are you sure?

SHANE

I Optimus-Promise that I will not
get not-fine.

GWEN

Okay...

She stands, preparing to join Bernard.

SHANE

(before she goes)

Hang on a sec... Could I borrow
your phone to call Vi? I just
wanna check if she's okay.

GWEN

Oh yeah, sure.

Gwen fishes into her pocket, pulling out her mobile phone
and handing it to Shane.

She pokes her head into the aisle and moves quickly up the
aisle. As she slips in next to Bernard, he looks over and
smiles - happy to see her. They start to TALK.

Shane watches this, happy. Then, he dials Vi's number.

INT. ANDREW'S CAR - SAME TIME

CLOSE UP ON VI'S POCKET

The glow of her phone shines upward but no sound comes out.
Silent mode.

She sits in the passenger seat as Andrew is humming an
upbeat tune, tapping on the steering wheel. He starts to
SING.

ANDREW

Sweet home Alabama...

Vi cocks an eyebrow.

VI
What the hell are you singing?

ANDREW
("duh")
Sweet Home Alabama.

He's now doing that neck moving dancing thing.

VI
Is this a bad time to apologise
for making you drive all the way
to Sydney?

ANDREW
Nah... You know what? I don't
mind. I'm in a good mood.

Vi narrows her eyes, sly and suspicious.

VI
You've been in a good mood quite
a lot recently.

ANDREW
Your point being?

VI
Why?

He says nothing, and just laughs to himself.

VI (CONT'D)
You're not going to tell me. Are
you?

ANDREW
(smiles)
Nup.

VI
God, you're boring!

ANDREW
Pssh! If anything, secrets make
people more interesting. And I,
kiddo, have got a doozey.

Vi just shakes her head, folding her arms in a mini-huff. A few beats of silence. She looks out the window, taking in the empty highway.

VI
Could I drive for awhile? You
know, get my practice hours up?

ANDREW
You got your plates on you?

VI
(beat)
No. But it doesn't really
matter... The road's empty.

She shrugs.

VI (CONT'D)
Who's gonna stop us?

They hit a bend in the road. As they round it, they spot a
POLICE CAR - lights flashing. It's pulled over another
VEHICLE coming in the opposite direction.

Vi looks sheepish. Andrew smirks.

ANDREW
You were saying?

EXT. HIGHWAY - CONTINUOUS

Andrew's car BREEZES past. We MOVE to the police car, an
OFFICER approaching the car ahead. We FOCUS ON the flashing
lights and FADE TO...

INT. CRASH SITE - DAY (PRESENT)

The flashing lights of an ambulance.

PAN AWAY to reveal Rescue Workers and PARAMEDICS littering
the scene. Still early stages of getting things in order.

Watching this, is Vi. She and Gwen sit by the side of the
road with the less hurt students.

As Vi tries to focus, Andrew appears. He sits down next to
her. Places a hand on her shoulder.

ANDREW
It's gonna be okay, Vi.

She nods, numb. Then:

VI
I was meant to be on that bus.

ANDREW
But you weren't. That's what's
important.

VI
(beat)
Do they know what happened yet?

Andrew shakes his head.

ANDREW
They're just focusing on making
sure everyone's safe.

Again, Vi nods. A beat. Andrew remembers something.

ANDREW (CONT'D)
Oh. Here.

He hands back her phone. Vi stares down at it. Focuses.

VI
I got a missed call.

She presses a few buttons. Turns to Gwen, confused.

VI (CONT'D)
From you.
(beat)
Why did you call me?

GWEN
What?

Vi shows her the screen.

GWEN (CONT'D)
(blankly)
I didn't. I didn't have... I
think Shane had it. He wanted to
call you.

VI
What do you mean Shane...
(realising)
He was on the bus? Shane was on
the bus?!

She quickly stands up. Andrew follows, concerned.

ANDREW
You didn't know he was going?

VI
I... I don't know. I mean, we
didn't... He must have said but I
don't remember. Damnit!

ANDREW
Vi, calm down. He must be around
here somewhere. He's probably
fine. Just got shuffled off to be
checked over or something.

Vi turns around sharply, searching the scene. She looks back down to the phone. Hits a button.

She steps away from Andrew and Gwen and starts to walk around the site - her phone to her ear. She's still looking when --

-- A faint poppy RING TONE starts playing. Vi lowers her phone. Looks around. It's coming from the bus!

VI

Shane?

Not hanging up, she runs for the bus. Comes around the other side and stops at the gaping hole in the underside.

She peers in. The RING TONE is louder. Very clear.

VI (CONT'D)

Shane?!

Then, she sees something jammed in between a mess of seats.

It's Shane. Eyes closed. Not moving. Trapped.

INT. BUS - DAY (FLASHBACK)

Shane, unhurt and healthy, has Gwen's phone to his ear.

SHANE

Come on, Vi...

After no answer, he hangs up and looks out onto the road.

A car, plain and uninteresting, sits at the shoulder of the road. The faint blur of someone in the driver's seat.

EXT. HIGHWAY - SAME TIME

The BUS passes it. Continues on. We PAN DOWN to the car. We ZOOM INSIDE...

INT. CAR - CONTINUOUS

... And around the back of the driver's seat, coming around to reveal the driver's face.

KIERAN.

He waits a moment, watching the bus.

Then, he grabs something off the dashboard. Looks at it curiously for a second. It's some kind of remote control.

MARCUS (V.O.)

Soldiers die and kill for their country.

(MORE)

MARCUS (V.O.) (CONT'D)

They are able to commit one of
the worst sins known to human
kind. People they don't know with
bonds of their own.

A moment passes.

Then, he PUSHES the button.

EXT. HIGHWAY - SAME TIME

FOCUS ON THE BUS.

Then ZOOM IN to the BOTTOM of the bus. A small black device
of some sort suddenly KICKS into life. A GREEN light turns
RED.

Then, it EXPLODES!

PULL BACK to reveal The explosion RIPPING through the bus,
knocking it FORWARD.

INT. BUS - NEXT

Students SCREAM. They cling onto their seats and each
other. Terrified. The Driver wrestles with the wheel. SLAMS
on the brakes.

EXT. HIGHWAY - NEXT

The rear of the bus LIFTS up, but suddenly starts to go
down - not before FLIPPING onto it's side!

INT. BUS - SAME TIME

Niko SLAMS his head into the window -- Penny is thrown to
the floor -- Shane is tossed around like a rag-doll.

EXT. HIGHWAY - NEXT

The bus SPINS around, glass flying and metal scraping
across the road side before slowing down to a halt.

A long moment of silence... We hear BIRDS. A KOOKABURRA
calls out, sounding like it's laughing.

INT. CAR - MOMENTS LATER

Kieran watches this with an unreadable expression.

MARCUS (V.O.)

Life is a struggle. Life is war,
and we are the soldiers.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. HIGHWAY - MORNING (FLASHBACK)

THE BOTTOM OF A CAR DOOR OPENS. Feet emerge. They walk quickly but calmly.

MARCUS (V.O.)

We, at the Company, are required to make decisions. Like soldiers we're given the responsibility to do things for the greater good.

The feet soon begin to dodge pieces of burning tyre, broken metal as the recently exploded bus appears in view.

PULL OUT to reveal the feet belong to Kieran. He checks out the damage.

MARCUS (V.O.) (CONT'D)

War is fought either for conquest or survival. We do what we do for necessity.

He wanders around, seeing the hole that's been ripped out the underside.

He's thorough. As if he's looking for someone. He spies Erin, slowly beginning to move. He continues across --

-- and STOPS. He sees the dazed form of Shane, trapped under all the debris.

Shane squints. They lock eyes. They recognise each other.

EXT. HIGHWAY - LATER

Kieran's car SPEEDS down the highway.

INT. CAR - SAME TIME

Not the happiest of bunnies, Kieran pulls out his mobile phone and calls someone on speed dial.

Nervous, he glances in the rear view mirror.

KIERAN

(into phone)

One of them saw me.

The other side of the conversation isn't heard.

KIERAN (CONT'D)

Yeah, he was alive.

(...)

I don't know. At least two.

(MORE)

KIERAN (CONT'D)

(...)

It wasn't just a kid. He's friends with "her".

He sighs.

KIERAN (CONT'D)

We may have a problem.

POLICE SIRENS begin to blare out behind him. Kieran glances into the mirror. It's the POLICE CAR.

KIERAN (CONT'D)

Son of a --

(into phone)

I have to go. Five-oh are on my tail.

He hangs up, takes one more look in the rear view mirror and PULLS over.

INT. THE COMPANY - BREAKER RECEPTION - MORNING

Another FLASHBACK, this one takes place even earlier.

The elevator doors open and Kieran steps out with a gleeful expression on his face and a spring in his step.

INT. THE COMPANY - MARCUS'S OFFICE - MOMENTS LATER

The door opens, and Kieran steps into the overly expensive office, glancing to see MARCUS standing against a window, looking out on a view of the Sydney Harbour Bridge.

MARCUS

I know that it's not really there, that it's an illusion. But I like to stand here and admire the view of the bridge, it holds a special significance in my life.

(sighs)

Big enough that I cannot face to see it in person.

(chuckles)

Maybe I should "fix" that connection.

The chuckle turns slightly bitter as it dies down.

He turns around, pushing a button on his desk and the windows change to reveal a NIGHTTIME CITY SCAPE.

MARCUS (CONT'D)

Kieran, my boy.

(smiles)

Are you ready?

Kieran smiles.

KIERAN
Aren't I always?

Marcus chuckles. He turns to his desk.

MARCUS
Close the door.

Kieran does. Neither takes a seat yet.

MARCUS (CONT'D)
If you say you're ready, I believe you. But I could be asking you to do anything, things that might push your boundaries.

KIERAN
I have none. You know that.

MARCUS
Do I? Do I know that you can handle this?

KIERAN
Could Nathan?

Beat. Marcus suddenly LAUGHS.

MARCUS
You and Nathan. Your little pet project. How's that going, by the way?

KIERAN
He doesn't like me. But he... He sees himself in me. The old him.

MARCUS
He wants to change you?

KIERAN
He wants to save me.

Marcus nods, agreeing. Kieran claps his hands together.

KIERAN (CONT'D)
So... Why am I here, boss? What've you got that'll "push my boundaries"?

Marcus smiles, a twinkle in his eye. He motions to a chair.

MARCUS
Take a seat.

INT. THE COMPANY - MARCUS'S OFFICE - LATER

Marcus is being his desk. Hands folded. Kieran's sitting across from him. He's slightly surprised. A few beats.

KIERAN

I kind of love it, don't get me wrong. But... It seems to violate that one rule we had. "Stay low".

(beat)

After the Fixers got in here, I wanted to retaliate. You said --

MARCUS

I'm well aware of what I said, Kieran. But believe me... They won't know we were behind it if you're careful.

(beat)

I'd be worried they'd figure it out regardless but, I've met their new director.

Marcus looks down to some paperwork on his desk. Their conversation is over. Kieran nods. Stands and starts to walk out, but turns back.

KIERAN

We only need the one casualty, right? But... Doing it this way... There's going to be more.

(beat)

A lot more.

MARCUS

That's not a problem, is it?

Kieran shakes his head slightly. He exits, as he does, we see his face. A smile of excitement beginning to grow...

EXT. CRASH SITE - DAY (PRESENT)

A group of shell-shocked students cluster together. They stare down at something, not sure how to react.

Mr. Parker surges into frame. He's a bit battered but okay. He hustles the students away.

MR. PARKER

Come on. Move away. Over to the side of the road, there.

He pauses. Looks down.

MR. PARKER (CONT'D)

Jesus...

He moves off, revealing --

-- Bianca. She steps forward, also looking down. She looks fine. Dirt smudged. No cuts.

She slowly sinks to her knees and we see what's got everyone so worked up.

Niko. Dead. Just lying there, moved out of the way by Rescue Workers. His eyes are closed. He's got a deep gash in his head, caked with dried blood. His skin is starting to pale.

Bianca doesn't cry. She reaches out, going to touch his face, but her fingers stop a few inches from him.

Someone LIMPS into frame beside her. They kneel, pained.

It's Erin. He only looks at Bianca. Not Niko.

ERIN

Come on, Bee. You need to get checked out by the paramedics.

BIANCA

I'm okay.

ERIN

Seriously, everyone needs --

BIANCA

I'm one of the lucky ones, okay?

She looks him over.

BIANCA (CONT'D)

What about your leg?

ERIN

I'll live.

A beat. Bad wording. Bianca looks back to Niko. Her eyes fill with tears.

BIANCA

I kissed him. I'm pretty sure I did.

(chatty; casual)

I heard Sophie saying Andrea snapped a picture and it's on her Facebook page but, you know, she's got that on private. What a loser. Why have a Facebook and not anyone see it?

Erin grabs her arm.

ERIN

Come on.

BIANCA

Did he like me?

He tries to stand, tries to pull her to her feet.

ERIN

Let's go.

BIANCA

Aren't you gonna say something?

Standing now, Erin drops her arm.

ERIN

Say what, Bianca?

BIANCA

You can't even look at him.

A beat. Erin takes a deep breath, grits his teeth. His eyes start to move down. He's about to look --

-- When SHOUTS come from the bus. He and Bianca turn sharply to look.

SOPHIE is being pulled through the windshield by a rescue worker. He's all alone, struggling. Bianca nudges Erin.

BIANCA (CONT'D)

Go.

Erin just looks at her, saying nothing. Going as fast as he can, he hurries towards the bus.

The CAMERA PASSES and heads around the other side of the bus. A group of Rescue Workers are trying to free Shane.

RESCUE WORKER

Don't worry, kid! You'll be out in two ticks.

Shane snaps alert. He's struggling to stay awake. A bit loopy. He grins at them.

SHANE

Take your time.

A thought niggles at the corner of his mind. He frowns.

SHANE (CONT'D)

He was... he was here...

(beat; urgent)

Vi! Where's Vi! I need to speak to...

His battles seem futile though, he's drifting.

RESCUE WORKER

Kid? Kid! I need you to stay awake, can you do that? What's your name?

Shane looks around, his eyes beginning to droop again.

SHANE

Vi? I need to speak... Vi... Warn her.

The Rescue Worker looks around.

RESCUE WORKER

(calling out)

Is there anyone out here called Vi?

A crowd of students have gathered. Vi pushes her way through.

VI

It's me! I'm Vi! I'm here.

The Rescue Worker beckons her over and Vi darts across - worry all over her face.

RESCUE WORKER

I need you to keep your friend awake, okay? He's wedged in there pretty good so we need to get some equipment. Can you do that?

Vi nods and kneels down. She crawls into the bus.

INT. BUS - CONTINUOUS

Reaching Shane, she comes to sit beside him.

VI

Shane? Hey, it's Vi. I'm here.

SHANE

(entering his fifth wind)

Vi? Vi?

VI

I need you to stay awake. The nice men are going to come and get you out but it'd be preferable if you were still, y'know...

(voice wavering)

... Alive.

Shane nods. Smiles.

SHANE
Okay. For you.

VI
Good. Great.

Fighting her own fear, she looks around.

VI (CONT'D)
So... Come here often?

SHANE
First time. It's kinda... pointy.

He tries to shift. Lets out a small CRY.

VI
Don't try to move.

SHANE
Gotcha.
(beat)
There's something I need to tell
you. It's important...

VI
It can wait.

SHANE
Yeah. I guess so.
(beat; alert)
No, it's... It can't wait.

VI
What is it?

His eyes focusing, he levels her with a serious gaze.

SHANE
This wasn't an accident.

VI
What do you mean?

SHANE
I saw him. He was waiting. And he
did this. Somehow. I saw him.

Vi's hit by this.

VI
Who?

SHANE

(faint)

Kieran. He was after you... Had to be.

Vi swallows hard, blinking as this settles in. Behind her Rescue Workers appear and begin to set up equipment.

VI

I... I'll be right outside, okay?

Shane nods. She shuffles back, slipping out of the bus. As she darts off, the Rescue Workers take her place - adjusting levers around Shane to move the seats.

Something POPS.

SHANE

That wasn't anything inside me, was it?

The Rescue Workers continue.

PAN AWAY to nearby, still inside the bus. PETROL is trickling out of the floor (now the "wall" due to the bus being on its side) and is spreading towards Shane...

EXT. HIGHWAY - DAY

ON VI, she runs towards Andrew, her breathing hastened. Panicking.

VI

S-Shane said he saw Kieran!

ANDREW

What? Where?

They look around, but there's too much activity around to recognise anyone at a distance.

ANDREW (CONT'D)

Are you sure?

VI

Shane said he saw him. Andrew, I was supposed to be on that bus!

ANDREW

But I don't understand why he would... I mean, why would he even think of doing --

(waves at bus)

-- that? Just for you? You weren't even on it.

Vi shakes her head, trying to think.

VI

I don't know. Kieran couldn't have known I was going to miss the bus.

ANDREW

Maybe he wanted more fatalities - just so that it didn't feel like it was the Breakers targeting you.

Vi shakes her head. She doesn't know what to say.

INT. BUS - SAME TIME

On Shane. Still half dozy as the Rescue Workers work on the seats wedging him in. Shane tries to move again... But hears a wet SPLASHING sound.

SHANE

I feel wet.

He SNIFFS the air. Looks down...

... His feet rest in a growing puddle of petrol!

His eyes widen and he JOLTS out of his daze.

SHANE (CONT'D)

Hey? HEY!

The Rescue Workers spot the leak.

RESCUE WORKER

It's okay, kid. We've got this under control.

Then, one of the lights lining the bus ceiling - now dangling from loose wires - lets off a SPARK.

Shane and the Rescue Workers look at each other. A beat.

The Rescue Workers work quickly - using their bare hands, they WRENCH the bent metal frame of the seat back. There's only a few inches difference but it's enough.

More SPARKS.

RESCUE WORKER (CONT'D)

Get him out of here!

EXT/INT. CRASH SITE/BUS - DAY

The crowd has grown. Everyone able to stand is watching as they help Shane.

We see Bianca and Gwen in the crowd before stopping on Vi. She watches, horrified.

The lighting fixtures SPARK again.

MARCUS (V.O.)

Unlike war, our goal is not victory. There is no goal, no end point for the Company. But we help the world go round.

(beat)

It's what you will be doing.

Erin pushes through the crowd. Takes in the scene.

Two Rescue Workers begin to haul Shane out of the bus - through the hole. Almost out, a small EXPLOSION startles them. Shane goes down.

There's FIRE. Crackling SPARKS. Just above the petrol.

RESCUE WORKER

(re: crowd)

Get these people outta here!

The other Rescue Worker abandons him, rushing to clear out the crowd of onlookers.

The first Rescue Worker grabs hold of Shane.

SHANE

(frantic)

I... I can't move!

ANGLE ON SHANE'S LEG

Tangled in a seat belt.

MARCUS (V.O.)

You'll find yourself being tested, and you'll do things you never thought you were capable of.

FLAMES suddenly ERUPT from the bus as the petrol catches alight. They go over the top of Shane - throwing back the Rescue Worker.

Students SCREAM! Shane STRUGGLES, panicking loudly.

Recovering, the Rescue Workers rush in. Grab him. Try to pull but Shane's not going anywhere. It's not looking good until...

... Erin appears. He darts around the Workers, **into** the bus and untangles Shane's leg.

Shane is FREED and, carried between the two Rescue Workers, they stumble from the bus.

MARCUS (V.O.) (CONT'D)
But at the end of the day, you
can sleep peacefully knowing that
you did what the power wanted you
to do.

Erin turns - about to follow - when something else
EXPLODES. Bits and pieces of metal are propelled outwards,
along with a massive FIREBALL --

-- that completely engulfs Erin!

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. HOSPITAL - CORRIDOR - DAY (PRESENT)

It's MADNESS.

Everywhere you look, there are kids in Garretton Academy uniform. All in various stages of destruction.

But then, the main event is wheeled in...

... ERIN.

Burnt, unconscious and bleeding. DOCTORS and NURSES zero in on him. They're professional but we know what they're thinking. This is bad.

He's wheeled past more kids and worried PARENTS. A few JOURNALISTS, scribbling in notebooks. All eyes are on him.

He disappears through a set of double doors. A few beats.

Another stretcher appears. Shane. Vi walks by his side, holding his hand. She smiles, weak and worried.

VI

You're going to be okay.

SHANE

I think so.

VI

That wasn't a question, dummy.

Shane shrugs. Or, tries to.

SHANE

You've survived worse. Nothing to be scared about.

VI

Who's scared?

More DOCTORS appear. They break Vi from Shane. The stretcher sweeps through the double doors --

SHANE

(as he vanishes)
Be careful!

-- and Vi stands alone, looking slightly unsure about what to do for now. A beat.

She takes a step back, passing through some still traumatized kids and heading through some doors into:

INT. HOSPITAL - WAITING ROOM - CONTINUOUS

She passes concerned RELATIVES and FRIENDS before glancing to Andrew, resting on a chair. Vi approaches him and he immediately snaps alert. He stands.

ANDREW

Is Shane okay? Are you okay?

VI

(distant)

I need to call mum. And dad,
'cause they need to know Penny
and me are... alright.

ANDREW

Yeah, yeah. Sure.

VI

(blinks)

Be right back.

She takes out her mobile phone and walks across the waiting room.

Taking a turn, she finds a small quiet alcove in front of a "Please turn off mobile phones" sign.

She gives it a look before ignoring it and dialing.

INT. MORGAN RESIDENCE - SAME TIME

VARIOUS SHOTS. Kitchen. Living room. Hallway. All empty.

Over this, the sound of the phone RINGING. Then, the answering machine kicking in.

CAROLINE (O.S.)

(through machine)

You've reached the Morgan
residence, please leave a message
at the tone.

VI (O.S.)

(through machine)

Anyone home?

(beat)

Pick up if you are. If you're
just too lazy to walk over to
the...

(beat)

This is Vi, by the way.

(sighs)

Guess you're on your way. Hope
you're on your way. Anyway, this
is my just saying that we're
okay. Penny and I...

INT. HOSPITAL - WAITING ROOM - SAME TIME

VI
... We're fine.
(beat)
Love you.

A beat. She hangs up.

She turns back to the centre of the waiting room --

-- Only to see Kieran, sitting patiently, reading a magazine!

Aside from her heart beating faster, Vi's other immediate reaction is to jump to the wall, keeping an eye fixed on him.

A moment passes and he gets to his feet, moving down a hallway.

Obviously scared, Vi takes a look around - glancing at the families and friends of her school friends.

A deep breath, and hesitation shifts into determination as she decides to follow him.

INT. HOSPITAL - HALLWAY - MOMENTS LATER

Vi rounds the corner into the long, empty hallway. It's quiet here. The sounds of the waiting room are DISTANT.

Kieran stands up ahead, his back to her. Vi takes a deep breath, taking a few steps closer.

VI
How'd you know I was following
you?

KIERAN
I want to be all creepy and say
that I "sensed" you but, really,
I saw you in the waiting room.

He slowly TURNS AROUND, smiling at her with an incredibly eerie grin on his face.

VI
So you led me away to a quiet
area, so you can finish the job?
Settle the personal vendetta you
have with me for some strange
reason?

She takes a few more steps forward.

VI (CONT'D)

Well? I'm here now. So go ahead and finish the job.

(beat)

Just do it. Go on, end my life right here, right now and save anyone else any more grief.

She stands straight, trying to be brave but there's a slight shake of nervousness showing.

KIERAN

Well, look at you gaining the metaphorical balls. Shame that you have to be so self-centred, but I guess that comes with the territory for you Fixers...

(beat)

Just because you do the positive assignments - or as I like to call them - the boring ones, you think you're all so... righteous.

He takes a step closer.

KIERAN (CONT'D)

It's like you believe that you have the God given right to look down on us. Just because we have to do the "dirty work".

VI

No, we look down on you because you break the rules, not the connections.

Kieran smiles, and a twitch of his hand is brought up - seemingly wanting to touch her - but he stops. He laughs at himself.

KIERAN

You though, sweet little Morgan, you are just the most self-centred of them all.

(beat)

It's one of the most enduring qualities about you, because you think it's always about you. That everything has to be about Vi-o-let.

Another step CLOSER. Personal spaces getting invaded.

KIERAN (CONT'D)

Out of the six billion people on this planet, it stands to reason that it won't always be about you.

(beat)

Like this, for instance. It was never about you.

VI

You wanted someone else dead?

KIERAN

(smiles)

Ding, ding, ding. One hundred points to the girl from Garretton, everyone!

He starts to clap.

KIERAN (CONT'D)

Although in a moment of self criticism the plan did go a little awry.

(sighs)

I know, I know, it's very uncharacteristic of me, but it was the first time I'd used explosives.

(beat)

You see, everyone on that bus was supposed to be, you know, dead. Barbecued. Cooked to a crisp.

(sniffs air)

Estimating the results of something that powerful... bound to have teething problems.

(shrugs)

But then, nothing that can be solved without a bit of practice.

Flashing of a toothy grin.

KIERAN (CONT'D)

(casual; smiles)

So, you know, I thought I'd come down - finish the job.

He suddenly GETS CLOSER, and his tone shifts into a serious, menacing demeanor.

KIERAN (CONT'D)

And you are completely helpless, as you just have to stand back and watch it unfold.

Vi stares daggers into him. She opens her mouth to speak, some sort of witty retort on the tip of her tongue. Then, she pauses. She's got a better idea.

She KICKS him the groin! Kieran doubles over and Vi turns around. She takes off, down the hallway and around the corner.

INT. HOSPITAL - OPERATION ROOM - SAME TIME

A team of Nurses are prepping Erin for surgery. He lies there with tubes and pipes coming out of him.

PAN DOWN his body to see a hunk of METAL piercing his abdomen.

MARCUS (V.O.)
We don't control everything.
Mother Teresa and Princess Diana
were not high profile Company
employees. 9/11 was not a result
of an assignment.

A SURGEON walks in, surveying Erin.

INT. HOSPITAL - WARD - SAME TIME

The CAMERA PANS across, seeing several students being attended to...

... Penny, using an oxygen machine...

MARCUS (V.O.)
But everyone has a plan. Everyone
has a purpose - but it's their
own job to find it.

... Mr. Parker sits with Gwen as a doctor stitches up the cut on her neck...

... A bed comes into view with Nurses poking and prodding the patient on it: Shane...

MARCUS (V.O.) (CONT'D)
And frankly, everyone of them is
lost.

INT. HOSPITAL - HALLWAY - SAME TIME

Just outside the emergency room. Vi RUNS towards the doors, about to get there.

A HAND grabs her side and SLAMS her against the wall!

It's Kieran. Holding her against the wall. His calm side gone, this is pure viciousness.

KIERAN

Didn't your mother ever tell you
that kicking a guy in the
sensitive of sensitives was a
really bad idea?

On "really" he PUSHES harder. Vi gasps in a mixture of
suffocation and pain.

VI

Y-you... can't do it. Not here.
There's people out in the waiting
room, ready to spot you.

She glances over to some doors that lead to the crowded
waiting room.

Kieran hesitates, slowly loosening the force he has on Vi.

He glances around.

VI (CONT'D)

I doubt even you are skilled
enough to kill someone in a place
this crowded.

(beat)

Loser.

There's a look which suggests he knows she's right.

Suddenly there's an ALARM that goes off, and a bunch of
Nurses storm through the emergency room doorway.

Kieran loosens Vi immediately and smirks.

KIERAN

Maybe playing with explosives had
it's use after all.

(beat)

Bye, bye. Vi-o-let.

He leans forward, and KISSES her on the forehead before
leaning back and walking away.

Vi can't seem to do anything except breathe for now.

INT. HOSPITAL - ER - MOMENTS LATER

The alarm sound is DEAFENING.

Vi walks in, her expression as numb as it was when she was
watching the bus crash.

A few more steps forward, and she stops.

She glances around and sees the operating theatre. Erin on
the table. All the nurses are rushing towards that room.

The alarm is coming from there.

NURSE (O.S.)
He's flatlining!

Vi tries to move, but she can't. She just stands there, fixed to the spot as the scene unfolds in front of her.

MARCUS (V.O.)
Everyone has the risk of being lost. The person who will cure cancer may end up being distracted because of being in a needy relationship. We need to break that.

She blinks once. Then twice.

MARCUS (V.O.) (CONT'D)
That guy everyone loved at school might end up becoming a serial rapist - and so would need a push to break away from that path.

She turns slowly and sees Bianca standing next to her, looking extremely worried.

A piece of equipment is brought out. A DEFIBRILLATOR.

MARCUS (V.O.) (CONT'D)
I am a firm believer that in order to see the good in people, they need to go through the bad in themselves.

FOCUS ON Vi and Bianca.

NURSE (O.S.)
Clear!

They're activated.

Nothing.

NURSE (O.S.) (CONT'D)
Clear!

Another shock is heard off screen.

The beep is still one long continuous one.

Vi's breathing goes ERRATIC. And it looks as if Bianca breathing is just as random.

NURSE (O.S.) (CONT'D)
Clear!

Again.

Then there's a LONG ETERNAL SILENCE.

THEN

...BEEP.

Beep. Beep. Beep. Beep.

Erin's heart monitor starts to show signs of life. A heartbeat.

Bianca and Vi suddenly breathe in relief and suddenly HUG each other.

A few seconds pass.

BIANCA
Morgan?

VI
Parry?

BIANCA
You're... touching me. Like I can stand you.

VI
Likewise.

They pull back QUICKLY.

Bianca fetches a glance back to Erin's room and slowly goes to walk away, leaving Vi to close her eyes and take another long breath of relief.

VI (CONT'D)
Hey, Bianca.

Bianca turns around.

VI (CONT'D)
Everything's going to be okay.

BIANCA
(small smile)
You sound like you've been saying that a lot today.

VI
Guess I have.

BIANCA
It shows.
(beat)
I almost believe you.

She turns away. Pauses. Turns back.

BIANCA (CONT'D)

Vi...

But she's stopped by the look on Vi's face. Shock. Confusion.

BLOOD is trickling from Bianca's nose.

BIANCA (CONT'D)

What?

Blood DROPS onto Bianca's shirt. She looks down. Lifts a hand to her nose and sees the blood. She half laughs.

BIANCA (CONT'D)

What's...

Her legs crumple beneath her and she stumbles to the side, hitting the wall. She begins to slump towards the floor...

IN SLOW MOTION

MARCUS (V.O.)

Strength is built by tragedy.
That is our code of conduct. That
is our morality, our rules
justified.

Bianca SLIDES down the wall.

Vi SHOUTS for help and runs towards Bianca.

Behind her, Nurses and other Students notice Bianca now, and head towards her.

On this scene, there's a gradual FADE TO WHITE. Then:

INT. THE COMPANY - MARCUS'S OFFICE - LATER

And Marcus sits behind his desk, pulling the top off the pen in his hand.

MARCUS

You see, we have to make those
decisions in order to balance the
world. That's what we do.

(beat)

You will be challenged, but the
overall rewards are ever so
endearing.

He places the pen onto the desk beside a folded up stack of papers. He unfolds the paper. It's the CONTRACT.

Placing the pen on top of the contract, he slides it across the desk.

Slowly, a slender hand reaches down. Hovers over the pen for a moment. Then, picks it up. Signs.

The unseen person places the pen down. We PAN UP, past a tattered navy blue uniform, past droplets of blood on a white blouse, past shiny - if mussed - blonde hair until we reveal --

-- BIANCA.

Looking nervous and overwhelmed. We STAY on her.

MARCUS (O.S.) (CONT'D)
Welcome to the Company, Miss
Parry.

CUT TO BLACK.

END OF EPISODE