

THE COMPANY

"Backstabbing"

by

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TEASER

FADE IN:

ELEVATOR DOORS.

Shiny, silver elevator doors. CUT TO a little further back to see we're in:

INT. THE COMPANY - RECEPTION

Wide shot. The empty reception office. Silence. No work sounds, no conversations. Just a quiet hum, the sound of the elevator moving. DING.

The doors open to reveal:

VI'S FACE

Her eyes move, looking around, but her expression is blank. Dull. Empty. And is that blood on her cheek?

PULL BACK

Vi, her clothes splattered with bright red blood, steps calmly out of the elevator. She seems to be in shock.

SHANE sits behind the reception desk. He plays idly with a top. He looks up as Vi approaches, gives her a smile.

SHANE
(nonchalant)
They're coming, by the way.

Vi doesn't react. She turns.

The lights flicker. Most of them GO OUT.

DOWN THE HALL

A pair of silhouettes grope hungrily at one another in the darkness, moving down the hall towards her.

As they step into the light, we recognise DIANA and SIDNEY, their hands running across each other's bodies rabidly.

Sidney is shirtless, and he grabs Diana by the waist and lifts her up, TWIRLING her around.

They rush past Vi, and Vi turns her head to follow them --

-- To notice the couple is now BIANCA and KIERAN, still passionately groping at one another. Kieran pushes Bianca up against the wall. Vi watches impassively.

All of a sudden, the frenzied pair slow down. Kieran leans his face toward Bianca's and chastely kisses her forehead.

Vi flinches, but continues watching.

Kieran steps back, and as he does so we can see the KNIFE plunged into Bianca's stomach! Bianca turns her head --

-- and stares at Vi. Her lips move as she speaks but no sound comes out. A tiny bit of blood drips from her nose.

PENNY (O.S.)

Vi! Mum wants you to come down
for breakfast.

Vi turns, to see PENNY standing at the end of the hallway, her arms crossed and expression grim.

Vi looks back to Shane, now doing a crossword. He shrugs.

SHANE

She's your sister. I have my own
problems.

JENNA passes by Vi, ignoring her. She leans against the reception desk and she and Shane converse silently.

Vi, still in her daze, turns to Penny --

-- who aims a GUN at her.

PENNY

(quietly)

Boom.

Vi pulls a pack of gum from her pocket. She holds it out to Penny.

VI

Don't worry. I still love you.

Penny throws back her head and starts to LAUGH wildly. As she does:

PENNY (O.S.)

(yells)

VI!

And we are JERKED into:

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - DAY

Vi's eyes flutter open.

PULL BACK to see Vi, sitting on the floor outside the bathroom. Penny stands over her, bathrobe on and hair dryer in hand.

Vi looks at Penny, blinks, tries to focus on her.

PENNY

(annoyed)

I'm graduating today. You know what that means, right?

VI

(yawns)

That you're going to be leaving soon?

Penny narrows her eyes, not fazed. There's a BANDAGE running across part of her forehead, hiding the long cut we know is there.

Regardless, she looks gorgeous. And exasperated.

PENNY

Look, I was going to help you get ready because I can't have you looking like that at my graduation and admit to being related to you, but if you're going to be a bitch...

Penny stops. Tilts her head. Gives Vi another look.

PENNY (CONT'D)

Never mind. You need me.

Penny grabs Vi's wrist and YANKS her up, turning to the bathroom.

But CAM darts in front of them and closes the door in both of their faces!

PENNY (CONT'D)

Damn it!

CAROLINE (O.S.)

What's wrong?

Both girls turn their heads to see CAROLINE approaching, done up to the nines in a nice outfit.

PENNY

(appreciative)

Damn, mum.

VI

You realise that every other mum is going to be wearing khakis and no makeup, right?

CAROLINE

Other mums don't matter.

Caroline smiles widely and moves to hug Penny, who throws up her hands before she can.

PENNY

Careful! I'm still looking like the Backstreet Boys album under here.

CAROLINE

Er, excuse me?

PENNY

Black and blue? Really? No one in this house is a fan of the Boys.

VI

I was an *NSYNC girl.

PENNY

(rolls eyes)
Of course you were.

CAROLINE

Alright, let's not go down this road again. It never ends well.

She looks at Penny. Sighs.

CAROLINE (CONT'D)

I'm sorry, honey. You shouldn't be in pain on your big day.

PENNY

It's not so bad.

CAROLINE

I'm just glad neither of you was seriously injured. I saw the parents of that poor Shelby boy on the news.

She shakes her head.

CAROLINE (CONT'D)

Such a tragedy.

A beat. Caroline shakes off the sad moment and leans forward. She brushes Penny's hair off her forehead.

CAROLINE (CONT'D)

Don't want to get hair under the bandage.

Penny fixes Caroline's adjustment.

PENNY

Uh, mum? The point is to hide the disfiguring injury.

CAROLINE

Of course.

She gives Vi a "It's Penny. What are you gonna do?" look and departs. Vi stares after her.

VI

What did she mean by "glad neither of you was seriously injured"?

She turns to Penny, who shrugs.

PENNY

I guess she thinks I got you on that bus after all.

She gives Vi a look and, oddly, smiles. Vi smiles back.

Making sure this sisterly moment doesn't go on too long, Vi glances at the closed bathroom door. Penny checks out her nails.

PENNY (CONT'D)

Can't wait until mum figures out dad's slipped out. That'll be fun.

Penny looks at Vi, a mischievous look on her face.

PENNY (CONT'D)

She'll pretend to be fine for about five seconds, and then...
(grin)
Boom!

She laughs, not unlike she did in Vi's dream, and walks away.

We HOLD on Vi. She slowly sinks down to the floor again.

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

CLOSE UP on a mobile phone, lying abandoned on a desk. It RINGS, but remains unanswered, until a hand grabs it.

As it goes out of frame, we PULL BACK to reveal we're in:

INT. GARRETON HERALD - SAM'S OFFICE - DAY

Kneeling at the desk is PETER, rifling frantically through a drawer. SAM stands nearby. He's got the phone. It stops ringing.

SAM

"Coco"? That the wife?

(sly grin)

That sounds like a stripper name.

Pete, are you doing something naughty?

PETER

It's short for Caroline.

Sam's face falls.

SAM

Well, that was interesting for about three seconds.

PETER

Damn it!

SAM

(defensive)

Alright, five seconds! Jeez!

Peter leans back from the desk and sighs.

PETER

No, not that. I can't find the article.

He looks around the office, lost.

PETER (CONT'D)

I dunno where it could be.

SAM

(off phone)

What about "Coco"?

PETER

She'll be fine. I mean, I can't think of what she'd be calling...

Peter's eyes widen as he realises exactly what he's missing right now. He lunges back towards the desk.

PETER (CONT'D)
I'll just, I'll find it, then
rush over to the school.

SAM
Parent-Teacher conference?

PETER
My daughter's graduating.
(off Sam)
Penny.

SAM
Haven't met her.

Peter stops. Smiles. He's found it.

He hands the article up to Sam and leans back, winded.

PETER
Tell you what, tomorrow night,
you come over for dinner. Be my
guest.

Sam raises an eyebrow.

SAM
I don't do domestic.

PETER
(please?)
As a friend?

Sam gives him a look, then glances back at the article.

SAM
So, you think Parry's kid sis got
hired by the Company and he
bought us out to cover it up?
(beat)
Cool.

Peter nods, and points at the article.

PETER
It said she died but was later
"revived". If that wasn't
suspicious enough, I talked to
Henry, who wrote it. He said
there was a longer, more detailed
first draft but it was scrapped.
(beat)
And he doesn't remember what was
in it.

Sam gives him a significant look.

PETER (CONT'D)

Yeah.

SAM

Whoa, this is getting pretty big,
Pete.

(beat)

Look, I'll check this out alone.

PETER

(puzzled)

Why?

Sam just glances at Peter's phone. Peter's eyes go wide.

PETER (CONT'D)

Ah, right.

He stands quickly and rushes for the exit.

SAM

(stops him)

Pete!

Peter, halfway through the door, turns back.

PETER

Yeah?

Sam looks down, a little embarrassed at himself.

SAM

I'll be there. Tomorrow night.

He grins cheekily.

SAM (CONT'D)

It's a date.

Peter grins back. He exits. Sam sits down at his computer, ready to work.

EXT. GARRETON ACADEMY - SPORTS OVAL - DAY

A platform has been set up in front of a bunch of folding chairs (the seats for the graduated). Everyone else is being herded into the stands surrounding the oval.

The Morgan clan (including Peter) move in this general direction. Peter and Caroline are arguing quietly as their children walk ahead of them.

CAROLINE
 (whispering)
 Honestly, Peter, it's practically
 unforgiveable.

PETER
 (quiet)
 I was on time.

Caroline just looks over him - unwashed, unkempt,
 especially in comparison to her pristine state.

Peter looks at her, frowns, knowing he's in the wrong.
 Knows he needs a cover.

PETER (CONT'D)
 Look, I've been working with one
 of the columnists at the Herald
 and...
 (smiles weakly)
 I think he might be able to use
 his pull to, *maybe*, get me a
 bigger job. I don't know, though.
 (beat)
 He might even be coming for
 dinner later this week?

As he says this, Caroline begins to stare at him in
 surprise. After a moment, she grins and hugs him!

CAROLINE
 I am so proud of you, Peter. I
 mean, I'm still annoyed, but...
 (happy)
 Yes!

Caroline kisses him on the cheek, then turns forward. She
 wraps an arm around him, having clearly forgiven him, for
 now at least.

PENNY
 (sighs)
 I can't believe this.

MOVE to the Morgan children, led by Penny in her robes.

PENNY (CONT'D)
 I was talking to Lacey Hibberwash
 from back home - they're having
 their ceremony in some big hall
 that's like a freaking palace!

CAM
 (quiet)
This is home, Penny.

PENNY

For you guys, maybe, but as of next year I'll be a proud Sydney resident again. Honestly? I wish I'd never left.

Then, she grins widely, as a robed JAKE bounds into frame, giving her a tight hug.

JAKE

Penny!

Penny grins, wrapping her own arms around Jake. She winces at the tightness of the hug, but doesn't say anything. Jake pulls away and they run off, leaving us with --

-- Vi and Cam, walking awkwardly side by side.

VI

So... We haven't chatted in a while.

CAM

True.

Cam tosses a look back behind them, agitated, where Peter and Caroline are still strolling a bit behind them. He turns back to Vi.

CAM (CONT'D)

(quickly)

Vi, I wanted to talk to you about dad.

Vi raises an eyebrow, vaguely intrigued.

VI

Yeah?

CAM

Well, a few nights ago --

Vi sees Bianca walking up ahead of them and gives Cam an apologetic look.

VI

I gotta talk to Bianca. But we'll pick this up later, cool?

She runs towards Bianca before Cam can answer. His face falls as he stares after her, worried.

CAM

(sad)

Cool.

Back with Vi. She trots up closer to Bianca, who's walking with ERIN and some others. Erin's rolling himself along in a wheelchair.

Bianca sees her coming and peels away from the group. The two girls meet.

BIANCA
(annoyed)
What do you want, Vi?

Vi offers a weak smile.

VI
You know, I wanted to check up on you. See how our cousins the Breakers were treating you.

BIANCA
(dry)
Just fine. There's ice cream.

VI
We have ice cream.

Bianca rolls her eyes and sighs, turning back, but Vi reaches out and grabs her arm.

VI (CONT'D)
Bianca, wait.

Bianca turns, her glare icy. Vi lets go.

VI (CONT'D)
Sorry, but I just... You know they stole you. You're a Fixer, Bianca. We don't exactly get along, but I know you're a good person.

BIANCA
You're a racist.

Vi gives her a shocked, offended look. A stunned beat.

BIANCA (CONT'D)
Well, not so much racist as... Branch-ist. You can't even believe any of them are decent.
(shrugs)
They're not like that.

VI
That isn't it. They stole you.

BIANCA
(shrugs)
It's not a big deal. Happens all
the time.

Before Vi can react, though, Bianca turns and walks away from her.

Erin, in his wheelchair, looks up at Bianca, then back at Vi.

ERIN
(confused smile)
Seems like you two are getting
along. Do I sense a budding
friendship?

Bianca, glowering, takes the handles of the wheelchair and roughly starts to push him onwards.

ERIN (CONT'D)
I can wheel myself.

A beat. Bianca calms. She smiles to herself.

BIANCA
(amused)
Of course you can.

As she wheels Erin off screen, we tilt upwards, getting a good glimpse on the beautiful afternoon sun.

And as we pull back...

INT. THE COMPANY - HALLWAY - DAY

... We realise we're staring into a buzzing fluorescent light.

MOVING DOWN, we see Sidney walking swiftly. He holds an empty coffee mug.

He passes LEX, leaning against the wall and reading a magazine.

LEX
G'day, Sidney.

SIDNEY
Er, yes. Hello.

LEX
How are you today?

SIDNEY
Good. I'm... Ah, how are you?

LEX

Kinda bored, actually, since you came along. With Benson, you don't really seem to need a personal assistant anymore.

SIDNEY

I can assure you, Benson is not my personal assistant.

LEX

So why do I spend my days reading GQ instead of personally assisting you?

SIDNEY

(beat)

I'm sorry, who are you?

Lex sighs, shakes his head and moves off down the hallway. Sidney, utterly confused, continues on.

INT. THE COMPANY - HALLWAY - MOMENTS LATER

Sidney nears the break room...

BENSON (O.S.)

(angry)

I'm serious, and both of you know it.

JENNA (O.S.)

This is ridiculous!

ANDREW (O.S.)

Sidney's really got you whipped now, huh, Alistair?

Sidney stops outside, but we continue into:

INT. BREAK ROOM - DAY

Benson stands at the break table, an open folder in front of him. He glares at both of them, while Jenna stands back, staring at her hands, and ANDREW stares Benson down.

BENSON

We have a loyalty to this Company, and Sidney, right now, is in charge.

(beat)

I have to say I'm disappointed in you, Jenna. Friar's been insubordinate and lazy since day one, so just sending a fax to Head Office is his style --

ANDREW
 (offended)
 Shut up!

Benson silences Andrew with a look.

BENSON
 As I was saying, Jenna, I'm
 disappointed in you. If we don't
 have loyalty, what do we have?
 (beat)
 Besides, Sidney's track record is
 far from the train wreck you
 advertise it as. Sometimes he is
 hard to get along with, but he's
 a good man who thinks with his
brain.

Benson bows his head a little, frowning.

BENSON (CONT'D)
 Maybe if I'd done that a little
 bit more, I'd still have my job.

Jenna looks at Benson, concern crossing her face. But
 before she can speak:

BENSON (CONT'D)
 Go. Both of you. Before I lose my
 temper.

As both look chastened:

INT. HALLWAY - DAY

Sidney watches as both Andrew and Jenna file out of the
 office. He smiles touched, before entering:

INT. BREAK ROOM - DAY

Benson enters to find Benson closing up the file. As Benson
 turns to leave, he comes face to face with Sidney. Benson
 sighs.

BENSON
 Sidney.

SIDNEY
 (smiles)
 Benny. What's up, friend?
 (points to door)
 What's with that lot?

BENSON
 I'm sorry, Sidney. I've tried to
 keep an eye on them, but...

He hands Sidney the folder, which Sidney flips though.

BENSON (CONT'D)

It's a compilation of the case against the Breakers. I kept telling them, **go to Sidney** with this, but Friar, he's... he doesn't trust you. He doesn't trust anybody.

(beat)

I just wanted you to know, for what its worth, that I trust you.

Sidney quirks an eyebrow, smiles and nods at the folder.

SIDNEY

Let me have a look. If Pierson's messing with us, I expect you'd be the one who'd notice, yeah?

Sidney gives Benson a friendly punch in the arm.

SIDNEY (CONT'D)

Now smile, Benny. I'll deal with this.

Benson cracks a warm smile, then notices Sidney's empty cup.

BENSON

Let me get that.

Benson takes the cup, reaches back and grabs the coffee jug, then fills Sidney's mug. He hands it back.

SIDNEY

No sugar?

BENSON

(grins)

A real Director takes his coffee black.

Sidney, oddly charmed, nods and exits.

Benson stands for a beat. Waits.

ANDREW (O.S.)

(whispered)

Benson!

Benson turns, and Jenna and Andrew enter.

ANDREW (CONT'D)

He fall for it?

JENNA
Of course he did.
(to Benson)
Right?

Benson merely nods, and the other two break out into full-on smiles.

BENSON
I suppose we owe Lex a favour for being the look-out, do we?

ANDREW
Eh. I guarantee he'll be distracted by something shiny and forget all about it.

BENSON
That remark about being "whipped", by the way, seemed a bit well-rehearsed, Andrew.

Benson gives Andrew a look, and Andrew just raises his eyebrows innocently. Benson's face tightens.

JENNA
Oh, shush, both of you. Don't ruin the moment.

Benson smiles again and exits. Jenna and Andrew share a glance. They laugh and Andrew pulls her in for a kiss.

SHANE (V.O.)
I just can't believe it.

EXT. GARRETON ACADEMY - SPORTS OVAL - DAY

Vi and Shane sit in the half-empty stands.

SHANE
(in awe)
We're gonna be graduating next year. Do you realise that?

VI
(smiles)
All goes downhill from there.

Shane chuckles a little, but both are interrupted by the RING of Vi's phone.

VI (CONT'D)
One sec.

Vi fishes the phone out of her pocket, and answers it. She listens.

VI (CONT'D)
 (confused)
 The hell?
 (beat)
 Alright, alright. I'll be right
 there.

She hangs up and turns to Shane.

SHANE
 Assignment?

VI
 Nope. Sidney's called a big,
 branch-wide meeting.

She stands, and frowns when Shane goes to follow her.

VI (CONT'D)
 (genuine)
 Sorry.
 (awkward)
 Employees only.

Shane doesn't move.

SHANE
 Look. I see the Signs. I visit
 the office. I'm one of the gang.
 I'm telling you, they're coming.

Vi blinks, confused.

VI
 What?

SHANE
 I **said** I'm coming!

Vi throws her hands up in defeat.

VI
 Alright, alright.
 (beat)
 Let's go.

The two turn and head for the stairs, but run into --
 -- Peter and Caroline.

CAROLINE
 Vi? It's just starting. What are
 you doing?

VI
 Um... I... I mean we... There's
 something we've gotta do.

CAROLINE
 (suspicious)
 And what is this something?

Vi doesn't have an answer. Peter suddenly jumps in.

PETER
 Coco, uh, Vi-Pie said she'd run
 an errand for me. I didn't want
 to miss Penny's diploma moment,
 and...

Peter smiles at Vi, who brightens.

PETER (CONT'D)
 I trust Vi.

Caroline, a little confused, just looks at Peter.

CAROLINE
 If Penny complains, I'm not
 letting her blame Vi.
 (to Vi)
 You're a good daughter, Violet.

Vi smiles awkwardly.

VI
 I try. See ya.

She and Shane slip away, to Caroline's bemusement.

Peter watches them go but turns back around to lead
 Caroline to their seats.

INT. THE COMPANY - DINING HALL - DAY

Vi and Shane enter, breathless. Vi approaches Jenna.

VI
 What's up?

JENNA
 (nervous)
 I honestly don't know.

VI
 (to Shane)
 Told you.

Vi turns to the stage, where Sidney stands before the
 crowd. The show's just about to start.

SIDNEY

Dear friends and employees of the Company, I've gathered you here to discuss one thing. The Breakers.

Most of the crowd is confused, while Jenna, Shane and Vi all look to be some degree of hopeful.

SIDNEY (CONT'D)

Some troubling evidence concerning their practices, especially connected to their relations with this branch, has arisen.

Vi, grinning, turns to Shane.

VI

(whispers)

This is it!

SIDNEY

But I have some news I find even more troubling.

Vi frowns, confused. What does this mean?

SIDNEY (CONT'D)

I'm beginning to believe one of our own may be leaking vital information to the Breakers for use in their manipulations.

Jenna's hand flies to her mouth in shock.

Indeed, confusion and WHISPERS ripple throughout the room.

Especially when GABRIELLE, flanked by a few SECURITY GUARDS, appears in the main doorway.

SIDNEY (CONT'D)

There is disturbing evidence that someone in this building - someone in this room - is working against us, tampering with assignment reports, possibly working for the Breakers.

(beat)

That is unforgiveable.

Diana, from her place in the crowd, is quietly terrified.

Her hands shake slightly, so she folds them and lays them in her lap. She watches Sidney, deeply worried.

SIDNEY (CONT'D)

(firm)

And none of you will be leaving
this building until we have
answers.

Now, more than whispers run through the crowd. People TALK,
loudly, afraid. The sound fills the room.

On Vi, who shares a worried glance with Shane as we...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. THE COMPANY - DINING HALL - DAY

Tension is running high. Employees are grouped together, TALKING in hushed, worried tones.

We find Andrew, Shane, HANNAH, LYNNE and DAVID sitting a table together - all completely silent. Finally:

ANDREW

They should have let me sit in.

LYNNE

Jenna's with her.

ANDREW

But I'm her mentor. I'm her... her go to guy. Her big cheese.

DAVID

Vi calls you her big cheese?

ANDREW

Not in so many words.
(beat)
Or any of those words.
(frustrated)
She needs me!

SHANE

Hey, how do you think I feel? I'm her best friend.

HANNAH

She'll be fine. All she's doing is telling Sidney what she knows.

A beat. David looks around the group.

DAVID

So... What exactly does she know?

INT. CONFERENCE ROOM - SAME TIME

Vi sits beside MYRON. Sidney sits across from her with Benson and Jenna standing. All eyes are on a nervous Myron.

MYRON

It was a joint assignment with the Breakers. Roxanne Turrell, the Breaker field agent, was partnered with --

SIDNEY

Yes, yes. I know all that. Get to the important part.

MYRON

(blinks)

I'm not sure exactly which part you would consider most important because, to me, everything is at least partially --

SIDNEY

The tampering. The removal of the other Breaker's involvement.

VI

(bitter)

Kieran James shooting Michael Winchester in cold blood. I think that's what you mean.

Jenna put a hand on Vi's shoulder, calming her.

SIDNEY

Who tampered with Mr. Yimou's assignment report?

As she sits forward, shrugging Jenna off:

VI

We don't know.

BENSON

How do you know it was tampered with?

Sidney throws Benson a glare. "I'm running this interview".

SIDNEY

(to Myron)

So... How do you know it was tampered with at all?

Jenna rolls her eyes.

MYRON

It was typed. All of Kou's assignment reports are... were hand written. It was his signature... Aside from his actual signature, of course, which had kind of a swirly "y" and --

SIDNEY

Thank you, Mr. Qualley.

A beat.

VI

That's it?

Sidney waves his hand towards the door, letting them go.

JENNA

Sidney, er... Sir... Don't you want to find out who had access? That's how we'll figure out who the culprit is.

SIDNEY

That's a dead end, Ms. Cooke. Only a handful of people have direct access to the assignment reports once they're handed in. Myself, you, Mr. Qualley here.

MYRON

(quickly)
And I didn't do it.

VI

What about Glenda?

BENSON

Now, Vi, you know better than --

VI

No. I mean...

She looks to Myron.

VI (CONT'D)

When we first found out about this...

(nervous glances to
Benson and Sidney)

... Which wasn't that long ago so it's not like we were hiding it or anything...

(back on track)

... Myron mentioned Glenda. Before the assignment reports go to the assignment co-ordinator or the director, they go to Glenda.

BENSON

(catching on)

Yes. She's the go-between. She keeps them in her desk.

JENNA

And whoever did this could have just waited until she stepped out and then switched the reports!

SIDNEY

Well that's a bloody great load of help. Now we're right back to square one!

Vi stands, preparing to leave.

VI

Oh, no. Don't thank us. It was our pleasure. Really.

(beat)

Now... Question... Is there any way I can get back to see my sister graduate high school?

Sidney, Benson and Jenna stare at her. Vi sighs, dejected.

VI (CONT'D)

Yeah, I thought so.

EXT. GARRETTON ACADEMY - SPORTS OVAL - DAY

The ceremony is underway. Peter, Caroline and Cam sit in the stands along with the other families as, down on the grass, students are called up onto the stage.

ANNOUNCER (O.S.)

Amy Holt...

Every name is followed by a smattering of APPLAUSE.

ANNOUNCER (O.S.) (CONT'D)

Lucas Howard...

As the Announcer continues to CALL names in the background, Penny turns around in her seat, scans the crowd. She spots her parents and waves. Caroline waves back, tearing up.

Peter smiles, teasing her.

PETER

Are you crying?

CAROLINE

Our little girl's leaving high school, of course I'm crying.

(excited)

Ooh! Ooh, she's standing up!

Penny's row stands and slowly walks around to the side of the stage, waiting for their names to be called.

CAROLINE (CONT'D)
Get a picture!

She nudges Cam who snaps a picture with a digital camera.

Down at the bottom of the stands, Sam appears. He looks around. Peter spots him. He smiles, surprised but happy to see him. He starts to stand.

CAROLINE (CONT'D)
Where are you going? It's almost Penny's turn!

PETER
I won't miss it. I promise.

He pecks her on the cheek.

MOMENTS LATER, we're with Sam - off to the side of all the goings on. Peter steps up to him.

PETER (CONT'D)
Sam, hi. What are you doing here?

Without wasting a moment, Sam takes his arm and pulls him back a bit. They talk conspiratorially.

SAM
I managed to dig up Henry's original article. And by "dig up" I mean I literally used a shovel to find that thing. And to think that I used to complain about us saving up all our recyclables.

PETER
So? What did it say?

SAM
Nothing, Pete. It was paper.

PETER
Sam!

SAM
A lot. It said a lot. Bianca Parry, the kid who the final article said was "revived", she was dead for around seven hours. Now, I mean dead as in dead. They took her to the morgue, the medical examiner was scheduled to perform the freaking autopsy on her!

PETER
What happened?

SAM

That's just the thing, the article says that when Henry went to the M.E to find out how exactly the previously deceased Miss Parry was able to walk herself into a hospital, she couldn't say.

PETER

She couldn't say?

SAM

As in, she couldn't remember. Anything. No recollection of Bianca at all.

Peter takes a deep breath.

PETER

So, Bianca is an employee. She must be. It's the only way to explain all of this.

(beat)

What about Walter Parry? He must be involved as well if he bought the paper to cover this all up.

SAM

Don't think so.

PETER

Why not?

SAM

Remember how we thought the Company had wiped Henry's memory, so he couldn't remember what he'd written in the article?

PETER

Yes.

SAM

I spoke to Henry again. But, instead of using words, I used twenties. Nobody erased his memory. I think it was just a case of big bro protecting his little sis. Which is weird. I just don't understand that sort of behaviour.

Peter laughs.

PETER
It's family, Sam. It's the most
important thing in the world.

Peter quickly turns back to the stage. Penny hasn't crossed
yet but she's close. Back to Sam --

PETER (CONT'D)
What now?

SAM
Why don't we just talk to your
kid about this? Vi?

PETER
It could cause problems for her
in the Company. More problems, I
mean. I can't even imagine what
I've put her through without even
realising it.

He sighs. Shakes his head.

PETER (CONT'D)
I don't want her involved.

SAM
But Pete --

Peter gives him a stern look. Sam nods.

SAM (CONT'D)
Okay, fine. Dad. So how would you
suggest we proceed?

PETER
Talk to Bianca Parry.

Sam laughs.

SAM
So, you're willing to get someone
in trouble as long as it's not
your own daughter? Nice moral
code there, Pete.

Peter shakes his head.

PETER
Actually, I was thinking you
could talk to her.

SAM
Why me?

PETER

Because you don't have a moral code.

Sam nods. He's pretty much right on that count. Peter smirks and walks away, back to the stands...

... Where he takes his seat next to Caroline. She's glaring at him, absolutely furious.

PETER (CONT'D)

What?

A beat. His eyes widen. He realises. He looks down to the stage. Penny's nowhere near it. In fact, she's already re-taking her seat - smiling wildly, clutching a certificate.

She turns, looking back up at her family. Peter manages a weak, guilty wave.

Cam holds out the camera.

CAM

Wanna see the pictures?

Off Peter's absolute guilt and embarrassment, CUT TO:

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

Benson enters, knocking slightly as he does. Sidney's at his desk, fingers pressed to his lips. He's thinking.

BENSON

Sidney, I need to talk to you.

SIDNEY

Take a seat, my friend.

Benson does. He takes a beat, trying to be delicate.

BENSON

Sidney... I appreciate what you're trying to do, catching whoever's working with the Breakers, but is locking down the building and trapping everyone inside really the way to do it?

SIDNEY

And what would you suggest?

BENSON

Something a little less... drastic, maybe?

Sidney shakes his head.

SIDNEY

Benny, whoever this person is, this Fixer is our ticket to learning what's happening on the other side. We can find out why Kou Yimou was killed and why the Breakers are so interested in studying the Power. We can figure out what the bloody hell has been going on.

Benson nods slowly. Sidney's actually right.

BENSON

What's the next step?

Sidney turns to his computer. We don't see what he's doing but he types away, fiddling with something.

SIDNEY

Opening up the elevators.

BENSON

But --

SIDNEY

-- Just for a few minutes. I'm altering the frequency to give us a direct line to the Breaker offices.

BENSON

I don't understand.

Sidney smiles, pleased that he's one step ahead of Benson.

SIDNEY

Vi says that Kieran James was there on the night Michael Winchester was killed, the paperwork says otherwise.

(beat)

We need to hear from Mr. James.

Benson looks apprehensive.

INT. RECEPTION - LATER

The elevator CHIMES, opens and MARCUS sweeps into the room - a commanding image of power. He's followed by ROXY, meek and nervous.

Marcus approaches Sidney and Benson, standing in the centre of the room. He's outraged.

MARCUS
 Alistair, what is the meaning of
 this? I'm ordered to the Fixer
 offices? For what? Afternoon tea?

Sidney steps forward.

SIDNEY
 Actually, I'm the one who
 requested your presence. And,
 yes, there will be tea.

He gives Marcus an infuriatingly cheerful smile.

INT. DOREEN'S OFFICE - DAY

DOREEN sits behind her desk, neatly jotting down notes.

DOREEN
 (without looking up)
 I'm afraid I'm not taking
 sessions today.

She removes her glasses and looks over to --

-- Diana, standing in the doorway. Diana enters, closing
 the door behind her. She looks serious. Worried.

DIANA
 Was it you?

DOREEN
 You seem concerned about
 something, Diana.

DIANA
 Doreen, was it you?

Doreen carefully folds up her glasses and places them on
 the desk. She pushes her notes aside. Takes a moment.

DOREEN
 What do you think?

Diana GROANS, frustrated, and falls onto the couch. She
 lies back, as if during a therapy session.

DIANA
 Sidney's looking for whoever
 altered Kou's assignment report.
 He's looking for you. Of course,
 he doesn't know that yet.

DOREEN
 I'm guessing he's only looking
 for the one person? The double-
 agent?

Diana sits up.

DIANA
What do you mean?

DOREEN
Well, you're working for the
Breakers too, sweetie.

Diana looks hurt. She narrows her eyes.

DIANA
You've been giving me things to
pass along to Kieran. Files and
therapy tapes... Why? What do the
Breakers want?

DOREEN
It's not my place to ask.

DIANA
Well, then why are you helping
them? What do you want?

DOREEN
It's not your place to ask.

Diana shakes her head and starts for the door. She's had
enough.

DOREEN (CONT'D)
I know why you came here.

Diana turns back.

DOREEN (CONT'D)
You were hoping I could help you.

DIANA
Actually, I was hoping you'd
offer to turn yourself in. Save
me the trouble of being outed as
a traitor.

A hint of a smile from Doreen.

DOREEN
Or, there's another option.

Diana raises an eyebrow - interested.

DOREEN (CONT'D)
All Sidney needs is to think
someone is guilty. We choose
someone, anyone at all. And we
plant that seed in his mind.
(MORE)

DOREEN (CONT'D)
That tiny thought that this
person could be the one he's
looking for...

(beat)
The truth won't even matter.

Diana considers this. A hesitant beat. She smiles.

INT. CONFERENCE ROOM - DAY

Sidney enters, followed by Benson, Marcus and Roxy.

SIDNEY
I believe I requested that Kieran
James also be present at this
meeting.

MARCUS
I'm afraid Mr. James is
unavailable.

A raised eyebrow from Sidney.

MARCUS (CONT'D)
He's on an assignment.

Frustrated, Marcus looks to Benson.

MARCUS (CONT'D)
Alistair, what is the meaning of
this?

Before Benson can answer:

SIDNEY
I'm the acting director of the
Garretton Fixers, Mr. Pierson, so
I would appreciate it if you
would direct your questions to
me.

MARCUS
As you wish.

Marcus sets his sights on Sidney.

MARCUS (CONT'D)
(slow; intimidating;
powerful)
Mr. Dobbs, what is the meaning of
this?

All of the confidence sucked out of him, Sidney blinks. He
seems smaller now.

SIDNEY
I, er... Have a seat, Mr. Pierson.

MARCUS

I'd rather you tell me what was so important that you demanded the presence of myself and Miss Turrell, here.

He motions to Roxy. Trying to be polite, she attempts a smile but it's nervous, unsure.

SIDNEY

Michael Winchester.

Roxy tenses. Her eyes go wide.

SIDNEY (CONT'D)

Ah, Miss Turrell knows what I'm talking about.

MARCUS

Mr. Dobbs --

SIDNEY

We need to ask her a few questions.

MARCUS

(beat)

So this is an interrogation.

SIDNEY

It's nothing of the sort. It's just a... a...

BENSON

A conversation.

Marcus eyes Benson. He HUFFS.

MARCUS

A conversation you will not be having today. Good afternoon, gentlemen. Miss Turrell...

He motions for the door. The two of them head out.

Sidney is flabbergasted. He wasn't prepared for this. Benson sees that he's in over his head and steps forward - blocking Marcus's way.

BENSON

You're right, Marcus. This is an interrogation.

Marcus smiles, pleased.

BENSON (CONT'D)

One that we are well within our rights to demand.

The smile drops.

BENSON (CONT'D)

Although Miss Turrell is a Breaker, she is a key witness in an ongoing investigation into the tampering of Fixer property. She will remain with us until we choose to return her.

(beat)

Unless you'd like to get security involved.

A tense beat. Marcus sighs, resigned. He gives Benson a half-smile - congratulating him on a game well played.

EXT. GARRETON ACADEMY - COURT YARD - DAY

In the background, we still hear NAMES being called out. It's distant, though.

Bianca emerges from the girls' bathroom. She sets off across the empty court yard, back to the ceremony.

As she walks, she becomes aware of heavy FOOTSTEPS behind her. She slows, the footsteps slow. Yep, definitely following her.

She marches on a bit more, before suddenly pivoting and swinging out a fist --

-- Punching Sam in the nose!

SAM

Ow! Jesus! What the --

He's doubled over - hand over his nose. In pain. Bianca's still wary.

BIANCA

Why are you following me?

SAM

You punched me in the nose!

BIANCA

You're not bleeding, are you?

Sam brings his hand away. It's fine.

BIANCA (CONT'D)

See. You're good. Now, why are you following me?

SAM
 My name's Sam. Sam Fielding.
 (then)
 You're a bit jumpy, aren't you?

Bianca shrugs.

BIANCA
 It's kind of a recent thing.

SAM
 (nods)
 I see.
 (then)
 Well, anyway, I'd like to ask you
 some questions.

Bianca shakes her head. Turns.

BIANCA
 I'm happy with my current mobile
 plan, thank you.

SAM
 (calling after her)
 Actually, it's about the Company.

Bianca freezes. A long beat. She doesn't turn around.

SAM (CONT'D)
 And I think I just got my answer.
 (beat)
 Thanks for that.

With a smile, he walks away.

Off Bianca's face - tense, freaked out...

INT. CONFERENCE ROOM - DAY

Roxy is alone. She sits at the table, nervously playing
 with her hands.

The door opens and, a ball of nerves, she JUMPS at the
 sound. Vi pokes her head in. She glances around. Sees the
 room is empty.

VI
 Hey.

As she slips in, closing the door behind her:

VI (CONT'D)
 I heard you were here.

ROXY
 Um... Yeah.

Vi approaches the table and sits down beside her. Roxy seems surprised.

VI

I'm Vi, remember?

ROXY

Yes, I remember you. Um... Are you supposed to be in here? Mr. Dobbs and Mr. Benson were supposed to ask me some questions and --

VI

I think they're trying to psych you out. You know, make you crack.

ROXY

Why would they --

Vi glances to the door. She talks quickly. It's urgent.

VI

Listen, Roxy... I need you to tell them the truth. That Kieran showed up that night, at the Winchester's house. I need you to tell them that Kieran shot Michael Winchester.

ROXY

I...

VI

Basically, if you don't, they're going to think that I'm lying. They're going to think that nobody tampered with Kou's assignment report and we'll never catch the person behind this.

ROXY

Behind what? Vi, what are you talking about? I...

(beat; deep breath)

I don't... I don't want to get anybody in trouble.

A beat. Vi slowly realises.

VI

By "anybody" do you mean Kieran?

ROXY

He was just trying to help. He made a mistake.

VI

A mistake he's made a dozen times before.

Roxy's face is blank.

VI (CONT'D)

You... You don't know, do you?

ROXY

Know what?

VI

About Kieran. About what he is. Who he is.

ROXY

He's my friend.

A beat. Vi looks lost. Hopeless. But she has to make sure:

VI

So... When Sidney comes back in here... You're going to lie to him?

ROXY

(beat)

Yes. I'm sorry.

Vi can't react to this. She doesn't have time. A COMMOTION outside drags her attention away.

The doors burst open and a group of people enter. Sidney, Benson, Jenna and GABRIELLE.

Then, Diana pushes through the middle - coming to the forefront. She angry. On the warpath.

DIANA

I told you! I told you she'd be in here!

Vi, alarmed, stands up - palms out in surrender.

VI

Look, I'm sorry. I didn't know this room was off limits.

DIANA

You just couldn't resist catching up with your old friends, could you, Vi?

VI

What are you talking about?

Ignoring her, Diana turns to the others.

DIANA
Sneaking in here to talk to her --

She jabs a finger at Roxy.

DIANA (CONT'D)
It proves it.
(beat)
Vi's behind everything.

ON VI

Reacting to this, horrified.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. INTERROGATION ROOM - DAY

Vi, sitting, glares at her reflection in the two-way mirror. She shifts. Folds her arms across her chest. Rolls her eyes, annoyed.

INT. OBSERVATION ROOM - DAY

Benson, Jenna and Gabrielle stand in front of the mirror, watching Vi. All look unhappy with the situation.

Behind them, Sidney enters. He moves swiftly for the door into the interrogation room.

BENSON

Sidney, is this really necessary?

JENNA

She's done nothing.

GABRIELLE

Sir, if you would just --

Sidney, one hand on the door knob, holds up a finger.

SIDNEY

No one disturbs me.

He enters --

INT. INTERROGATION ROOM - NEXT

-- And closes the door behind him. Vi straightens up.

VI

When do I get my phone call?

Sidney, his face grave, sits down across from her.

SIDNEY

This isn't a joking matter.

VI

Who's joking? I'm hungry. Wanted to order a pizza.

(thinks; then)

Okay, so maybe I am joking.

She sighs. Uncrosses her arms.

VI (CONT'D)

You've made a huge mistake.

SIDNEY

Have I?

VI

(beat)

Uh. Yeah.

SIDNEY

I have evidence.

VI

You have Diana and, let's face it, she's not a fan of the Vi.

She leans towards him, over the table.

VI (CONT'D)

You've got nothing.

Sidney smiles, confident.

EXT. CEMETARY - DAY

A HEADSTONE

So covered with flowers and candles and mementos, we can only make out the name: "Kou Yimou".

ON SCENE

Andrew stands over it. Hands shoved deep into his pockets.

EXT. GARDEN - LATER

Andrew walks along a path. Headstones are scattered across a rolling green hill in the background.

He passes a couple of Employees. They glance back at him.

Andrew reaches a set of double doors and steps into the --

INT. COMMON AREA - CONTINUOUS

There are more Employees here. They move in and out of various rooms, down hallways, up and down the curved staircase.

Spotting Andrew, people WHISPER. We pick up snatches of conversation: "There he is... Isn't he her mentor?... Wonder if he knew...".

Andrew, slowly, starts to notice. He nods to a few of them, flashes a confused smile.

ANDREW

Hey, how's it goin'?

Still walking, he reaches another pair of doors. He enters.
PAN UP to the sign above them: "Dining Hall".

INT. DINING HALL - NEXT

Shane and David sit together at a table. They've each got trays in front of them but aren't touching the food.

Andrew throws himself into a chair. Runs a hand through his hair.

ANDREW
Man, I think this lock down is
driving everyone a bit...

He twirls his finger by his temple. International sign for "crazy". His eyes land on Shane's untouched burger.

ANDREW (CONT'D)
You gonna eat that?

Reaching over, he grabs Shane's burger and takes a huge bite. Shane and David stare at him in surprise.

ANDREW (CONT'D)
(mouth full)
What?

INT. INTERROGATION ROOM - LATER

Andrew BURSTS into the room, dragging Diana by the arm! As Sidney and Vi leap to their feet, Benson, Gabrielle and Jenna hurry in after him, also caught up in the commotion.

VI
(relieved)
Andrew!

DIANA
Let go of me, you jerk!

Half obeying her, Andrew pulls her around in front of him - shoving her forward. He lets go.

ANDREW
Tell them! Tell everyone you're a
lying bitch and you made up every
single word of it!

JENNA
(stunned)
Andrew...

Diana glares at him. Andrew, fuming, motions to Sidney.

ANDREW
Tell him!

A beat. Diana's anger flickers. She looks to Sidney...

DIANA

I...

Her eyes go to Vi. She narrows them.

DIANA (CONT'D)

I only figured it out today. How everything points to her.

ANDREW

No!

He steps towards her. Sidney holds out a hand.

SIDNEY

Let her speak!

Gaining confidence, and knowing she's got an audience, Diana starts to play it up - turning, looking at each of them with a superior smile on her lips.

DIANA

She met her first Breaker last year, on the bus, right? They were alone together all day. We have no way of knowing what sort of thoughts he planted in her innocent little head.

VI

You've gotta be kidding me!

DIANA

And she clearly has some sort of vendetta against the Company. I mean, her father's book?

JENNA

That was Doc. He told Peter Morgan about the Company.

DIANA

But how can we be sure Vi didn't know about the book from the start? She just didn't tell us until it was too late.

She turns to Andrew.

DIANA (CONT'D)

And everyone knows about your little *Mission: Impossible* into Breaker headquarters.

(MORE)

DIANA (CONT'D)

Now, Andrew, are you quite positive Vi didn't slip away, just for a minute? Maybe to catch up with some friends of hers?

Gabrielle quirks an eyebrow, amused.

GABRIELLE

You don't really think anyone is buying this, do you?

Diana glances back at Sidney. His eyes are on her, **buying every line of it.**

DIANA

Oh, Dautry... For the Head of Security, you really can't secure much, can you?

She looks to Vi now.

DIANA (CONT'D)

And there's so much that could have been secured. Like finding out what really happened that day at the marina.

VI

(warning)

Diana, you have no idea --

DIANA

I think I have a pretty good idea, thank you very much.

(beat)

Kou was onto you. He'd done that joint assignment with you and the Breaker, remember? Maybe you let something slip, maybe you just weren't as clever about hiding your links to them as you'd thought... Whatever the case, you had to get rid of him, didn't you?

A beat. She looks down. Her voice softens.

DIANA (CONT'D)

Why'd you do it, Vi?

She looks up at Vi. Tears fill her eyes.

DIANA (CONT'D)

Why'd you have to kill him?

Andrew snaps. He lunges for Diana.

She SCREAMS. Sidney pushes her out of the way and is tackled by Andrew. The pair fly back, hitting the wall.

Andrew barely has a chance to pull his arm back for a punch before Sidney begins PUMMELING him. Hard, heavy blows to the face, stomach, chest - Andrew's got no chance.

Gabrielle steps in. She grabs Andrew - not to help him - but to twist him into a headlock. Everyone takes a moment to react to the outburst.

Breathing hard but unhurt, Sidney adjusts his tie.

SIDNEY

Lock 'im up.

Gabrielle lets Andrew up, cuffs his hands behind his back and marches him out of the room.

Sidney places a supportive hand on Diana's arm. He leads her to the door, pauses and turns to Jenna and Benson. He points to Vi who's trembling on the other side of the room.

SIDNEY (CONT'D)

(deadly serious)

Anyone comes in here, anyone speaks to her, anyone looks at her. They will be fired.

He, along with a teary Diana, exits. Benson and Jenna share a fearful and concerned look between them. Without a glance back at Vi, they exit.

ON VI

She slowly backs into the corner. Any spark of confidence gone, she looks pretty bloody scared.

EXT. GARRETON ACADEMY - SPORTS OVAL - DAY

The ceremony over, everyone heads out. Through the crowds of ROBED STUDENTS and PROUD PARENTS, we find Penny and Jake. They hold hands.

JAKE

I can't believe it's all over.

PENNY

Well, there's still the HSC.

JAKE

The... Wait... Didn't we already do that? We already had exams.

PENNY

Jake, those were trial exams.

JAKE

(beat)

But I don't even want to be a lawyer!

Penny grins. She plants a kiss on his cheek.

PENNY

I love you.

Jake, confused, takes what he can get. He smiles and the couple move off screen. They reveal --

-- Peter and Sam, walking a few metres behind them. Peter stares after Penny.

SAM

She knows something.

PETER

Not possible. I'm quite sure they hate each other. There's no way Vi would tell her sister --

SAM

Sister? I'm talking about that Parry kid.

PETER

(beat)

Oh. Yes, of course. Bianca.

SAM

I mean, she was just... What do they call it? Hired? She was just hired?

Peter nods.

SAM (CONT'D)

She's probably not used to having to deflect questions about it. I caught her by surprise.

Bianca calmly steps in front of them. Startled, Sam jumps back. Grabs onto Peter.

SAM (CONT'D)

Ah!

A beat. Peter glances at Sam. He sheepishly untangles himself. Looks to Bianca. Opens his mouth to speak.

Before he gets a chance, Bianca shoves a slip of paper at him. Sam takes it. Reads it. Bianca's eyes wander to Peter.

BIANCA
Hey, aren't you Vi's dad?

PETER
Uh...

BIANCA
Actually, I don't care. Give
Penny my congrats.

She walks off, slipping into the crowd.

SAM
(re: note)
She wants to meet me.

He looks up at Peter, eyes wide.

SAM (CONT'D)
She has information.

A beat. Slowly, they both start to grin.

SAM (CONT'D)
This is real.

PETER
Yeah.

SAM
This is really real. Oh God, I
feel... I... We're not ready.

PETER
What?

SAM
We can't go into this thing
blind, Pete. We need to knuckle
down. Make sure we know as much
as we can so we can tell whether
she's playing us or not.

PETER
I wrote the book. I think I --

SAM
Pete... We're in this, now. We've
gotta go all the way.

PETER
(beat; sighs)
I'll get the Chinese food and
meet you in the office.

Grinning, Sam thumps Peter on the back.

SAM
That's the spirit!

CAROLINE (O.S.)
Peter!

Peter looks over.

Just inside the school CAR PARK, Caroline, Penny and Cam stand by the family car. They look back at him expectantly.

CAROLINE (CONT'D)
We're going for some afternoon
tea.

CAM
To celebrate Penny not being
kicked out before she graduated.

Penny glares. SMACKS him on the head with her certificate.

PETER
I...

He looks to Sam. Looks back to the others. His family.

PETER (CONT'D)
(to Sam)
Can you go without me?

SAM
(disappointed)
Yeah. Sure, Pete. Stop by the
office tonight. I'll fill you in.

They shake hands. Peter smiles, relieved.

PETER
Thank you, Sam.

Peter hurries to the car. Sam sighs. Shakes his head.

SAM
And that's why I'm never getting
married.

INT. HOLDING CELLS - DAY

DOC anxiously paces his cell, MUTTERING to himself. He ignores Gabrielle and Andrew as they walk down the centre corridor and stop at the empty cell opposite his.

Gabrielle uncuffs Andrew and swipes her security card. The door slides open. Before he enters, Andrew turns to her.

He smirks and rubs his sore neck.

ANDREW
That was kinda stupid of me, huh?

GABRIELLE
Yes. Very stupid.
(beat)
But who would have thought Sidney
knew how to throw a punch?

They share a smile. Andrew enters the holding cell.
Gabrielle swipes the card again and the door closes.

ANDREW
You know that it's crazy, right?
Everything she said about Vi.

GABRIELLE
I'll look into it.

Andrew gives her a grateful nod. Gabrielle starts to walk
away when Doc almost THROWS himself at the cell wall.

DOC
Hey... Hey...

GABRIELLE
Yes, Doc?

A beat. His eyes dart nervously around.

DOC
Lemme borrow a pen?

Gabrielle pulls a pen from her shirt pocket. She pops open
a small hatch in the clear wall and hands it through.

Doc snatches it away and immediately drops to the floor
where he starts to scribble. Gabrielle exits. A beat.

ANDREW
(to Doc)
So... When do they serve dinner?

Doc, MUTTERING to himself, doesn't acknowledge him. Andrew
sighs.

INT. SIDNEY'S OFFICE - DEN - DAY

ON A TEA CUP

As piping hot tea is poured into it.

PULL OUT to reveal Sidney holding the tea pot. He stands
over a cabinet arranged with various types of teas and tea
cups. A nice little collection.

Picking up the cup and saucer, he turns to face Diana. She sits on a comfortable sofa, arms wrapped around herself.

DIANA
So, it's true what they say about
the English and their tea.

Sidney sits down beside her. Hands her the cup.

SIDNEY
And what's that?

DIANA
(beat)
That you like it.

Sidney smiles. Diana puts the tea cup on the coffee table.

SIDNEY
How are you feeling?

DIANA
I don't know. Still a bit freaked
out, I guess. Andrew, he --

SIDNEY
He had no right to speak to you
like that. He had no right to
touch you. He...

His hand on his knee, he curls it into a fist at the memory. Then, Diana lays a gentle hand on top of his.

DIANA
He got what he deserved.
(beat)
Thanks to you.

She smiles. Gazes deeply into his eyes.

DIANA (CONT'D)
Thank you, Sidney.

A tension filled beat.

They lean in slowly. Their eyes close. They kiss. Sweetly and innocently.

Then, Diana shifts closer, snaking a hand around the back of Sidney's neck. She deepens the kiss and Sidney, although surprised, doesn't object.

It gets pretty hot and heavy. A few soft MOANS. Diana falls back on the couch and Sidney follows until he's lying on top of her. When we start to wonder how long we're actually going to be watching this until --

BENSON (O.S.)

Ahem.

Sidney flings himself backwards, hastily adjusting his clothing.

Diana casually props herself up and looks backwards, over the arm of the couch, at Benson - standing in the doorway.

BENSON (CONT'D)

(stern)

Sidney? May I have a word?

INT. SIDNEY'S OFFICE - NEXT

Sidney and Benson are alone. Sidney slides the dividing doors closed, shutting Diana in the adjoining den.

Turning to him, Sidney tries to act as commanding and professional as possible.

SIDNEY

Now, Alistair, let me just explain. What you saw --

BENSON

Oh, put a sock in it, Sidney. Everyone in the bloody building knows about you two.

SIDNEY

(stunned)

Well, I... But...

BENSON

Despite it being extremely inappropriate, especially for --

He waves his hand towards the den.

BENSON (CONT'D)

-- This to be taking place during office hours... That's not what I'm here to talk about.

A beat.

SIDNEY

Oh. Violet Morgan.

BENSON

Violet Morgan.

SIDNEY

(sighs)

I really don't know what you expect me to do about that.

(MORE)

SIDNEY (CONT'D)

Di -- Miss Cross has provided some very compelling evidence against her.

BENSON

Diana's evidence is far-fetched and unnecessarily complicated.

SIDNEY

What are you saying? Are you accusing Diana of --

BENSON

I'm not accusing her of anything. All I'm saying is, it's easy to make something out of nothing when you use enough words.

SIDNEY

But --

BENSON

Violet is a seventeen year old girl. A frightened, confused seventeen year old girl. You put the building back on lock down after Marcus left, didn't you?

Sidney nods.

BENSON (CONT'D)

Then she's not going anywhere.

(beat)

The least you can do is let her out of the interrogation room.

Off Sidney, as he realises that Benson has a point...

INT. INTERROGATION ROOM - LATER

Vi, sitting on the floor in the corner, has her head buried in her arms. There's the sound of an electronic LOCK and she looks up --

-- As Benson enters. Vi stands.

VI

You can't be here. Sidney said he'd fire anyone who...

Shane steps into the room behind Benson. He smiles, trying to look cheerful. Vi lets out a relieved breath.

VI (CONT'D)

Shane.

She rushes towards him and they hug. Then, taking her hand, Shane leads her out of the room. Benson follows.

DISSOLVE TO:

INT. HOLDING CELLS - SAME TIME

Jenna's shoes CLICK softly on the ground as she walks between the rows of cells. She reaches Andrew's. Inside, he sits on his cot, tying and re-tying his shoes.

JENNA

Having fun?

He looks up. Grins when he sees her. He comes over to the cell wall, as close as he can get to her.

ANDREW

Time of my life.

JENNA

You know, you shouldn't have done that.

Andrew prods his jaw. Winces.

ANDREW

I think I already have a few reminders.

JENNA

But I'm glad you did.

ANDREW

(surprised)
You are?

JENNA

Diana accused Vi of killing Kou.
I was about to lunge for her,
myself, before you did.

(beat)

I...

She turns around. Doc kneels on the floor of his cell, writing on the floor. Still MUTTERING. She looks back to Andrew.

JENNA (CONT'D)

Can he hear us?

ANDREW

Nah. Think the crazy that was
occasionally visiting his brain
has taken up permanent residence.

JENNA
I just wanted to...

She lifts her hand. Presses it to the glass. Andrew places his hand against her. They both stare at their hands, touching but not touching. Then, Andrew's eyes flick to Jenna's face. She's crying.

ANDREW
(concerned)
Jenna.

JENNA
Everything's falling apart.

She drops her hand and continues to cry. Andrew can only watch, helpless.

INT. RECORDS DEPT. - SAME TIME

ON MYRON

Typing away at his computer. Something is sent SCATTERED in front of him, across the desk.

ON DESK

A bunch of discs. All labelled with "Security Footage - Reception" followed by various dates.

ON SCENE

Gabrielle stands behind Myron. A whole box of these discs against her hip. Myron looks up at her.

GABRIELLE
You busy?

EXT. TRAIN YARD - DUSK

Empty train cars line the yard - still and silent. Sam walks along a set of tracks, looking around. He stops.

As he studies his watch, he ANGLE AROUND him to reveal --
-- Bianca, standing in an open carriage door behind him.

BIANCA
You're late.

Sam JUMPS, startled, and whirls around.

SAM
No, I'm not.

BIANCA

Yeah, I know. Sorry. It's just...
In the movies, people usually say
something like "You're late" or
"Thought you weren't going to
show" and since I knew you were
going to show...

A beat.

SAM

Right. So, um, the Company?

BIANCA

(nods)
The Company.

She hops down from the carriage, landing in front of him.

BIANCA (CONT'D)

Apparently, I could get into
heaps of trouble for talking to
you.

SAM

So why are you talking to me?

She shrugs.

Sam studies her for a moment. There's something about her -
a sadness that makes her look so much older than seventeen.

He clears this throat. Back to business.

SAM (CONT'D)

Were you followed?

Bianca shakes her head.

BIANCA

No but...

Sam, pulling a tape recorder from his pocket, pauses.

SAM

What?

BIANCA

I'm not alone.

Sam frowns, confused. Bianca looks regretful.

MOVEMENT off screen catches Sam's attention. He turns his
head to see...

... KIERAN. In the carriage doorway. Kieran smiles.

INT. SIDNEY'S OFFICE - NIGHT

Diana's curled up in a chair opposite Sidney's desk. She stares into space - zoned out.

Sidney's PHONE RINGS, jolting her out of her daze. Sidney, sitting at his desk, answers.

SIDNEY
(into phone)
Yes?
(...)
Are you sure?
(...)
Conference room. Ten minutes.

He hangs up.

DIANA
What is it?

Sidney stands. Shrugs on his jacket and adjusts his tie.

SIDNEY
That was Gabrielle Dautry. She says Vi's not the culprit.

DIANA
(feigning surprise)
Oh?

SIDNEY
But she knows who is.

Diana deflates, shocked. Sidney charges from the room, leaving Diana with her guilt.

Off Diana, dread creeping over her, we --

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. RECEPTION - NIGHT

ANGLE ON ELEVATOR BUTTON

A hand moves into frame. Presses the button. It remains unlit. The person presses again. And again. Getting more desperate each time.

ANGLE ON SCENE

It's Diana. Staring at the closed elevator doors, slightly panicked.

Sidney steps out of the conference room. Spots her. He chuckles as he walks over to her.

SIDNEY

The building's on lock down,
remember? The only way to change
that is for me to personally
access the elevator frequency
from my computer.

He wraps his arm around her shoulders.

DIANA

Just feeling a bit...
claustrophobic.

SIDNEY

Well, it'll all be over soon.

Arm still around her, he leads her towards the conference room.

DIANA

(under her breath)
That's what I'm afraid of.

INT. CONFERENCE ROOM - CONTINUOUS

Sidney breaks away from her, turning.

SIDNEY

What was that, pet?

An anxious beat.

DIANA

Sidney, I... There's something
that I need to tell you. There's
something that I need to explain
about... about what Gabrielle may
tell you.

Her confession (or possibly, her lie) is cut off by the entrance of Vi - flanked by Benson, Shane and Jenna.

Locking eyes, Vi glares daggers at her. Diana looks away.

DIANA (CONT'D)
(to Sidney; quiet)
Never mind.

Gabrielle steps into the doorway. She holds a folder in one hand. Her eyes sweep the room - land on Sidney.

GABRIELLE
Dobbs.

Sidney looks up, tearing his eyes from Diana.

SIDNEY
Oh, right. That's me.

He moves to Gabrielle and they both step just outside - into the reception office. They talk quietly, unheard by us. Diana keeps her eyes on them, still afraid.

Gabrielle opens up the folder. We glimpse a bunch of glossy photographs which she shows to Sidney. Sidney's face is grave.

Then, Diana's fears shift into reality. Sidney and Gabrielle look up. At her.

WITH VI. She still looks rather shaken from her experience. Shane nudges her.

SHANE
Hey... At least we didn't have to sit through all those boring speeches.

VI
Yeah, I just got accused of murder, instead.

Her tone is harsher than it needs to be. Shane reacts.

VI (CONT'D)
(beat; sighs)
I'm sorry, Shane. I --

SHANE
It's cool.

He gives her a reassuring smile. Vi attempts one back.

JENNA
Look. They're coming back in.

She looks to the door. Sidney and Gabrielle enter. Sidney now holds all of the photos. He strides over to the conference table and SLAPS the pile of photographs down.

SIDNEY

Ladies and gentlemen, I give you
our double-agent.

ON PHOTOGRAPH

The top of the pile. A black and white security camera still from the reception office. And Diana, speaking to someone.

ON SCENE

Diana's eyes start to fill with tears. She looks to Sidney for forgiveness but he just stares down at the photos.

He puts the top one side, takes the second one and begins to pass it around - starting with Diana.

She's confused as she looks down at it... It's a clearer shot of the person Diana was talking to. Doreen. She's bent over the reception desk, her hand in one of the drawers.

Jenna takes the picture from her, looks over it. Passes it on.

JENNA

It's Doreen?

VI

(looking at picture)

As in, the therapist? The woman
with the eggs?

SIDNEY

Well, I don't know the eggs you
refer to but she's our man. Er,
woman.

BENSON

Are you sure?

GABRIELLE

I'd say those photos are proof
enough.

A beat. Diana is starting to regain some her strength.

DIANA

How...

(clears her throat)

How did you know? I mean, where
did these pictures come from?

GABRIELLE

Security footage of the reception office. I remembered what Vi and Myron said. That anyone could have tampered with Kou's assignment report if they knew where to look in Glenda's desk. So, I went back and collected all the footage starting from the day after the assignment. Found this.

She nods to the incriminating stack of photos.

JENNA

But that's months of tape. How --

GABRIELLE

Myron, again.

Benson nods, getting it.

BENSON

His memory implant. He can take in visual information so quickly that he could watch the tapes on fast forward. Just keeps his eyes on the desk for anything unusual.

(to Gabrielle;
approving)

Nice work.

Gabrielle flashes Benson a subdued, professional smile.

SIDNEY

Yes, very well done, Ms. Dautry. I assume you'll be taking care of Ms. Brennan?

GABRIELLE

(nods)

Yes, sir.

SIDNEY

Well, then. I guess everything's been cleared up.

Meeting over, he starts for the door. Shane steps forward.

SHANE

Hang on a sec.

(beat)

Don't you think you owe someone an apology?

VI

(quiet)

Shane!

SHANE

What's he gonna do? I don't even work here.

Sidney looks over the group. Looks to Vi.

SIDNEY

(cheerful)

Sorry 'bout all that!

And he's gone. A few beats.

SHANE

Not exactly what I had in mind.

Vi shakes her head.

VI

It's okay. He was just doing his job. Badly. But still...

Diana's now on her way to the door. Trying to escape unnoticed.

VI (CONT'D)

(eyes on Diana)

There's only one apology I really want.

Diana stops. She turns smoothly. Her face is calm.

DIANA

Oh, me? You want an apology from me?

(beat; cruel)

Guess you'll be waiting a long time, then.

With the hint of a smirk, she turns and exits. A beat.

JENNA

She is such a bitch.

Vi, Shane and Benson look at her - surprised.

INT. GARRETON HERALDR - BULLPEN - NIGHT

No one's around. A few computers still hum - throwing LIGHT onto Peter as he enters.

He quickly crosses to his own desk and sits down - starting up his computer. He takes out his mobile phone and dials a number.

A couple of beats later, a mobile starts to RING somewhere in the room. Peter lowers his phone - not hanging up - and looks around.

PETER
Sam? You back already?

His eyes land on Sam's office. Door closed.

INT. SAM'S OFFICE - MOMENTS LATER

Peter enters. The RINGING is louder. He hangs up and glances around. Sam lies, not moving, on the couch.

PETER
(moving towards him)
I thought you were going to call.
So, what did you find out? What
did she say?

He stands over Sam, now. Still, the other man doesn't move.

PETER (CONT'D)
Sam?

He reaches down, about to shake Sam's shoulder when he JOLTS awake. Peter jumps. A beat. He laughs.

PETER (CONT'D)
Jeez, Sam! Nearly gave me a heart
attack!

Sam blinks blearily up at him. He rubs a hand over his face. Sits up.

SAM
I'll try harder next time.

PETER
Heh. Right. So, how'd the meeting
go?

He sits down beside him. Sam still looks tired but there's something else beneath that. Confusion. Annoyance.

SAM
What the hell are you talking
about?

PETER
The meeting. With Bianca. About
the Company?

SAM
(beat)
You're the fact-checker, right?

PETER
Sam --

SAM

So check your facts. I didn't have a meeting, I don't know any Bianca and I don't work for any goddamn company. I work for myself, okay? And occasionally a feisty red-head by the name of Evie but mostly myself.

Realisation dawns.

PETER

Oh. I see.

He stands.

PETER (CONT'D)

I guess you won't be coming over for dinner, then?

Sam lies down again. He rolls over to face the wall. Peter exits - deeply saddened.

INT. DINING HALL - NIGHT

Back in the Company, we watch as Roxy sits at a table alone. She looks tired - not her usual bubbly self.

Vi sits down beside her. She pushes a cup of coffee towards her and Roxy accepts it.

ROXY

Is everything... I mean... This isn't a distraction while they charge up the tasers, is it?

Vi looks confused.

ROXY (CONT'D)

I'm the bad guy, aren't I?

VI

I think you're in the clear.

ROXY

What happened?

VI

Everything's over.

INT. HALLWAY - SAME TIME

Gabrielle pushes a hand-cuffed Doreen out of her office...

VI (V.O.)

The real baddie's locked up.

... They pass Diana and she and Doreen lock eyes...

VI (V.O.) (CONT'D)
And you can go home as soon as
Sidney gets the elevator back on.

... Diana turns and walks away.

INT. DINING HALL - NEXT

Vi glances around. Shrugs.

VI
Well, as soon as they figure out
where he is.

This gets a laugh from Roxy. She and Vi share a smile.
Roxy, her light returning, takes a sip of coffee.

INT. HOLDING CELLS - LATER

The door to Andrew's cell slides open. He steps out,
passing Doreen who takes his place inside.

Gabrielle slides her security card through the keypad and
the door closes and locks. Andrew raps on the glass.

ANDREW
Enjoy your stay in the big house.

As they walk away:

GABRIELLE
The "big house"?

ANDREW
Yeah. You know. Prison.

GABRIELLE
This isn't prison.

ANDREW
(re: Doc)
Tell that to Michael Scofield
over there.

They pass. We STAY ON Doc. He's on the floor, still
scribbling away and MUTTERING to himself.

We MOVE UP, and PUSH THROUGH the glass until we're inside
his cell. Then, coming up OVER him, we get a bird's eye
view of his masterpiece.

Words. All over the floor. Different sizes. Scattered
everywhere. All saying the same thing. Over and over.

They're the same words Doc is MUTTERING. "They are coming".

INT. RESIDENCE HALLWAY - NIGHT

Sidney and Diana walk slowly past numbered doors. Both are a bit nervous. Sidney has his hands in his pockets. It's very "end of a first date".

DIANA

I can't believe Doreen was the double-agent. She was really working with the Breakers?

SIDNEY

It would seem so. I'll still need to interrogate her, of course.

(beat)

You were close with her?

DIANA

Well, no. I mean, she was my therapist. We were... friends in that sort of... co-worker, therapist-patient sense so... no.

(beat)

Not close.

SIDNEY

Because I had Gabrielle check on her whereabouts during the day. The cameras show you going into her office today.

Diana slows. She turns to face him. Her lip begins to tremble and she bursts into TEARS. Sidney looks horrified.

DIANA

I didn't know! I didn't know Doreen was working with the Breakers, I swear! I just... After I thought Vi had... It just brought up all these memories of Kou and I just... I just needed someone to talk to!

She collapses into Sidney, burying her head in his chest. Sidney wraps his arms around. Comforting her.

SIDNEY

There, there. I didn't mean to make you so upset. I was just wondering if you'd noticed her acting oddly. Out of character at all.

Diana blinks up at him with wide, tear filled eyes. She shakes her head, no. Sidney gently wipes a tear from her cheek.

He gains control of himself. Pulls back from her.

SIDNEY (CONT'D)
I'll let you go. It's been a long
day. We all need our rest.

He gives her a polite nod and begins to turn.

DIANA
Sidney?

He looks back.

DIANA (CONT'D)
(small; teary)
I don't want to be alone.

Off the two of them - Diana looking so fragile and Sidney's heart breaking because of it, CUT TO:

INT. DIANA'S APARTMENT - BEDROOM - LATER

Sidney and Diana - asleep together, sheets pulled up over them. From what little skin we see, we can assume they're both naked under there.

A few moments pass and Sidney begins to SNORE softly. Diana, curled into him, opens her eyes. She's been waiting.

Down on the floor, from beneath the bed, we see Diana's bare feet hit the ground. She reaches down, snatching up her discarded clothes.

MOMENTS LATER, she's fully dressed again. She moves to the end of the bed and picks up Sidney's pants. She digs through the pockets and takes out his set of keys.

They JINGLE quietly and Diana grimaces, glancing back at Sidney's sleeping form. He doesn't stir.

INT. RESIDENCE HALLWAY - LATER

Diana slips out of her apartment and closes the door. She looks around. She's alone. She hurries for the end of the hallway.

INT. RECEPTION - LATER

It's dark and quiet. Diana enters, moving swiftly for the closed door to Sidney's office. She unlocks it and slips inside.

INT. SIDNEY'S OFFICE - CONTINUOUS

Sidney's computer GLOWS as Diana sits down beside it. She puts the keys on the desk beside her as she settles in.

She types in some commands. A screen pops up demanding a set of codes before she can proceed further.

Diana glances at the clock on Sidney's desk. It's five to twelve. She looks back to the screen. Bites her lip.

DIANA

Later...

She clicks away from that and brings up another screen. No passcode is needed for this. The writing across the top reads "Company Elevator Settings".

She types in a command. A pop-up appears - "ELEVATOR LOCK DOWN DEACTIVATED".

She clicks on some more options, types in something else and "ELEVATOR FREQUENCY: CROSS-BRANCH ACCESS ACTIVATED" appears. Diana lets out a breath.

INT. HANNAH'S APARTMENT - NIGHT

Vi's on the couch. Shane's on the floor beside her. Both are sleeping peacefully until --

-- Vi's mobile phone begins to RING!

She GROANS and, keeping her eyes closed, throws her arm out to search for her phone. She grabs it.

VI

(answering)

This better be someone who I really, really like.

A beat. She opens her eyes. Sits up.

VI (CONT'D)

(into phone)

Bianca?

INT. RECEPTION - SAME TIME

Diana slips out of Sidney's office. She hesitantly walks forward - her eyes on the elevator. A long tense beat.

The light above the elevator goes ON. There's a CHIME and just as the doors begin to crack open --

CUT TO BLACK.

END OF EPISODE