

THE COMPANY

Episode 3x02
"Company Woman"

by
Sarah-Jane Sheppard

TEASER

FADE IN:

INT. THE COMPANY - RECEPTION - DAY

Empty. The phone rings on an endless loop.

INT. THE COMPANY - BREAK ROOM - DAY

Half-full coffee cups sit on the table - still steaming.

INT. THE COMPANY - HALLWAY - DAY

A lone mail cart rests, abandoned.

INT. THE COMPANY - CONTROL CENTRE - DAY

The eeriest sight of all. Usually a hub of bustling activity, the control centre is deathly quiet. The computers are dark.

INT. THE COMPANY - DINING HALL - DAY

Noise and chaos. A couple hundred EMPLOYEES are crammed inside, all clamouring to have their fears heard by --

SIDNEY, who stands on a raised platform at the back of the room. He holds his hands out, trying to calm the crowd.

SIDNEY

Please, everyone! One at a time!

He glances offstage to BENSON, who shares his concern.

In the crowd, SHANE weaves his way through to VI and ANDREW. He passes each an ice cream sandwich. Vi smiles gleefully.

VI

Ooh! Emergency meeting treat!

The dining room doors CRASH open. JENNA enters and freezes - deer in headlights style - as everyone turns to look at her.

SIDNEY

Make room! Let her through!

Jenna tries to squeeze through. The voices start up again, this time directed at her.

EMPLOYEE #1

Have you heard something?

EMPLOYEE #2

Do you know what's going on?

EMPLOYEE #3

We have a right to know what's happening.

Jenna cranes her neck over the crowd, locking eyes with Sidney. He nods, overwhelmed. Jenna raises her hands.

JENNA

Okay! Okay!

She clambers up onto a table.

JENNA (CONT'D)

I just got off the phone with an executive at Head Office. It's been confirmed. Assignments and Signs have stopped coming. And it's not just us.

(beat)

It's global.

Concerned CHATTER from the crowd. Sidney's face slackens.

EMPLOYEE #1

Is it the Power? Is it really gone?

JENNA

We don't know yet. But it looks that way. Without the Power, the control centre stops functioning, assignments stop coming...

As the nervous MURMURING continues:

SHANE

(to Vi)

The Power is the thing that saved you, right? When Kieran shot you, it brought you back to life?

She nods, numb. Andrew frowns.

ANDREW

You okay?

VI

Yeah, I'm... I'm fine.
(brave smile; then)
Everything's fine.

WHOO! WHOO! WHOO! WHOO!

A SIREN sends the crowd into a terrified frenzy.

Employees rush for the door. They knock the table on which Jenna stands - sending her tumbling to the ground!

ANDREW

Jenna!

He pushes toward her. Vi steps closer to Shane, their ice cream sandwiches long forgotten.

Over at the stage, Sidney backs up - lost for words. Benson steps up beside him and yanks him around.

BENSON

Sidney! Do something!

SIDNEY

I don't know what to do!

BENSON

You're the director. For God's sake, direct!

He shoves him to the front of the stage. Sidney grimaces.

SIDNEY

Ho! Everybody stop!

Most of the crowd responds. They go quiet and turn to Sidney. Andrew helps Jenna up. She clings to him, a bit battered.

SIDNEY (CONT'D)

Remain where you are!

SHANE

(re: siren)

What the hell is that?!

SIDNEY

The alarm is programmed to sound if the elevator frequency from the Breaker building is activated. We wanted some warning in case of another --

ANDREW

Attack?

He is sharp and accusing. Sidney's jaw tightens - implying an affirmative answer. Vi's hand flutters to her chest.

FLASH TO:

INT. THE COMPANY - POWER ROOM - FLASHBACK

Kieran, grinning maliciously, shoots Vi!

BACK TO:

INT. THE COMPANY - DINING HALL - AS BEFORE

In a voice, small and scared:

VI
They're coming back.

And with that, she runs.

INT. THE COMPANY - COMMON AREA - CONTINUOUS

Vi emerges from the dining room and ploughs through the crowd. Her breath comes in short, frightened gasps.

She starts up the stairs, ignoring the ongoing ALARM and Shane, who appears below.

SHANE
Vi?! Vi, come back!

VI
I can't be here! I have to get out!

SHANE
It's not safe!

But she continues on regardless.

INT. THE COMPANY - RECEPTION - MOMENTS LATER

In a blind panic, Vi rounds the corner. She is near tears.

VI
Oh God. Come on.

She jabs at the elevator button, desperate. The ALARM stops and the elevator doors slide open to reveal --

-- KIERAN!

Vi cries out in terror and stumbles back. Kieran, his eyes cold, twitches at her scream. A small smile.

MARCUS, the Breaker's leader, and ISAAC, the thick-necked head of security, stand on either side of him.

Shane, Andrew and Jenna appear.

ANDREW

Vi! Get back!

Kieran, Marcus and Isaac emerge from the elevator. They are flanked by three suit-clad SECURITY AGENTS with ear pieces.

WOMAN'S VOICE (O.S.)

Oh, there's no need.

A tall, striking woman with a crisp New Zealand accent, ABIGAIL FORD (late 30s), steps out from behind the group.

It's now apparent that the Security Agents are with her...

ABIGAIL

Abigail Ford, Head Office.

... And Kieran, Marcus and Isaac have their hands cuffed behind their backs. Abigail flashes Vi a winning smile.

ABIGAIL (CONT'D)

It's all under control.

Vi's terror gives way to surprise.

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. THE COMPANY - RECEPTION - DAY

Employees wander aimlessly, not quite sure how to return to business as usual.

Vi and Shane are comically pressed up to Sidney's closed office door, straining to hear.

DAVID passes by. He pauses, backtracks and joins them.

DAVID

What are you guys doing?

Vi straightens up to face him. She looks smug.

VI

Let me guess. You were too busy to notice that some super awesome chick from Head Office just swept in here to save the day?

DAVID

No. I just wasn't stupid enough to run in the direction of the alarm.

Vi is stung, but before she can retort --

SHANE

Shh! I can hear something!

She and David crouch down beside him.

INT. THE COMPANY - SIDNEY'S OFFICE - SAME TIME

Sidney hands a cup of tea to Abigail. She sits beside Benson.

ABIGAIL

'Ta.

SIDNEY

What about...

He motions questioningly to a sturdily built SECURITY AGENT standing motionless in the corner.

ABIGAIL

Oh, he's fine.
(to the Agent)
You're fine, aren't you?

AGENT

Yes, Ma'am.

ABIGAIL

(smiles)

We train them well.

She takes a sip. Sidney sits across from them.

SIDNEY

So, Ms. Ford --

ABIGAIL

Call me Abigail. Ford is a car my father loved so much he changed our family name when I was twelve.

(off their looks)

True story.

She takes another sip and settles back into her chair.

ABIGAIL (CONT'D)

So, where were we?

BENSON

You were telling us why you're here. I suspect you're a cleaner of some sort?

She nods.

ABIGAIL

Head Office knew you had a mess on your hands, so here I am.

Abigail places her tea cup on Sidney's desk, next to the telephone. We focus on the speakerphone light - glowing red.

INT. THE COMPANY - JENNA'S OFFICE - DAY

Jenna and Andrew lean on either side of Jenna's desk, angled down to her telephone. They hear the filtered conversation.

SIDNEY (O.S.)

(on speakerphone)

So you lot finally listened to those messages I left you, yeah?

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

He considers something.

SIDNEY

About that last one. You should keep in mind that, where I come from, those wouldn't technically be considered swears.

Abigail laughs and Sidney awkwardly smiles along. Benson, however, studies Abigail intensely.

BENSON

You didn't come here because of what happened last year. You think the Breakers have something to do with the Power disappearing.

INT. THE COMPANY - JENNA'S OFFICE - DAY

Jenna gasps. Andrew's flings his hand over her mouth.

ABIGAIL (O.S.)

(on speakerphone)

We have proof. A Breaker came forward and told us everything they know about Mr. Pierson's plans.

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

ABIGAIL

From what we can gather, it was some sort of power play. Literally, as the case may be.

INT. THE COMPANY - RECEPTION - DAY

On Vi, Shane and David. Still listening.

BENSON (O.S.)

And what of this employee?

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

ABIGAIL

We've offered immunity for any charges that may be laid against Pierson and his lackeys.

(then)

But there's no doubt in my mind, this is one of the good guys.

SIDNEY

This "good guy". Can we get a name?

Off Sidney's suspicion, CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - MOMENTS LATER

Vi bursts in, quickly followed by Shane and David.

VI

You!

BIANCA places an indignant hand on her hip.

BIANCA

What?

But Vi isn't here for her. Instead, her narrowed eyes find --
-- NATHAN. He turns from the window, surprised.

VI

Is it true? They're just letting
you off the hook, just like that?

NATHAN

What do you want me to say?

Vi stalks towards him. She's tearing up, shaking with anger.

VI

I want you to say that you killed
Kou! You murdered him right in
front of me and you don't deserve
to just walk away from that!

Bianca shoots Nathan an incredulous look.

BIANCA

Are you going to just stand there
and let her harass you like that?

VI

Stay out of this, Bianca.

BIANCA

Or you'll what? Cry some more?

Trying to hold off more verbal gun-fire, David steps in.

DAVID

Hey, girls, why don't we just take
a sec and calm down, okay?

BIANCA

Shut up!

VI

Stay out of this!

David jumps back. Shane shakes his head: "Amateur". They look
back to the girls, now standing nose to nose.

BIANCA
What is your problem?

VI
(motions to Nathan)
He's a murderer!

BIANCA
Take that back.

Nathan puts a hand on her arm --

NATHAN
Bianca, come on.

-- But she jerks away. This isn't about him anymore.

BIANCA
(through gritted teeth)
I said take it back, Morgan!

VI
(mocking)
Or you'll what? Cry some more?

In a flash, Bianca's hand goes back, ready to strike. Nathan leaps in and grabs her wrist - stopping her just in time.

SIDNEY (O.S.)
What the bloody hell is going on in here?!

Sidney, Abigail and Benson push into the room. Shane smiles sheepishly.

SHANE
Team building exercise?

Abigail takes stock of the situation.

ABIGAIL
I see you're all acquainted with Nathan Percy, our Breaker ally.

VI
(under her breath)
Ally. Yeah, right.

But Abigail catches this.

ABIGAIL

As far as myself or Head Office are concerned, his slate has been wiped clean. Any disagreements are void. Do I make myself clear?

Andrew strides in, his face a mask of anger.

ANDREW

Son of a bitch!

He goes for Nathan, his fist pulled back. Bianca screams.

Then, out of nowhere, the hulking Security Agent appears. He grabs Andrew and slams him down onto the conference table.

ABIGAIL

(beat; then)

I'll send out a memo.

She motions and the Agent hauls Andrew up. Andrew shrugs him off and fixes his shirt, still glaring at Nathan.

ABIGAIL (CONT'D)

(to Sidney)

This bunch. Are they usually this... invested?

SIDNEY

You get used to it.

Abigail angles herself to face the room.

ABIGAIL

So, I guess you'd all like to hear this, then?

(beat)

Marcus Pierson, Kieran James and Isaac Gates will be housed in your holding cells while we interrogate them. Likewise, we'll be holding interviews for all Breaker employees so we can ascertain what they know about the situation.

BIANCA

What if we don't know anything?

ABIGAIL

I'll be the judge of that.

(then)

Until that time, every Breaker will be escorted by a Fixer employee.

BENSON

What about assignments? Breakers can't be tagging along, it's not procedure.

ABIGAIL

That's why I'm putting everything on hold. No one is to attempt to complete their current assignment until I say so.

Bianca looks annoyed. In fact, the whole room looks pretty put off by this news. Abigail tries to smile reassuringly.

ABIGAIL (CONT'D)

I don't want to play the bad guy. I really am here to help...

DISSOLVE TO:

INT. THE COMPANY - JENNA'S OFFICE - SAME TIME

The room is seemingly empty. Then we find Jenna sitting on the floor behind her desk, knees pulled up to her chest.

ABIGAIL (V.O.)

... And I want nothing more than to make you feel safe again...

CLOSE on Jenna's face --

FLASH TO:

INT. JENNA'S APARTMENT - FLASHBACK

Quick shots. Jenna struggles with a Man in a balaclava. Jenna is stabbed. Then, the Man without the mask - Nathan Percy.

CUT TO:

INT. MORGAN RESIDENCE - LIVING ROOM - DAY

CAROLINE shakes a plastic tarp onto the floor. All the furniture has been pushed to the middle of the room.

CAM enters, swinging a can of paint in one hand. He drops it, flops onto the floor and takes out his phone.

CAROLINE

Cam, put that away.

CAM

I'm texting Penny.

Caroline brightens, instantly changing her tune.

CAROLINE

Oh! What does she have to say?

CAM

(off his phone)

"L-O-L. Why are you painting, you freaks? Didn't you do it last ear?"

(then)

I think she means "year".

Caroline's not so happy anymore. She checks her watch.

CAROLINE

Isn't she supposed to be in a lecture right now?

Vi and PETER enter, both carrying various painting supplies - rollers, tape, etc. Vi looks bemused as she puts hers down.

VI

And isn't the point of going away to uni to actually go away to uni?

PETER

She misses us.

VI

I'd probably miss her too if she didn't e-mail me every four hours.

Cam stands and puts away his phone.

CAM

Why are we painting again?

PETER

I've been wondering that myself.

Everyone turns to Caroline expectantly.

CAROLINE

Because it's time for a change.
Change is good. Change is healthy.

Vi motions to the primed wall.

VI

But it's the same colour we had before this one.

PETER

Ooh! What if we went dark. Like a deep red or dusty orange. Very Mediterranean.

CAM

I like it the way it is.

VI

You're just too lazy to paint.

Cam studies the skin on his hands.

CAM

It's the residue. It creates a new variable in my experiments and --

CAROLINE

(sharp)

No. No science. No Mediterranean. We are doing this. And we are doing it as a family.

A beat. They stare, caught off guard by her sudden sharpness. The doorbell RINGS and Cam darts out of the room.

CAM

I'll get it!

Caroline huffs and starts taping down the plastic. Vi and Peter kneel together by the paint cans, prying off the lids.

PETER

(so Caroline can't hear)
How's work?

VI

Crazy. As usual. I wish I could quit.

Peter's face lights up.

VI (CONT'D)

I can't quit.

PETER

What's the problem?

Caroline notes their hushed conversation. She is suspicious and a little miffed at being excluded. She looks away.

VI

After they took Andrew away as my
mentor, I figured I'd be on my own
from now on, and then --

CAM (O.S.)

Vi! Your friend is here!

Cam enters, followed by Bianca. She carries an overnight bag.

VI

-- That happened.

She and Bianca share the same unhappy expression.

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. MORGAN RESIDENCE - DINING ROOM - NIGHT

Dinner is almost over. Vi and Bianca trade glares. Cam pays no attention, but Caroline, concerned, leans over to Peter.

CAROLINE

(whispers)

Remind me again why Vi invited her to sleep over? They don't seem all that close.

Vi gnaws ferociously on a lamb chop bone. Her hard eyes on Bianca, who spears a carrot with her fork.

PETER

I, ah, I think they're trying to work out their differences. Last year of high school, bygones be bygones and all that...

CAROLINE

(still suspicious)

Right.

She puts on a polite smile and turns to Bianca.

CAROLINE (CONT'D)

Your brother owns the paper, doesn't he? That must be fun.

Bianca narrows her eyes.

BIANCA

How?

CAROLINE

I don't know... Er, he lets you sneak a peek at the new crosswords?

Bianca gives her a tight, not-so-friendly smile.

Peter clears his throat, trying to cut the awkwardness, and starts to clear the table. Vi grabs the last lamb chop.

CAROLINE (CONT'D)

Vi, don't you want to offer the last chop to your guest?

Vi's eyes flick to Bianca. A beat. She takes a huge bite.

VI
 (mouth full)
 Sorry.

Caroline purses her lips, annoyed. Bianca studies her, like it's finally dawning on her how hard Caroline is trying.

BIANCA
 That's okay, Mrs. Morgan. And, no, Walter doesn't really share his perks from the paper with me.
 (sad beat)
 We're not particularly close.

Vi rolls her eyes.

CAROLINE
 Oh, that's a shame. You seem like a lovely person to get to know.

VI
 (still eating)
 Oh my God!

CAROLINE
 Vi! Manners!

Peter enters with a mouth-watering apple pie.

PETER
 Who's up for dessert?

Cam shoots his arm into the air. Peter goes to serve a slice onto Cam's plate, but pulls it back.

PETER (CONT'D)
 What's the square root of two hundred and... twenty five?

CAM
 (immediately)
 Fifteen.

Peter looks surprised.

PETER
 Really? No decimal points?

CAM
 (making it up)
 Point eight?

PETER
 (beat; then)
 That sounds about right.

Peter gives him the piece of pie. Cam happily digs in.

Bianca finds herself smiling at the moment. She notices Vi's eyes on her and she quickly looks away, dropping the smile.

INT. THE COMPANY - SIDNEY'S OFFICE - NIGHT

Sidney sits, staring down at something with hollow eyes.

REVERSE ANGLE

A stain on the carpet. Too deep to scrub out.

FLASH TO:

INT. THE COMPANY - SIDNEY'S OFFICE - FLASHBACK

The events of the previous year. Sidney barges in to see Diana, face stricken with fear, and Jaxon, a Breaker.

Without hesitating, Sidney raises a gun and shoots Jaxon. The GUN SHOT echoes back into --

INT. THE COMPANY - SIDNEY'S OFFICE - PRESENT

Sidney snaps back. Benson stands across from him.

SIDNEY
 (blinks; dazed)
 Y-yeah?

BENSON
 I said I'll see you tomorrow.

SIDNEY
 Oh, right. See you then.

He looks back to the stain, still distracted. Benson nods.

BENSON
 It's Abigail, isn't it?

A confused beat, then Sidney decides to go with it.

SIDNEY
 Yes. Abigail. Grr. Frustration.

BENSON
 I thought you'd be happy. She seems to have everything under control.

SIDNEY

Of course. I just... I would've liked Head Office to send her when we requested it. Not when a Breaker decided to grow a conscience.

Benson sits. Sidney gets worked up, continues to vent.

SIDNEY (CONT'D)

We're no closer to figuring out how Pierson did whatever it is that he did - or why he needed Doc.

(then)

Speaking of, they didn't even find Doc when they raided the Breaker building. Where the hell is he?

BENSON

I wish I knew.

SIDNEY

And then there's Abigail. She just sweeps in like she owns the place and I'm expected to take a backseat - even though I'm the director...

He trails off. Awkward eyes flick to Benson.

SIDNEY (CONT'D)

... And I'm suddenly getting the subtext of this whole situation.

BENSON

There's no subtext, Sidney.

SIDNEY

You're right. Not subtext. Irony.

(then)

This is exactly what I did to you!

Benson shifts uncomfortably.

BENSON

It really isn't the same. For one, Abigail Ford is not --

SIDNEY

A great big dunderheaded prick who thinks it's his way or the highway?

BENSON

(almost smiling)

Are you apologising to me, Sidney?

Sidney thinks. Then stands and slips on his jacket.

SIDNEY

I think so.
 (cheerful grin)
 See you tomorrow, Benny.

He exits. Benson remains seated.

Turning back to the desk, the golden name plaque glints at him. "Sidney Dobbs, Director".

INT. MORGAN RESIDENCE - FRONT HALL - NIGHT

Vi comes down the stairs to the sound of the DOORBELL.

She passes by the kitchen where, through the doorway, she sees Caroline, Peter and Cam setting up a game of Monopoly.

CAROLINE

Vi, come and play!

PETER

You can be the top hat!

VI

Maybe later. And by later I mean definitely never.

She continues on to the door.

EXT. MORGAN RESIDENCE - FRONT PORCH - CONTINUOUS

Shane greets Vi with a wide grin.

SHANE

Whatcha doin'?

VI

(suspicious)
 Nothing. What's with the face?

SHANE

There's no face.

VI

What are you doing here, Shane?

He hands her some torn out pieces of notebook paper while simultaneously trying to peer into the house behind her.

SHANE

Thought you might like to borrow my chemistry notes.

VI

I'd thank you. If I still took chemistry.

Shane, knowing she's onto him, drops the ruse entirely.

SHANE

What's it like? Is she hating everything? Has your brother shown her his rat skeleton yet?

Vi groans and barges out onto the porch. She closes the door behind her.

VI

They didn't pair us up for your amusement, Shane. I'm suffering.

SHANE

Okay, okay, I'm sorry. I just...
(unable to contain his excitement)
You and her? Living together?

VI

Staying together. Temporarily.

SHANE

Sworn enemies, forced to share a bathroom. If this doesn't deserve a prime time TV slot, I don't know what does.

VI

Thanks for your support, Shane.
(sighs)
At least I can take comfort in the fact that she's having a worse time than me.

Shane glances past her, raises his eyebrows.

SHANE

Wanna bet?

Vi turns around. Through the front window, Bianca plays Monopoly with the Morgans. Vi blinks, not believing her eyes.

VI

They let her be the top hat?

Off her sudden hurt, CUT TO:

INT. MORGAN RESIDENCE - VI'S ROOM - LATER

Bianca - dressed in a pair of pink satin pajamas - fusses with a blow-up mattress at the foot of Vi's bed.

Vi enters and thrusts a towel at her.

VI

For tomorrow. There's shampoo and stuff in the shower.

BIANCA

I brought my own.

As Vi starts to clear things off her bed:

VI

Of course you did.

Bianca fixes her with an icy stare. She digs in her bag beside the mattress and pulls out her phone. Checks it.

VI (CONT'D)

Do you have somewhere to be?

BIANCA

(putting her phone away)
Anywhere other than here would be perfect.

VI

Look, I'm not happy about this, either. We just need to make it until your interview tomorrow.

BIANCA

Or...

Vi raises her eyebrows, not understanding.

BIANCA (CONT'D)

Abigail Ford doesn't have spies hiding in the walls. If she did, would she need you to baby-sit me?

VI

You're not leaving, Bianca.

BIANCA

Why not? You're afraid you'll get in trouble for breaking the rules?

Vi throws her hands up in frustration.

VI

Here we go! You know, I'm glad you decided to stick with the Breakers. You really having a talent for ruining people's lives.

A look of realisation crosses Bianca's face.

BIANCA

Oh my God, is this what the attitude is all about? You're pissed off that I turned down your invitation to join Team Band-aid?

VI

Team Band-aid?

BIANCA

Our nickname for the Fixers. You're saying you don't have one for us?

VI

Yeah. Mentally unstable.

Caroline pops her head in.

CAROLINE

Everything alright in here, girls?

Both whip to her - fake smiles plastered on.

VI

All good, Mum!

BIANCA

Fine thanks, Mrs. Morgan!

CAROLINE

Sweet dreams.

She ducks out, closing the door. The girls climb into their beds and settle down. Vi clicks off the beside lamp. A beat.

BIANCA

I don't have a pillow.

WHUMPF! One lands on her face, tossed from the head of Vi's bed. Bianca grabs it, glowering, and adjusts it under her.

They lie silently in the dark for a moment. Then:

BIANCA (CONT'D)

Your family's nice.

Vi rolls over to face the ceiling.

VI

You haven't seen them when The Big Bang Theory is on at the same time as Masterchef.

BIANCA

You know they're great.

Vi sucks her teeth. She doesn't want to agree.

VI

If every Breaker is supposed to be getting this secret service shadow treatment, why is Nathan still flying solo?

BIANCA

Abigail trusts him, I guess.

VI

She doesn't even know him.

BIANCA

I know him.

A tense beat. Bianca calms and smiles a little.

BIANCA (CONT'D)

He's the first person who... who actually sees me. The real me. He doesn't judge me because of my clothes or my hair or the people I hang out with. I guess I'm not used to that.

VI

So he's not the E! Network, good for him.

BIANCA

Good-night, Vi.

She rolls over, but her eyes don't close. Neither do Vi's.

EXT. MORGAN RESIDENCE - MORNING

Establishing shot.

INT. MORGAN RESIDENCE - VI'S ROOM - MORNING

Sunlight streams in. Vi stirs. She yawns and sits up.

VI

Bianca?

Bianca's bed is empty.

INT. THE COMPANY - DINING HALL - DAY

A blonde girl, her back to us, sits alone at a table.

PUSH IN on her, getting right up close. Movement catches her attention and she turns her head, revealing her face.

JUDY (14), chubby cheeks and sharp eyes, is listening to an iPod. She eyes Andrew as he sits down opposite her.

ANDREW

(re: iPod)

Where'd you get that?

She shrugs, removing one ear bud.

JUDY

Where's my bacon?

ANDREW

It's all gone.

JUDY

You ate it, didn't you?

As if conversing with a three year old, Andrew sighs.

ANDREW

Judy, I did not eat your bacon.

JUDY

Whatever, Aaron. What. Ever.

ANDREW

For the tenth time, my name is --

She puts the earbud back. Volume up. She's not listening.

JENNA

(approaching)

Hi...

She doesn't smile. Even seems unsure of herself and her surroundings from how her eyes keep darting the room.

ANDREW

Hey, you.

Andrew takes her hand, kisses it and pulls her down to sit beside him. Judy rolls her eyes and scrapes back her chair.

ANDREW (CONT'D)
(immediately on edge)
Where are you going?

JUDY
Bathroom. Or do you want to follow me in there too?

Andrew awkwardly clears his throat.

JUDY (CONT'D)
Didn't think so.

She stalks off. Andrew puts his head on Jenna's shoulder.

ANDREW
Save me.

JENNA
When's her interview?

ANDREW
Couple days. I can't believe I have to watch her until then. Thank God Kelly from accounting gets her at night or I'd go completely insane.

JENNA
But she's just a kid, it's not like she'd know anything damning.

ANDREW
Are you kidding? She's like a teenage girl version of Chucky. If anyone's going to mastermind a Breaker uprising, it's Judy.

Surprise and recognition cross Jenna's face.

JENNA
Judy... Judy Carlyle?

ANDREW
I think so. But if she's not going to remember my name, don't see why I should remember hers.
(beat)
Why? You got some dirt?

JENNA

No, it's -- I saw in the personnel files. She spends a lot of time with...

Unsure, almost testing him, she presses on.

JENNA (CONT'D)

... Nathan Percy.

ANDREW

Whoa.

(beat)

That explains a lot.

He looks past her. Brightens and stands.

ANDREW (CONT'D)

Ooh! They put out more bacon!

He pauses.

ANDREW (CONT'D)

If you see Judy, give me a signal.

I am not Chucky's breakfast slave.

INT. THE COMPANY - RECEPTION - DAY

Vi enters via the elevator. She immediately zeroes in on Shane and David, camped out on a sofa, eating potato chips.

She plonks herself down next to Shane and realises that both guys are staring at...

... The open door to Sidney's office - through which Abigail, Sidney and Benson are talking.

VI

What's going on?

DAVID

They're about to go interrogate the director of the Breakers.

VI

And this is interesting because...?

SHANE

Can't find my iPod.

He shares some more chips with David. Vi looks between them.

VI

So you guys are, like, friends now?

DAVID
Is that a problem?

VI
What? No. Shut up.

DAVID
(incredulous; to Shane)
Did she just tell me to shut up?

Vi looks around, distracted.

VI
Shane, have you seen Bianca?

SHANE
I thought you were supposed to be watching her.

VI
Yeah, but she's not a baby. It's not like she needs twenty-four hour supervision.
(quickly)
And don't tell me that I should look for her because I wouldn't even know where to start.

David and Shane share a look. Vi frowns, suddenly wary.

VI (CONT'D)
What?

SHANE
Well...
(to David)
Do you wanna take this one?

VI
This one what? What one?

DAVID
This morning, word got around that someone lost their Breaker. As in, he ran off. No one knows why, maybe he knew something or he thought we thought he knew something or --

Vi holds up a hand to silence him.

VI
What's your point, David?

Shane jerks his thumb in the direction of Sidney's office.

SHANE

If they find out that Bianca's gone, they'll think she's involved in all this. She'll look guilty.

Vi stands, shrugging nonchalantly.

VI

Well, it's not my problem.

She moves off. Shane and David scramble after her, stopping her in the middle of the room. David reaches out --

DAVID

You're not getting it.

-- And Vi looks at his hand on her arm. She shrugs him off.

VI

Getting what?

DAVID

If a Breaker runs off, they'll think the person watching them might be involved too.

SHANE

So if Bianca doesn't turn up...

VI

Everyone will think I helped her.
(deep breath)
I have to find her, don't I?

DAVID

But you said it yourself, Vi. You don't even know where to start.

There's a SHARP KNOCK on a door --

INT. THE COMPANY - RESIDENCE HALLWAY - LATER

-- And it's opened by Nathan. Surprised, he looks down at Vi.

VI

I need your help.

Off her face, an unreadable mask:

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. THE COMPANY - INTERROGATION ROOM - DAY

Marcus and Abigail sit across from each other. The two stare each other down - unwavering.

PULL BACK through the two-way mirror...

INT. THE COMPANY - OBSERVATION ROOM - DAY

... To Sidney and Benson, watching the stalled show next door. Finally, Sidney can't take the silence.

SIDNEY

Have we started yet?

His question is seemingly answered by Abigail as, in the interrogation room, she stands and strides out.

She enters on their side and joins them.

ABIGAIL

He's not going to tell us anything.

SIDNEY

Well, maybe you could try asking him a question? That might work.

Abigail quirks an eyebrow.

ABIGAIL

We're moving on, Mr. Dobbs.

She exits, leaving behind the last word. Sidney flings up his arms - exasperated. Benson doesn't react, eyes on Marcus.

EXT. STREET - DAY

A silver sedan hums along, pushing the suburban speed limit.

INT. NATHAN'S CAR [MOVING] - DAY

Inside, Nathan is driving. He's nervous, adjusts his grip on the wheel with clammy hands and glances over to --

Vi, sitting beside him. She snaps her mobile phone closed.

VI

(under her breath)

God, Bianca! Turn your phone on!

She catches Nathan as he looks away from her.

VI (CONT'D)

What?

He gives a small shake of his head. Then:

NATHAN

Did she say anything to you? Maybe about what she was doing?

VI

If she told me she was going to split, I wouldn't be here with you.
(sighs; getting worried)
Her interview is this afternoon. If she's not back in time --

NATHAN

We'll find her.

Vi meets his eyes. He smiles reassuringly.

VI

And how would you know? Do you know where she is? Because that would be really helpful right about now.

NATHAN

I know where we can start looking.

He flicks the indicator on and pulls over.

EXT. BIANCA'S HOUSE - DAY

As they get out of the car, they look to Bianca's mansion-like house across the street.

The electronic gates grind open, allowing the HOUSEKEEPER to drag the wheelie bins out to the curb.

VI

Do you think I'm an idiot? I already called. She's not home.

The Housekeeper goes back inside. She leaves the gates wide open. Nathan cracks a smile and jogs across. Vi groans.

VI (CONT'D)

This is going to end in tears.

She hurries after him.

INT. BIANCA'S HOUSE - UPSTAIRS LANDING - DAY

Nathan and Vi sneak up the stairs. Nathan takes the lead, glancing quickly into each room they pass.

Following him, Vi narrows her eyes at the back of his head.

VI

(whispers)

What exactly are we hoping to find?
Some sort of clue? A treasure map,
maybe, where X marks the spot?

Nathan smirks.

NATHAN

Are you sure you're not friends?

He finds the right room and enters.

INT. BIANCA'S HOUSE - BIANCA'S ROOM - CONTINUOUS

Vi closes the door behind them. Nathan stands in the centre of the room - taking everything in.

VI

I'm pretty sure. I mean, I did
steal her boyfriend and everything.

NATHAN

Yeah, she told me.

Vi takes a surprised beat.

VI

She did? What else did she say
about me?

Nathan goes to Bianca's desk, ignoring the question. He sifts through some school books. Vi sits on Bianca's downy bed.

VI (CONT'D)

What are you doing?

NATHAN

Looking for her assignment. She got
a new one a couple of days before
they stopped coming.

VI

(skeptical)

You really think that's what she's
doing? Working?

Nathan shrugs.

NATHAN
She likes helping people.

VI
Right. And being a Breaker is just
the way to do that.

NATHAN
Check that cabinet over there.

Vi rolls her eyes and obeys. Getting back to the desk:

NATHAN (CONT'D)
You know, Fixers and Breakers
aren't as different as you think.

VI
The job titles imply that they are.

NATHAN
We work for the same goal. Make
sure people follow their true path.

Vi turns away from the cabinet and glares accusingly.

VI
And that was Kou's path? To die?

NATHAN
(quiet)
No.

A beat, then he faces her.

NATHAN (CONT'D)
But that's Kieran for you. He's a
manipulator. He gets under your
skin, makes you believe whatever he
wants you to, even when you know
that he's doing it.

VI
I thought the peer pressure card
was supposed to expire once you're
done with puberty.

NATHAN
Vi, I'm trying to explain. When I
say that Fixers and Breakers are
alike, that's true. But not in how
they do the job.

(then)

(MORE)

NATHAN (CONT'D)

Being a Breaker takes something cruel. You need to be able to shut yourself off and make the hard choices because you believe that it's the right thing.

He takes a shaky breath. Eyes pleading.

NATHAN (CONT'D)

I thought that I was doing the right thing. But I was wrong.

Vi is strangely affected by his speech, though she tries to hide it by turning her attention back to Bianca's room.

VI

Bianca wasn't meant to be a Breaker, you know.

NATHAN

She told me.

Vi gives a small laugh.

VI

Did she also tell you that she's perfect for it? She always had a pretty vicious mean streak.

Nathan smiles knowingly.

NATHAN

Maybe you don't know her as well as you think you do.

Vi goes to respond but --

MAN'S VOICE (O.S.)

Bianca!

Vi and Nathan lock eyes. Uh-oh. Nathan strides to the door and peers out into the hallway.

NATHAN'S P.O.V

Bianca's brother, WALTER, comes up the stairs.

WALTER

Hey, Bianca! You home?

BACK TO SCENE

Nathan gently closes the door. He turns to Vi.

NATHAN

Come on!

He moves past her and yanks open the window.

He stands back, letting Vi slip out first. He's about to follow when he spots a piece of paper on the floor.

He grabs it just as Walter enters.

WALTER

What the --

EXT. BIANCA'S HOUSE - FRONT LAWN - MOMENTS LATER

MUSIC CUE: "Too Young Too Dumb" by Dash & Will

Vi and Nathan sprint across the front lawn, towards the open gates. Walter appears at the front door, breathing hard.

He presses a remote control and the gates start to close.

VI

They're closing!

NATHAN

Wow, really?!

Vi glares at him as he easily passes her. He gets there first, slipping through just as the gates CLANG shut.

Vi reaches the gates, slams against them. She's trapped.

NATHAN (CONT'D)

Over the top!

Nathan reaches through the bars, giving her a leg up. Vi scrambles to the top, perches awkwardly. She hesitates.

NATHAN (CONT'D)

Jump!

VI

What?! Are you crazy?!

He stretches his arms up.

NATHAN

I'll catch you!

Vi looks back. Walter runs towards them. He holds up the remote, pressing the button again. The gates grind open.

The movement causes Vi to lurch backwards, almost falling off. She grabs the top of the gate and saves herself.

NATHAN (CONT'D)
Violet, trust me.

She looks down at his arms. At his face and the sincerity in his eyes. She takes a breath, grits her teeth -- And jumps!

From behind Nathan, we see Vi fall through the air. She misses his outstretched arms and lands - THUD! - off screen.

VI (O.S.)
(weak)
... Ooww...

INT. THE COMPANY - INTERROGATION ROOM - DAY

Isaac is already seated. He shifts, revealing that his hands are cuffed to the table, looped through a longer chain.

Abigail enters carrying a file. He leers at her as she sits.

ISAAC
Look at you, little miss all
dressed up in daddy's clothes.

ABIGAIL
Not quite. He wore a bigger bra.

She flips through the rather thick file.

ABIGAIL (CONT'D)
Isaac Gates. You've worked for Mr.
Pierson for... How long's it been?
Five, six years?

Isaac responds with silence.

ABIGAIL (CONT'D)
He must think very highly of you.
Seeing as how you're one of the few
he's let into his inner circle.
(beat)
It's just you and the serial killer
now, isn't it?

ISAAC
You think you can make me talk.

Abigail cocks her head thoughtfully.

ABIGAIL
I thought you already were.

INT. THE COMPANY - OBSERVATION ROOM - CONTINUOUS

Sidney and Benson watch through the two-way mirror.

SIDNEY

What is she doing? She's just going
to make him mad.

INT. THE COMPANY - INTERROGATION ROOM - CONTINUOUS

ABIGAIL

These charges are very serious, Mr.
Gates. You attacked another Company
branch and kidnapped one of it's
employees. You used...

She glances at the file again.

ABIGAIL (CONT'D)

... Semi-automatic weapons and
explosives.

ISAAC

What's your point, sugar?

ABIGAIL

This is Australia. Not a Steven
Seagal movie.

Isaac shrugs.

ISAAC

So fire me. Rip up my contract and
send me on to the great unknown.

ABIGAIL

I would if I could, believe me. But
Head Office wants answers. Starting
with the location of the kidnapped
Fixer employee.

Her gaze is cold and commanding. She's not playing around.

INT. THE COMPANY - OBSERVATION ROOM - CONTINUOUS

Sidney leans in, staring intently through the window.

SIDNEY

She's never going to find Doc like
this. She needs to play nice, get
him on side.

BENSON

Isaac Gates is a misogynistic bully. He is not going to "play nice" with --

SIDNEY

But she could try!

BENSON

She knows what she's doing.

Sidney turns from the window.

SIDNEY

What does she know about anything? She's been sat behind a desk while we lived through it.

BENSON

Sidney --

SIDNEY

No, I'm done. I can't watch this.

He strides out, leaving Benson at a loss for words.

INT. HOSPITAL - HALLWAY - LATER

Vi emerges from an exam room, a little woozy. She tenderly presses an ice pack to her bandaged wrist.

ANDREW (O.S.)

Vi!

He and Jenna move swiftly towards her. Both with worry etched on their faces. Judy trails after them - looking bored.

JENNA

Are you alright?

VI

What are you guys doing here?

ANDREW

What do you mean? You called me!

Vi laughs.

VI

I think I'd remember that, Andrew.

Andrew slips his phone from his pocket. He presses a few buttons and holds it out to her - on speaker phone.

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

(stoned)

Andreeeeew, I'm at the hospital! You have to get here quick because -- because it's gone all green. On the walls. And they want to cut off my hand. With a scissor. Don't tell anyone but I think it's for science. Kisses!

Vi's eyes widen with embarrassment.

VI (CONT'D)

Wow. Remind me never to take hospital grade painkillers again.
(off their worried looks)
I'm okay. Really. Just a sprain.

Judy taps Andrew and holds out her hand.

JUDY

Now that you've put your very simple mind at ease, can I have money for a Coke?

ANDREW

You've already had three.

JUDY

But. I'm. Thirsty.

Andrew runs a hand over his face.

ANDREW

Judy, no.

JUDY

But --

JENNA

(digging out her purse)
Oh, for God's sake.

She hands her a five. Judy smiles and scampers off.

JENNA (CONT'D)

(calling after her)
I want change!

Turning back, she sees Andrew gaping at her.

JENNA (CONT'D)

Don't look at me like that. I think there are more important things going on right now. For example --

She motions to Vi but her words dry up as Nathan appears beside Vi. He and Jenna recognise each other immediately.

Before either can figure out how to react:

ANDREW

(eyes on Nathan;
suspicious)
Vi, what's going on?

VI

Nothing. Nathan's just...

ANDREW

Here. Why?

Nathan drags his focus away from Jenna.

NATHAN

Bianca's missing. I'm helping Vi find her before anyone notices.

ANDREW

Vi, why couldn't you just ask me?

Judy returns, holding a can of Coke.

VI

(re: Judy)
Figured you had your hands full.

JUDY

Hey, Nate!

She takes a slurp.

JUDY (CONT'D)

What's up?

ANDREW

Vi, can we talk?

Vi glances to Nathan, back to Andrew. Nods. They walk away, leaving Jenna, Nathan and Judy alone in the hallway.

The hospital buzzes around them as they remain painfully silent. Judy glances between them.

JUDY

Well, this is boring. I'm gonna go unplug things in the coma ward now.

She wanders off. Jenna meets Nathan's eyes for a brief moment. Is she going to say something? She whirls around --

JENNA

Judy! Stay where I can see you!

-- And runs off after Judy. Nathan lets out a breath.

INT. HOSPITAL - SECOND HALLWAY - DAY

Vi leans against a windowsill while Andrew faces her.

ANDREW

I just don't understand what's happening here.

VI

He's helping me find Bianca. He's her mentor.

ANDREW

And how does that help? I was your mentor, I never knew where the hell you were.

Placing the ice pack to one side, Vi straightens up.

VI

I get why you're concerned, okay? But it's not like he's going to hurt me.

ANDREW

He put you in the hospital!

VI

I put me in the hospital!

He takes her arm.

ANDREW

Come on, you've had a long day. I'm taking you home.

She jerks away, annoyed now.

VI

Have you not heard anything that I've said? I need to find Bianca and I can't do that without him!

A beat. The words sink in. Andrew looks down, hurt.

ANDREW

You used to not be able to do stuff
without me.

Vi reaches out to touch his arm, but her eyes go to her
bandaged wrist. She drops her arm.

VI

I have to go.

He looks back up. Begging her not to.

VI (CONT'D)

I'm sorry, Andrew.

She walks away. Andrew watches with a heavy heart. Then
slumps back, taking her place on the windowsill.

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

CLOSE ON PAPER

Bianca's assignment sheet. It reads "St. Mary's Church".

EXT. ST. MARY'S CATHOLIC CHURCH - DAY

Old stone, stained glass, sky-piercing steeple. Nathan puts away the paper and joins Vi in staring up at the ominous looking building. He looks uncomfortable.

VI

What, you don't like churches?

She starts up the steps. Smirks.

VI (CONT'D)

Big surprise there.

Nathan screws up his brow and determinedly follows her in.

INT. ST. MARY'S CATHOLIC CHURCH - DAY

The place is empty save for two people conversing with each other at the altar. As Vi and Nathan approach, one is easily recognisable as Bianca. The other is a priest - ROLAND (30s).

Bianca sees them and heaves a sigh. Busted...

INT. ST. MARY'S CATHOLIC CHURCH - PEWS - LATER

Vi and Bianca sit together on a pew with Nathan on the one in front, twisted around to listen. They are mid-conversation.

BIANCA

That stupid cow from Head Office said we weren't supposed to finish our assignments, and if I told you what I was doing --

VI

You thought I'd do you in?

BIANCA

As if you wouldn't.

VI

Uh, I think it's pretty obvious that I'm on your side here, Bianca.

BIANCA

Fine. Then go away and let me finish what I started.

She folds her arms defiantly. Nathan glances to Roland. He's staring up at stained glass image of Jesus.

NATHAN

Is that him?

BIANCA

His name's Roland. He's a priest.

VI

Duh.

Bianca shoots her a glare, continues on.

BIANCA

Except he's lost his faith. Jesus Christ? No longer his superstar.

VI

Sounds like a job for a Fixer.

BIANCA

Well, before you whip out your cape, Supergirl, you should know that he's not happy doing this.

(eyes on Roland;
concerned)

I've gotten as far as getting him to admit it but anything further --

(back to Vi and Nathan)

-- Like actually getting him to quit? No luck.

NATHAN

He's scared.

Bianca nods.

BIANCA

I think that if he leaves he'll feel like a failure or something. This is all he's ever wanted.

NATHAN

Until now, apparently.

He and Bianca share a look. They're on the same wavelength. Vi, however, is not. She stands - trying to get them moving.

VI

Well, great job so far, Bianca.
Now, how's about we head back to
the Company and you can get your
interview on?

BIANCA

The assignment's not done.

VI

From the sounds of it, this guy'll
still be here when you get back.

Bianca stands, meeting her eye level.

BIANCA

Look, you can tell Abigail Ford
whatever you want. Tell her I've
run away to join some rogue Breaker
army, I don't care. But I'm not
leaving until I help Roland.

She turns on her heel and walks away. Nathan quickly strides
after. Vi, fed up, sighs and slumps back in the pew.

INT. THE COMPANY - INTERROGATION ROOM - DAY

PAN ACROSS the table. Abigail and Isaac have been at this for
awhile, evidenced by the empty coffee cups and food wrappers.

Isaac twists a paper cup in his still cuffed hands as Abigail
paces behind him.

ABIGAIL

I can see why you like this job. It
has a strength to it, doesn't it?
You get to carry a gun, that gives
you power. And leading a whole
team, well, that has to feel good.

She glances at him to see if she's getting a reaction.

ABIGAIL (CONT'D)

Have you met Gabrielle Dautry?

Isaac immediately tenses. Abigail notices and continues.

ABIGAIL (CONT'D)

She's your Fixer counterpart. You
know, after we clear the rest of
your team, I'm sure they'll be
happy to switch over. Start taking
orders from her.

ISAAC

Shut up.

He tosses the paper cup down. Abigail leans over him.

ABIGAIL

Tell me where Doc is and I just might.

ISAAC

Go to hell.

ABIGAIL

And the generic insults just keep coming. Ten bucks you call me a bitch next.

He meets her eyes with a challenging gaze.

ABIGAIL (CONT'D)

You remember Jaxon, right? Jaxon Cole. He was part of your team.

Isaac goes cold. Abigail straightens, takes a few steps back.

ABIGAIL (CONT'D)

I've read the report. Turns out, he told us everything. Jaxon sold you out. Right before we shot him.

Isaac is on his feet in an instant. He surges toward her but is jerked back. The chains, hooked to the table, hold him at bay. Abigail is just out of his reach.

ISAAC

You say one more word about him and you'll wish I dumped you in the street like that Goddamn geriatric.

Abigail doesn't flinch. She calmly holds his gaze as, slowly, Isaac realises what he's just said. Some Security Agents rush in and haul him back.

ABIGAIL

You can take him. I'm done.

They unlock his cuffs and force him out. Benson rushes in.

ABIGAIL (CONT'D)

Doc's out there somewhere. We need to check the hospitals and homeless shelters for any John Does.

BENSON

Abigail --

She moves a strand of hair from her face, revealing that her hands are shaking. She's more rattled than she first let on.

ABIGAIL

Better check the morgue too. Just in case.

She exits.

INT. ST. MARY'S CATHOLIC CHURCH - PEWS - DAY

Vi sits with her head bowed. Praying, maybe. Then, she leans back, revealing her foot propped up on the pew in front.

She tries to dig out a pebble caught in the sole.

VI

Just get out! Oh my freaking Go --

A beat. She looks up. Roland stands in the aisle beside her.

VI (CONT'D)

(weak smile)

-- Goldie Hawn. Fantastic actress. Have you ever seen "Overboard"?

Roland looks to the empty space beside her. She nods. He sinks down. Smiles.

ROLAND

Would you like to talk?

VI

Uh... Excuse me?

ROLAND

People come here for advice and for guidance.

VI

Not really in need of either. But thanks...

(beat)

Do I have to call you father? It's kinda creepy. No offense.

Roland chuckles.

VI (CONT'D)

Anyway, I thought you didn't want to be a priest anymore.

(MORE)

VI (CONT'D)
(off his surprise)
Bianca told me. We're... close.

She squirms. The words feel strange in her mouth.

ROLAND
Oh, yes. Bianca. She's a strange
girl. Kind, clever but... troubled.

His face is one of understanding. He knows that feeling. Vi narrows her eyes at Bianca and Nathan across the room.

VI
Troubled like she doesn't know when
someone is trying to help her?

ROLAND
Why do you think she needs help?

VI
It's all secret and complicated but
basically...

She struggles to find the words.

VI (CONT'D)
Have you seen Star Wars? The people
I work for - we're like the Jedi
Knights. Using our powers for the
good of the universe. And the
people she works for, they're the
Empire.

ROLAND
And you're trying to help her
convert from the dark side?

VI
Or at least stop giving me attitude
about it.

ROLAND
You can't force someone to change.
Even if they want to, it's their
change to make.

VI
But it's like she wants to be evil!

Roland takes a beat.

ROLAND
From the day I was born, I was
lectured about demons and devils.
(MORE)

ROLAND (CONT'D)
 I've come to believe that they
 don't exist, not really.
 (then)
 But humankind does not need the
 Devil to commit evil acts. True
 evil is real. And that girl --

He glances to Bianca.

ROLAND (CONT'D)
 -- Is not evil.

VI
 (sighs)
 I know. But why doesn't she see
 that she's not meant to be with
 those people?

ROLAND
 The Empire?

Vi nods.

ROLAND (CONT'D)
 Maybe you're only seeing what you
 want to see, instead of taking the
 situation for what it really is?

VI
 And what is it?

Roland shrugs. Vi smiles slyly.

VI (CONT'D)
 Are you sure you don't want to do
 this anymore? You're annoyingly
 good at it.

ROLAND
 Sometimes we need to make
 sacrifices to do what we know is
 right.

He looks nostalgically, sadly, around the grand old church.

ROLAND (CONT'D)
 And this isn't right for me
 anymore.

For the last time, Vi looks over at Bianca and Nathan. She
 looks resigned - finally understanding.

INT. THE COMPANY - HALLWAY - DAY

Abigail walks down the hall. She's quickly met by Sidney.

SIDNEY

Benson told me what happened.
Congratulations.

ABIGAIL

Just doing what I'm paid to do.

SIDNEY

To be honest, I wasn't sure you
were capable of it.

ABIGAIL

I know.

Sidney looks surprised.

ABIGAIL (CONT'D)

I'm not here to take over. I'm here
to repair what's been broken. Think
of me as a Fixer, just like you.

She pats him on the shoulder.

ABIGAIL (CONT'D)

And believe me, your job is the
last thing I want.

With a reassuring smile, she walks off. Sidney sighs.

SIDNEY

That makes two of us.

Off his troubled face, CUT TO:

INT. ST. MARY'S CATHOLIC CHURCH - ALCOVE - DAY

Bianca sits beneath a statue of the Virgin Mary. She
nervously picks at her cuticles as Nathan sits beside her.

BIANCA

I'm sorry I didn't call and tell
you what was going on.

NATHAN

It's okay. Wasn't like I was
worried or anything.

He smiles teasingly. Bianca blinks in surprise.

BIANCA
You were worried about me?

NATHAN
Yeah. It's my job.
(beat)
And it even if it weren't --

Vi appears.

VI
So!

Bianca and Nathan stand, begrudgingly acknowledging her.

VI (CONT'D)
I have an idea!

Bianca huffs and goes to speak. Vi cuts her off.

VI (CONT'D)
You can send your priest traipsing
down his path of destiny and we can
make sure Head Office doesn't think
we're both backstabbing traitors.

BIANCA
And how are we going to do that?

Vi puts out a hand, "presenting" Nathan.

VI
Nathan is going to finish your
assignment.

Bianca and Nathan react in surprise.

VI (CONT'D)
You know he'll get it done. You
trust him.

NATHAN
But do you?

Vi considers the question for a beat. Holds out her hand.

VI
Keys, please.

Nathan doesn't move. Bianca smacks his arm.

BIANCA

For Pete's sake, Nathan! Give her the keys! My interview's in ten minutes!

He digs out his car keys and hands them to Vi.

BIANCA (CONT'D)

And don't laugh when Roland tells you he wants to be a pro-golfer. You'll hurt his feelings.

She hurries towards the main doors.

NATHAN

Vi, I just want to say --

BIANCA

Morgan! Move your arse!

Vi throws one last look to Nathan and jogs after Bianca.

EXT/INT. STREET / NATHAN'S CAR - DAY

Bianca leans out the window, the wind whipping her hair wildly. She ducks back in. Vi's concentrating on the road.

BIANCA

You see anything?

VI

Never an elevator around when you need one.

She yanks the wheel, turning the car onto a main street.

As Bianca checks her watch, Vi weaves through traffic - almost rear ending a minivan but swerving away at the last second.

BIANCA

Morgan, if you kill us again --

The car hits the curb and the girls bounce in their seats. A PEDESTRIAN goes to step out and Vi honks. He leaps back.

Bianca points --

BIANCA (CONT'D)

There!

It's the mall. The ramp to the parking garage is coming up fast.

VI
It's one way!

BIANCA
Just turn!

With a SCREECH of tyres, Vi banks right - cutting off the oncoming traffic - and drives up the ramp.

INT. MALL PARKING GARAGE - DAY

Both girls are out of the car. Vi hits the remote central locking over her shoulder as they run for an elevator.

The door open, releasing a flood of SHOPPERS. Vi and Bianca push through the crowd.

BIANCA
Out of the way!

VI
Emergency! Thank you!

They leap inside, just in time. Standing in the empty elevator, they finally get a moment to catch their breath.

INT. ST. MARY'S CATHOLIC CHURCH - BACK OFFICE - DAY

Nathan slides a pad of paper across the desk to where Roland sits, pen in hand. Roland swallows nervously.

ROLAND
I've never written a letter of resignation before.

NATHAN
Well, you're starting with the big one. I promise He'll understand.

Off screen, the main doors CREAK open. Roland stands.

ROLAND
That'll be Father Pritchett. I called him the other day, asking for guidance.

Nathan puts a reassuring hand on Roland's shoulder and guides him back into his seat.

NATHAN
I'll keep him busy. You write that letter.

Nathan heads out. Roland gets to work.

INT. ST. MARY'S CATHOLIC CHURCH - DAY

Heels click softly on the floor as Jenna makes her way up the aisle. Hands clenched at her sides, she mutters to herself.

JENNA

You can't avoid him forever. You need to talk this out. He's just a man. He's just a --

NATHAN (O.S.)

Father Pritchett?

Jenna panics and makes a frantic dash for a wooden door.

INT. ST. MARY'S CATHOLIC CHURCH - CONFESSIONAL - CONTINUOUS

Jenna is surprised to find herself in the enclosed space. Her momentum propels her forward and she slams her knee into the wooden seat.

INT. ST. MARY'S CATHOLIC CHURCH - SAME TIME

Nathan appears. He sees the door to one side of the confessional swing closed.

INT. ST. MARY'S CATHOLIC CHURCH - CONFESSIONAL - DAY

Jenna sinks onto the wooden seat, clutching her knee. She doesn't notice the sound of another door OPENING.

Through the grate, in the other booth --

NATHAN

Forgive me Father, for I have sinned. It's been awhile since my last confession.

Jenna freezes. Nathan peers through the grate. Jenna shuffles down, a pathetic attempt to hide herself.

NATHAN (CONT'D)

Father Pritchett? Are you there?

JENNA

(mumbled; gruff)
Uh-huh.

Satisfied, Nathan faces forward again.

NATHAN

I guess I should talk now. Seems like the thing to do.
(checks his watch)
(MORE)

NATHAN (CONT'D)
How long do these things usually
take?

A beat. He's waiting for the response. Jenna's eyes widen.

JENNA
("I don't know")
Hmm-mm-hmm.

Nathan takes a deep breath. His eyes roam the cramped little room, searching for some sort of inspiration.

NATHAN
My dad used to take me to church
when I was a kid. Every Sunday,
just me and him.
(beat)
I wasn't so much into the sermons.
I was too young for that stuff. But
I liked the hymns. I liked how all
the people sounded, singing in a
big church like this. Just kind
of... filling it with their voices.

He hesitates for a sad beat.

NATHAN (CONT'D)
We stopped going to mass after my
mum died. It was hard on him. I
think he wanted to blame someone
and he didn't want it be God.
(beat)
But I was just a kid. Blaming God
was easy for me, you know?

Again, he waits for a response. Jenna says nothing.

NATHAN (CONT'D)
Yeah, I guess you wouldn't.
(then)
A few years ago, something happened
and I was given a second chance. I
thought it was His way of forgiving
me for turning my back on Him. But
now I'm not so sure.
(beat)
People don't think of God as being
vengeful but tell me, Father...

He pauses, glimmers of shame and anger in his expression.
Jenna leans closer.

NATHAN (CONT'D)

What better revenge is there than making me work alongside the woman I murdered?

Off Jenna's traumatised face, CUT TO:

INT. THE COMPANY - RECEPTION - DAY

Vi and Bianca emerge from the elevator. The room is calm. Breaker employees loiter around, some checking a list of interview times. Things don't appear to have started yet.

BIANCA

We made it!

They turn to each other - grinning, sharing their relief. Then, they realise what they're doing and their smiles drop.

BIANCA (CONT'D)

Why do you suddenly care so much about what happens to me?

VI

My butt was on the line here too.

Bianca raises her eyebrows. She's not buying it.

VI (CONT'D)

And... my family seems to like you. They'd never let me hear the end of it if you got locked up somewhere.

As she goes to turn back to the elevator --

BIANCA

They don't, you know.

Vi pauses, confused.

BIANCA (CONT'D)

They don't like me. Not really.

VI

Please. My mum is already scheduling a weekly game night.

BIANCA

Are you really that stupid? I was just a stand-in. They wanted the real thing.

(then)

(MORE)

BIANCA (CONT'D)

And as much as I enjoyed playing
the top hat, I wouldn't want to be
you in a million years.

Vi thinks this over. Should she be offended? Abigail emerges
from the conference room, clipboard in hand.

ABIGAIL

Bianca Parry?

BIANCA

I'm here.

She follows Abigail inside, while Vi steps into the elevator.

MUSIC CUE: "In My Head" by Anna Nalik

DISSOLVE TO:

INT. ST. MARY'S CATHOLIC CHURCH - AFTERNOON

Nathan sits alone in a pew, staring up at the stained glass
image of Jesus.

INT. THE COMPANY - SIDNEY'S OFFICE - AFTERNOON

Sidney stands to one side as some MAINTENANCE WORKERS tear up
the stained carpet. Another brings in a new roll of carpet on
his shoulder.

INT. MORGAN RESIDENCE - LIVING ROOM - AFTERNOON

Caroline stares up at the blank wall. Brush in hand, she is
alone and overwhelmed.

She feels someone beside her...

Vi reaches down and picks up a brush. Caroline blinks in
surprise. She smiles as they both start painting.

INT. THE COMPANY - HALLWAY - AFTERNOON

Judy zips through the halls on a scooter.

A hand grabs the back of her shirt, yanking her off the
scooter which skitters into the wall. Judy is furious.

JUDY

What the eff is your problem?!

Andrew lets her go.

ANDREW

Where have you been? I thought you pulled a Bianca and ran off on me.

JUDY

I've been around. Not that it's any of your business, Abernathy.

ANDREW

For the last time, you little brat, my name is --

JUDY

Andrew.

He looks surprised.

JUDY (CONT'D)

Don't you think that you should spend a little less time worrying about me, and a little more time worrying about your girlfriend?

Confusion crosses his face.

ANDREW

What are you talking about?

DISSOLVE TO:

INT. JENNA'S APARTMENT - NIGHT

The MUSIC grows louder, playing over the scene as Andrew enters, letting himself in with a spare key.

The place looks empty. Concerned, he calls out.

ANDREW

Jenna? Jenna, it's me.

He walks further into the apartment, searching.

INT. JENNA'S APARTMENT - KITCHEN - NIGHT

He appears in the doorway, moving inside. He looks down...

... Glimpsing a pair of bare feet, sticking out from behind the centre island.

Andrew walks slowly around the bench, afraid of what he might find. His face drops.

ANDREW

Oh, God. Jenna...

She is slumped against the kitchen cupboards, legs stretched out in front of her. Her face is streaked with tears.

Andrew rushes over and drops down beside her.

She breaks into tears and collapses against him, sobbing. Her heart breaking. Andrew, bewildered, can only hold her.

FADE TO BLACK.

END OF EPISODE