

THE COMPANY

Episode 3x05
"You Don't Belong"

by
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TEASER

FADE IN:

EXT. BEACH - DAY

MUSIC CUE: "#1 Summer Jam" by Butch Walker

A glorious day. Beachgoers smile and frolic like they're in an uplifting Coke commercial.

SHANE, ANDREW and BONNIE play a game of beach cricket - with Andrew wielding the bat. Shane bowls the ball, Andrew hits it and runs past --

-- DAVID, jogging up from the water. He wears board shorts and carries a child's plastic bucket, sloshing water.

He joins the others. JENNA, on a lounge chair underneath a wide-brimmed hat. She is engrossed in a thick novel.

HANNAH keeps one eye on the cricket match while she helps VI with an elaborate sand castle. David sits next to Vi.

DAVID

It cost me two dollars and an imaginary lightsaber but that kid down there gave me his bucket.

VI

You got ripped off, dude.

DAVID

You try haggling with a four year old. Not as easy as you'd think.

He brushes some sand from her hair. Vi smiles.

HANNAH

South wall is breached! I need water!

David hands her the bucket. Hannah pours water on her side of the sand castle and starts re-building. Vi looks to Jenna.

VI

Wanna help, Jenna? We could do with a couple of extra hands.

JENNA

(focused on her book)
Mmm-hmm.

Vi smiles. Turning back to the castle, she catches Hannah watching the cricket game. Watching Bonnie, especially.

VI
This is really cool of him.

HANNAH
What?

VI
Shane and what he's doing for
Bonnie. Making her feel included.

HANNAH
(not believing it)
Yeah.

DAVID
She hasn't gotten any better,
though. She's still not talking.

VI
She's been through a lot. Give her
some time.

Andrew and the others jog up. Shane and Bonnie sit beside each other while Andrew collapses next to Jenna.

ANDREW
Who wants ice cream?

A chorus of enthusiastic "Me's!" start up.

ANDREW (CONT'D)
Awesome. Grab me one too, will you
Vi?

VI
Andrew!

ANDREW
(over dramatic)
I'm too exhausted to go!

Vi purses her lips but stands anyway and brushes off her shorts. She holds her hand out to David and pulls him up.

VI
We'll be back.

They walk away. Shane notices Bonnie watching Vi and David.

SHANE
Hey, Bonnie. Everything okay?

She nods. Smiles. But it's hollow. As Shane turns to the others, Bonnie looks back to Vi and David with concern.

EXT. BOARDWALK - DAY

Vi and David step up from the sand and walk along.

DAVID

Thanks for inviting me today.

VI

Weirdo. Why wouldn't I?

DAVID

Well, this is kind of new. Us, I mean. I thought maybe you'd want to take things slow.

They join the line at a kiosk selling ice creams and cold drinks. A DELIVERY MAN lugs boxes out of his van nearby.

VI

(teasing)

Slower than a day at the beach? The natural habitat of that one guy who sleeps on the sand all day with a newspaper over his face? Slower than that guy?

DAVID

I'm thinking I should shut up now.

VI

Good idea.

They both turn to face the line but Vi smiles, glancing at David out of the corner of her eye.

Bonnie appears, taking them both by surprise.

VI (CONT'D)

Bonnie!

The Delivery Man squeezes in front of them, up to the kiosk counter. Bonnie is looking wild - eyes darting, hyper alert.

VI (CONT'D)

Is everything okay?

The Delivery Man bends down. His wallet sticks out of his back pocket. Bonnie grabs it and shoves it into Vi's hands.

VI (CONT'D)

Hey!

The Delivery Man feels it and turns. He's confused.

DELIVERY MAN
Did you just take my wallet?

VI
W-what? No, I -- No! Here!

She thrusts it back at him. But Bonnie rolls her eyes. She snatches the wallet from Vi and runs. Vi and David share a brief panicked look before giving chase.

VI (CONT'D)
Bonnie! Bonnie, get back here!

Vi looks over her shoulder. The Delivery Man is running too.

EXT. CAR PARK - DAY

Bonnie runs past a row of parked cars. She stops near a car being unloaded by an attractive WOMAN. Vi and David catch up.

DELIVERY MAN (O.S.)
Hey! You!

Bonnie purposefully drops the wallet on the ground. She grabs the hands of Vi and David and drags them behind some hedges.

VI
Seriously, Bonnie - What the hell?!

But Bonnie only points through the hedges. They have a clear view of the Delivery Man as he makes it to the Woman's car.

She has picked up the wallet and is looking at the ID.

DELIVERY MAN
That's mine. Some bloody kid just nicked off with it. How much did she take?

The Woman holds out the wallet but doesn't let go, forcing the Delivery Man to look her in the eyes.

WOMAN
Miles?

DELIVERY MAN
I'm sorry, do I know you?

She lets go of the wallet. Smiles.

WOMAN

Miles, it's me. Alison. From...
MusicFest. Remember?

He takes a step toward her, not believing his eyes.

DELIVERY MAN

Alison, I... I can't believe it's
you. You have no idea how hard I've
tried to find you. After that
night... I thought I'd never see
you again.

WOMAN

Ten years is a long time.

A BOY (around 10) hops out of the car. Comes to stand beside
the Woman.

BOY

Mum! Hurry up! I wanna see the rock
pool!

WOMAN

In a minute, sweetie. I want you to
meet someone.

(beat; nervous)

Miles, this is Timmy.

She gives the Delivery Man a pointed look. The cogs turn in
his mind and he realises. Shocked, he holds out his hand.

DELIVERY MAN

Nice to meet you, Timmy.

Taking the Boy's hand, he smiles.

ON VI AND DAVID

They get it.

VI

(shocked)

No...

She and David look to Bonnie who is locked on the life
changing moment - a small pleased smile on her face.

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

INT. THE COMPANY - HALLWAY - DAY

Bonnie stares into a vending machine. Not looking at the food inside, but at her own reflection in the glass.

SHARPEN on the background. Hannah leans out of a doorway, watching her. She leaves Bonnie, turning into --

INT. THE COMPANY - BREAK ROOM - CONTINUOUS

A day after their beach adventure, the gang (Vi, David, Shane, Jenna, Andrew and now Hannah) are in normal clothes.

They are spread around the room, listening to Vi.

VI

I'm telling you. There's something weird about her.

ANDREW

So she's not a big talker. What's the problem?

VI

That's not what I mean. It's like she knows things before they happen. Or she knows what could happen and how to make it happen!

Andrew quirks an eyebrow.

ANDREW

You're saying she's a witch?

VI

Be serious!

ANDREW

I am. You're the one who's not making sense, Vi.

Just as concerned as Vi, David steps forward.

DAVID

You guys didn't see it. It was like she was reading Signs or something. Like she was doing an assignment.

JENNA

That's impossible. No one's seeing Signs anymore. And even if we were still getting assignments, Bonnie's not a field agent. She's just a receptionist.

VI

I don't think Bonnie is "just" anything.

SHANE

You're right.

This brings everyone to silence. They turn to Shane. He's sitting at the table, staring at his clasped hands.

SHANE (CONT'D)

She's not just a receptionist.

He looks up.

SHANE (CONT'D)

She's a survivor.

(beat)

We have no idea what those Breakers did to her in that room but whatever it was, it was bad enough for her to not want to talk about it. I don't care what you say she did yesterday, Vi. She's hurting.

He turns to each of them. Tries to convince them.

SHANE (CONT'D)

We should be protecting her. Not looking to burn her at the stake.

Vi throws up her arms.

VI

I didn't say she was a witch!

(calming herself; to Shane)

Shane, I'm sorry but you just pointed out the obvious. We don't know what happened to her. What if she knows something that could explain what the Breakers were up to? Or bring the assignments back?

(beat)

Don't you think we should try?

Not affected by her speech, Shane stands. He leans in close to Vi, like she's the only one who needs to hear this.

SHANE
Just leave her alone, okay?

He walks to the door. Distressed, Hannah reaches out for him.

HANNAH
Shane!

He ignores her and exits.

Off Vi's troubled face, CUT TO:

INT. MORGAN RESIDENCE - PETER'S STUDY - DAY

We move through the open doorway, pulled in by the sound of CLACKING keys. PETER works diligently at his computer.

The doorbell RINGS.

PETER
(calls)
Cam! Cam, the door!

There's no response from the youngest Morgan. The doorbell RINGS again. Peter looks up from the screen. Brow furrowed.

PETER (CONT'D)
Cam! Ca -- Oh for God's sake.

He stands.

INT. MORGAN RESIDENCE - FRONT HALL - MOMENTS LATER

Peter opens the front door. There's nobody there. He frowns.

INT. MORGAN RESIDENCE - PETER'S STUDY - MOMENTS LATER

Sinking back into his desk chair, Peter cracks his knuckles. Back to work. His hands are poised over the keyboard when --

DING-DONG!

Peter sighs.

EXT. MORGAN RESIDENCE - PORCH - DAY

The front door whips open. Peter steps out. Again, there's nobody else in sight.

PETER
Hello?

In the yard, by the side of the house, some bushes RUSTLE.

BEHIND THE BUSHES

crouch two boys (12 years old). Baseball capped MATTY and his pudgy companion CLARK are bubbling with nervous energy.

Through the leaves, they watch Peter go back inside.

MATTY
(nudging Clark)
Go.

CLARK
No way!

MATTY
Clark, don't be a wuss. It's your turn.

CLARK
What if he's waiting for me?

MATTY
He's not. Go on. I dare you.

Clark crumbles under Matty's glare. He nervously climbs over the porch railing and tiptoes to the front door.

He hovers a finger over the bell. Glances back at Matty who grins and gives him a thumbs up.

Clark gathers his courage, presses the button and runs. He vaults over the railing and lands beside Matty with a thump!

CLARK
I did it! Did you see? Matty, did you...

He trails off, noticing that Matty's attention is elsewhere. The two boys stare up at Peter. He's right behind them.

In unison, the boys take off. As they disappear down the street, Peter looks more confused than anything else.

INT. THE COMPANY - RECEPTION - DAY

SIDNEY heads to his office just as Jenna enters from the hallway. She hurries to catch up with him. Stops him.

JENNA
Sidney, do you have a minute?

SIDNEY
Can it wait?

JENNA
Well, it's --
(deep breath)
It's kind of important.

ABIGAIL and BENSON appear across the room. Abigail, locking eyes with Sidney, motions to his office. They need to talk.

SIDNEY
Later, Jenna.

He waves her off and Jenna, irritated, watches him walk away.

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

Sidney, Abigail and Benson enter. Sidney closes the door.

ABIGAIL
We're all stamped, approved and ready to go.

SIDNEY
That was fast.

ABIGAIL
Tearing down a building is much less complicated here than it is "out there". No fuss, no muss.

Sidney nods.

SIDNEY
And everybody's out? We've made sure --

ABIGAIL
No stragglers. She's just a shell.

BENSON
It seems like such a waste.

Shrugging, Abigail flips through a file.

ABIGAIL
Head Office wants it this way. They don't know how long the Garretton Breaker branch will be out of commission. Maybe forever, unless we figure out what's going on with the assignments.

SIDNEY

Right. Let's get this over with.

He looks to Abigail expectantly. She holds out a piece of paper.

ABIGAIL

Here. The deactivation code.

(off Sidney's confusion)

I thought you might want to... you know... do the deed. After what they've put you through.

Sidney looks to Benson, who gives a little shrug. He swallows hard and takes the paper from Abigail's outstretched hand.

INT. THE COMPANY - HALLWAY - DAY

Vi walks along, minding her own business. A figure comes barreling at her from an adjacent doorway --

INT. THE COMPANY - WOMEN'S BATHROOM - DAY

-- And pushes her into the room. Vi slams against the sink, then whirls on her attacker with fists raised.

VI

I will break you, mother --

Recognition in her eyes, she drops her hands.

VI (CONT'D)

Hannah?

Sheepish, folding her arms, Hannah nods. She goes to speak, but a WOMAN enters.

As the Woman glances at them and turns on the tap, Hannah skitters to a nearby stall. Vi enters the next stall over.

The girls sit and talk over the sound of RUNNING WATER.

VI (CONT'D)

Hannah, is everything okay?

HANNAH

Y-yeah. No. Not quite.

A beat. Vi raises her eyebrows.

VI

You wanna talk about it?

HANNAH
I think I'm... jealous.

VI
Jealous? Of who?

Hannah huffs.

HANNAH
Who do you think? Little Miss
Emotionally Traumised.
(then)
Ever since he saw her, it's like I
don't even exist.

She sniffs and pulls off a sheet of toilet paper to dab at her nose. Vi, brow furrowed, shakes her head.

VI
Hannah, that's not true. You and
Shane are perfect for each other.

HANNAH
Why? Because our CD collections
match?!

The WATER stops. HEELS click on the floor, followed by the door OPENING and CLOSING. Hannah sighs. Wipes away a tear.

HANNAH (CONT'D)
I'm such a girl.

Her stall door swings open, Vi on the other side. She offers a supportive smile.

VI
Crying about a boy in a bathroom
stall doesn't exactly fight the
stereotype but it isn't the end of
the world.

HANNAH
I wouldn't be so sure about that.

A beat. Vi narrows her eyes.

VI
You didn't drag me in here to talk
about Shane, did you?

Hannah moves past her. She goes to the row of mirrors and uses a paper towel to fix her smudged mascara.

HANNAH

I believe you. About Bonnie, about her being... different. I think Shane knows it, too. He's just...

VI

A guy?

HANNAH

(turns back to Vi)
Exactly.

VI

So what am I supposed to do? He told me to drop it.

HANNAH

There has to be a reason they hid her in that room, right?

VI

Yeah.

Hannah shrugs.

HANNAH

So ask the guy who did the hiding.

She tosses the paper towel into the trash. Off Vi, the figurative light bulb going off over her head, CUT TO:

INT. THE COMPANY - HOLDING CELLS - DAY

MARCUS sits at a little metal table, facing away from the clear cell wall and the hallway beyond.

Though he doesn't see Vi, he senses her as she nervously steps up to the other side.

MARCUS

You're early.

VI

Uh... I'm sorry?

Marcus frowns and gets up. He looks her up and down.

MARCUS

You're not the lunch girl.

VI

Nope. I'm not.

MARCUS

I just assumed. You people are sticklers for a time table. Every day it's been breakfast at seven, lunch at twelve, dinner at five. No surprises.

VI

I don't think incarceration is a breeding ground for spontaneity.

Marcus laughs heartily.

MARCUS

What's your name?

Vi takes a step closer, her confidence growing.

VI

Violet Morgan. We've met a couple of times. Non-officially.

MARCUS

Then let's make it official.

He bows to her.

MARCUS (CONT'D)

I am Marcus Pierson. It's a pleasure to meet you, Miss Morgan.

(then)

I presume that Abigail Ford doesn't know you're down here?

Vi doesn't answer. She bites her lip as she studies him.

MARCUS (CONT'D)

Is everything alright?

VI

I just... I didn't expect you to be so...

MARCUS

So what?

She shakes her head. Down to business.

VI

I want to talk to you about Bonnie.

Marcus twitches with recognition.

VI (CONT'D)

You know they found her. Pretty sure they've already asked you about it.

MARCUS

They have, yes. Do you want to ask me about it?

VI

What was she doing locked up in that room? Why was she all cut up? Did Kieran do that? Why would you let him?

MARCUS

No.

VI

(beat; surprised)

No?

Marcus draws himself up, moves powerfully towards the glass.

MARCUS

You're not here because of some sisterly bond. Some righteous crusade to protect Snow White.

Right in front of her with their eyes locked:

MARCUS (CONT'D)

What do you really want to know, Violet? What is the question your superiors should be asking?

A beat. Vi's breath catches in her throat. She chokes out:

VI

Who is she?

Marcus smiles.

MARCUS

The Breaker offices. That's where you'll find your answer.

He turns, moving back to the table.

VI

But they've already looked there.

MARCUS
(facing away from her)
Might I suggest looking harder?

Vi remains at the glass, daunted by the proposition.

INT. MORGAN RESIDENCE - KITCHEN - DAY

Caroline reads the paper at the kitchen table. She sniffs the air as, off screen, something SIZZLES and CRACKLES.

CAROLINE
Peter.

At the stove, Peter stares out the front window, mindlessly stirring something in a pan. Smoke wafts from the pan.

CAROLINE (CONT'D)
Peter, the stove!

He snaps back to reality and pulls the burning food away.

PETER
Damnit!

Peter turns off the stove and dumps the pan in the sink with a frustrated CLANG. Cam enters.

CAROLINE
Cam, help your dad, will you?

He points towards the front hall.

CAM
You guys know there are smashed eggs all over the porch, right?

Peter's face darkens.

PETER
They're dead.

He rushes out. Cam looks to Caroline.

CAM
Who's dead?

As quickly as he left, Peter returns. He grabs the phone.

PETER
They're dead!

CAROLINE
Peter, what's wrong? What are you
doing?

PETER
I'm calling the police.

Caroline reaches over and snatches the phone away.

CAROLINE
Over some dropped eggs?

PETER
Not dropped, Caroline. Thrown.

CAM
Someone egged our house?
(beat)
Cool.

PETER
It's those kids.

CAROLINE
What kids?

Peter begins to pace, unable to take it anymore.

PETER
I don't know. They've been doing
this all day. Ringing the bell,
trampling the garden, stealing the
newspaper.

CAROLINE
You mean this newspaper?

Stopping, looking to the paper on the table, Peter drops his
head sheepishly.

CAROLINE (CONT'D)
Why would they do this?

Cam clears his throat. He slowly raises his hand.

CAM
I think I might have a good idea.
(then; off their expectant
faces)
You know how people used to think
Vi was kind of weird? After she...
After she came back? Well, no one
really cares about her anymore.

He gives Peter a meaningful look.

PETER

Me?

CAM

I've heard some of the neighborhood kids talking. They've asked me...
 (rushed; awkward)
 ... whether it's true that you snapped and killed a bunch of people and that's why we moved here.

A beat. Off their shocked faces:

CAM (CONT'D)

I told them it wasn't true.

PETER

(flabbergasted)

So, now I'm what - Garreton's Boo Radley?

Caroline snickers as she gets back to her paper.

CAROLINE

Better fire up that stove again, Boo. I'm getting hungry.

Peter is astonished at her lack of sympathy.

INT. THE COMPANY - HALLWAY - DAY

Vi and Andrew walk at a brisk pace. Vi is concerned.

VI

Can she do it?

ANDREW

She's the assignment coordinator.

VI

Okay, let me re-phrase that. Will she do it?

ANDREW

Will she change the elevator frequency to zip you over to the Breaker building for some unauthorised shenanigans?

(beat)

She's cool with it.

VI

Really? Because I can think of a whole bunch of times she hasn't been cool with defying authority.

INT. THE COMPANY - RECEPTION - DAY

The duo round the corner and come to a stop. Andrew puts a reassuring hand on her shoulder.

ANDREW

Vi, trust me. Jenna wants to help. And so do I.

VI

You are helping. You're going to keep my cover and --

Andrew removes his hand, uses it to grab his mobile phone.

ANDREW

-- I'll call you if the higher ups send in any more search parties.

VI

Because the last thing I want to see in there is Dautry with a really big gun.

ANDREW

Speaking of weaponry, I really think you should take someone with you. Just to be safe.

VI

Already got it covered.

She looks across the room. NATHAN and BIANCA wait by the elevator. Andrew gives Vi a disbelieving look.

ANDREW

Seriously?

VI

Look on the bright side. At least I won't need a map.

And off her bright, innocent smile --

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. BREAKER BUILDING - RECEPTION - DAY

Without the bustle of human activity, the building has fallen even further into disrepair. Mould grows in the corners, the reception desk lies on its side, papers are strewn about.

DING!

The elevator doors SQUEAK and SQUEAL as they open. Vi, Nathan and Bianca step out. Vi looks around.

VI

How nice. They cleaned up for us.

She nods to Nathan. He acknowledges her and moves forward, taking the lead as the group sets off down the hallway.

INT. BREAKER BUILDING - HIDDEN ROOM - DAY

Vi picks her way inside, carefully stepping over the bits of blown apart metal and melted plastic. The other two enter.

The chair - still in the middle of the room - holds their attention. Vi reaches out to touch it --

BIANCA

Wait!

Vi looks to her questioningly.

BIANCA (CONT'D)

Anybody else getting a major horror movie vibe? I feel like Jigsaw is about to jump out with a machete.

NATHAN

That's ridiculous.

(beat)

Jigsaw wouldn't stoop to that level. He's way too sophisticated.

He smiles, trying to ease her nerves. Bianca reacts by laughing a little too heartily. Like this is the funniest thing she's ever heard. As she turns, Nathan looks confused.

Vi kicks over some plastic, revealing a mess of fried wires.

VI

I think it's a machine.

NATHAN
Not anymore.

BIANCA
What happened to it?

INT. BREAKER BUILDING - CORRIDOR - CONTINUOUS

UNKNOWN P.O.V.

Someone, something, hovers just outside the door to the room. Peering ever so carefully inside, it sees Vi and the others.

VI
Uh, isn't it kinda obvious? Burn marks on the walls, melted crap everywhere? It went boom, Bianca.

BIANCA
No, duh, Violet. But was it an accident --

INT. BREAKER BUILDING - HIDDEN ROOM - CONTINUOUS

BIANCA
-- Or did someone do it on purpose?

NATHAN
Let's add that to the list of things we're here to find out.

Vi's head whips to the doorway. Did she hear something? See something? No matter. There's no one there.

NATHAN (CONT'D)
Vi?

VI
(snaps back)
What?

NATHAN
There's nothing here. Let's try somewhere else.

Shrugging off her earlier moment, Vi follows them out.

INT. MORGAN RESIDENCE - MASTER BEDROOM - DAY

Peter lies on top of the sheets, taking a nap. He snores.

DING-DONG!

He jolts awake. Takes a beat. Puts his game face on.

EXT. MORGAN RESIDENCE - FRONT PORCH - MOMENTS LATER

Peter bursts out onto the empty porch.

PETER

Alright, you little brats! This is
it! I'd had it up to here with --

THWACK-SPLASH! THWACK-SPLASH! THWACK-SPLASH!

In quick succession, he is pelted by water bombs! The rubber balloons burst - dousing him with water!

INT. MORGAN RESIDENCE - FRONT HALL - DAY

Back inside, Peter - now soaking wet - SLAMS the door. He leans against it, breathing hard. Then, his eyes narrow.

INT. MORGAN RESIDENCE - CAM'S ROOM - DAY

Cam reads a magazine with a scantily clad Jessica Alba on the cover. A tad risque but nothing that isn't shown on TV before nine.

NEW ANGLE

Hidden inside this, opened to an article about Pluto, is a copy of "Young Scientist".

Peter strides in, still damp. Cam tosses the magazines aside and scrambles off the bed.

CAM

Dad! It's called knocking!

(beat)

Did you take a shower with your
clothes on?

(another beat; unsure)

Are we going to have to move again?

PETER

Are you ready to stand with me?

CAM

What?

Peter presses a can of whipped cream into Cam's hand.

PETER

Stand with me and fight, my son.

Off Cam's apprehensive expression, CUT TO:

INT. MORGAN RESIDENCE - FRONT HALL - LATER

In the silence, a clock TICKS. Peter peers out from the kitchen doorway. His eyes are fixed on the front door.

PETER
You hear anything?

Across the hall, Cam leans out of the dining room. He has his school tie around his head Rambo-style.

CAM
No. Nothing. Maybe they went home?

Peter narrows his eyes.

PETER
No. They're out there. I can feel them. Just be ready.

Cam pops the cap off his can of whipped cream. Peter, also with a can, shakes his - getting ready for anything.

DING-DONG!

PETER (CONT'D)
Now!

Sounding their battle cries, Peter opens the door and they assault the enemy with streams of whipped cream!

A long beat as they continue their attack. Then, the heat of the moment having passed, they cease fire and back off to admire their work.

ON PETER AND CAM

As shock slowly comes over them.

REVERSE ANGLE

On the doorstep, bags at her feet, is PENNY! She reaches up and flicks back a length of whipped cream soaked hair.

PENNY
I missed you guys too.

INT. THE COMPANY - DAVID'S APARTMENT - DAY

Cluttered and comfortable. A frequently used dart board hangs on the wall amid a few action movie posters.

Shane and Bonnie sit close to the TV, playing a video game. Hannah watches from the tiny kitchenette across the room.

The front door opens and David enters, arms laden with fast food bags from the Happy Vampire. He crosses to the kitchen.

DAVID
Food's on!

SHANE
We're just going to finish this level.
(back to the game)
Bonnie, top left! No, jump -- Jump!

As David starts unloading the food, Hannah motions to Shane.

HANNAH
(quiet; to David)
Are you seeing this?

DAVID
She's pretty good. Even I haven't gotten past the evil mushrooms.
(beat)
Please don't tell Vi I play video games containing evil mushrooms.

HANNAH
I'm not crazy, right? He's -- he's flirting with her!

David finally gives the situation a serious look. Grimaces.

DAVID
Yeah, that is a bit... Maybe he doesn't realise he's doing it.

She gives an "Oh, please!" look. David shrugs and pulls up a chair. He tucks into his burger.

DAVID (CONT'D)
Talk to him.

HANNAH
He won't want to hear what I've got to say. Not after I told Vi --

She catches herself. David puts down his burger.

DAVID
Told Vi what?

Hannah smiles tightly and avoids his eyes.

INT. BREAKER BUILDING - HALLWAY - DAY

A fluorescent light flickers overhead. PAN DOWN to Vi, Nathan and Bianca walking along. Vi stares at the light.

VI
Now that's just cliché.

NATHAN
What?

VI
Never mind. How far to the director's office?

NATHAN
Not far.

They pass a vending machine, still half full with bars of chocolate. Vi pauses, nudges the door which swings open.

VI
Anyone want a Twix? They're free!

Something BLURS past in the background. Vi catches it out the corner of her eye and she whirls around, tensing up in fear.

Bianca and Nathan, a few steps ahead, turn back.

BIANCA
Hurry up, Vi!

VI
Did you guys see that?

NATHAN
See what?

VI
There was... I saw something.

BIANCA
Some thing?

VI
(whispers)
I think there's someone here.

Hearing the fear in her voice, Nathan moves past her, back the way they came.

NATHAN
I'll check it out.

BIANCA

Nathan --

NATHAN

Stay here.

He moves off, grim determination on his face. Vi and Bianca watch as he turns the corner, disappearing down another hall.

BIANCA

If he gets hacked to pieces, I am totally blaming it on you.

VI

Somehow, I don't think I'd feel that bad.

BIANCA

You're still hung up on the hitman thing, aren't you?

VI

And I see you're still hung up on the hitman.

Bianca narrows her eyes but, ultimately, it's too hard to be offended. She turns into a nearby doorway.

INT. BREAKER BUILDING - RANDOM OFFICE - CONTINUOUS

Vi follows Bianca in. She watches as Bianca flops down into a desk chair, her back to the doorway. Vi moves to face her.

VI

I just don't get it, Bianca. He's killed people. How can you want to be with someone who... who...

BIANCA

(defensive)

You think I like that? Knowing there's a part of him capable of doing those things? I --

She stops herself. Crosses her arms. There's no point.

BIANCA (CONT'D)

You wouldn't understand.

Vi sucks on her lip, considering. Then, making the big gesture, rounds the desk to sit opposite.

VI

Try me.

Bianca looks suspicious.

VI (CONT'D)
I'm serious. Come on.

Bianca is hesitant but Vi doesn't waver, completely open.

BIANCA
When people look at Nathan, all they see are the things that he's done. They don't see what I see.

VI
And what's that?

BIANCA
A guy who wants to be more than what he was yesterday.

She falls into an awkward silence, studying her nails. Then:

BIANCA (CONT'D)
It's dumb. It's not like we're going to get married or anything.

She looks up at Vi.

BIANCA (CONT'D)
I mean, just because I'm practically in love with him doesn't mean --

Her smile quickly disappears upon seeing Vi's face.

Vi stares at the doorway behind Bianca. Bianca gulps, dreading what she'll see as she turns...

... Nathan, standing in the doorway and regretting the choice to walk in at that moment. There's a mortifying silence.

VI
Uh, she didn't mean...

Bianca leaps up and runs out the door. Nathan jumps out of her way as she passes.

VI (CONT'D)
... You.

EXT. MORGAN RESIDENCE - FRONT PORCH - DAY

Cam begrudgingly mops up the whipped cream disaster.

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - DAY

Caroline is outside the closed bathroom door. Peter lugs Penny's heavy suitcase up the stairs. He calls out:

PETER
So this is just a visit?

PENNY (O.S.)
(muffled)
Yep. Uni's on break.

Peter reaches the landing with the suitcase.

CAROLINE
That's an awful lot of luggage for
just a break.

Penny emerges from the bathroom. Though the whipped cream is gone, she dabs at herself with a wet hand towel.

PENNY
I had to bring my laundry home.
Isn't that like a tradition or
something?

CAROLINE
Is this about Jake?

PENNY
Mum!

PETER
Come on, Coco. Leave the girl
alone. She just got back.

CAROLINE
What? It's a perfectly valid
question!
(beat)
So?

Penny sighs.

PENNY
We broke up.
(quickly)
But that's not why I'm back. Jake
and I are good. No achy breaky
heart stuff going on here.

CAROLINE
(still unsure)
And you're okay?

PENNY
I'm good, Mum.

Caroline smiles, genuinely this time, and hugs her.

CAROLINE
It's good to have you back,
sweetheart.

Not wanting to be left out, Peter throws his arms around the pair. Hugs them tight. Smiling, his face in Penny's hair:

PETER
You smell like sponge cake.

INT. THE COMPANY - RECEPTION - DAY

Jenna marches determinedly towards Sidney's office. She raises a fist to knock on the door when --

BENSON (O.S.)
I wouldn't.

Benson appears beside her.

JENNA
I need to speak with him.

BENSON
Anything I can help you with?

JENNA
It's sort of...

BENSON
A director thing?

JENNA
Sorry.

As Benson nods and steps away, Jenna goes to knock again but pauses.

JENNA (CONT'D)
Why wouldn't you?

BENSON
Excuse me?

JENNA
You said you wouldn't knock. What's going on?

BENSON
He and Abigail are going over the
final details.

JENNA
Final details?

BENSON
Of the decommissioning.

Jenna looks confused, though realisation nags.

JENNA
Benson, what are you talking about?

BENSON
With everything that's been going
on, Head Office wants to start
fresh. They're getting rid of the
Breaker building.

JENNA
And by "getting rid of" you mean...

BENSON
Dematerialize, eviscerate, leave no
trace. You know the drill, Jenna.

She grabs his sleeve, panic in her voice.

JENNA
When? When are they starting?

BENSON
It's already started.

ON JENNA

Terror wrenching her heart.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. THE COMPANY - RECEPTION - DAY

Waves of anger and fear radiate from Andrew, Jenna, Shane and Hannah. They face off against Sidney and Abigail who block the elevators. Benson, off to the side, watches with concern.

SIDNEY

Let's just all... calm down. Yes.
That sounds about right.

SHANE

Can't you just turn it off?

ANDREW

Yeah! This is the Company. You're not telling me you can't control-alt-delete this thing.

ABIGAIL

That's not how it works.

David joins the group, just off his mobile phone.

DAVID

I can't reach her. It's like the signal's jammed or something.

SIDNEY

We had nothing to do with that!

Abigail touches Sidney's shoulder. She'll take care of this.

ABIGAIL

It's the process of decommissioning a building. It's like one massive electromagnetic pulse. Of course there's no mobile signal.

JENNA

Well, how long do we have?

Sidney looks to his watch, scrambles.

SIDNEY

Uh... There's...

He mutters. Calculates.

SIDNEY (CONT'D)
 (under his breath)
 ... Carry the two...

BENSON
 An hour.

ANDREW
 What?!

DAVID
 That's it?

HANNAH
 Until there's...

SHANE
 Nothing left? That's what's going
 to happen, right?

David puts a hand to his head and backs up. He looks sick.

DAVID
 If she's in there when it happens,
 she'll be... Oh, God...

Shane casts a sharp eye to Sidney.

SHANE
 How could you let this happen?

Speechless, Sidney opens and closes his mouth like a fish.
 Andrew moves towards the elevator. Abigail blocks his path.

ANDREW
 I'm going to find her.

ABIGAIL
 Out of the question!

This gives Sidney the opportunity to slip aside. Benson
 watches him disappear into his office.

ANDREW
 Listen lady, I don't know how they
 do things in New Zealand --

ABIGAIL
 Do you know how they do things in
 Head Office? They're real big on
 procedure, wouldn't you know, and I
 intend to follow it.

She looks around the group.

ABIGAIL (CONT'D)

We're past the point of extraction. Any structural activity, such as using the Breaker elevators, will speed up the entire process. If they aren't found in time, we'll lose everybody.

This casts a pall over the room.

DAVID

So... So what are we supposed to do? Just sit here and hope that she comes back?

ABIGAIL

I'm sorry.

She tries to put on a brave front. She has a job to do.

ABIGAIL (CONT'D)

In the meantime, I'd like to know exactly what she's doing in there.

Andrew and Jenna share a look, still afraid for Vi - but now also afraid for themselves.

INT. BREAKER BUILDING - HALLWAY - DAY

Vi and Nathan move stealthily past darkened doorways.

VI

(hushed)

Bianca!... Bianca!...

NATHAN

She's not going to hear that.

VI

But I don't want whoever else is around to hear it either.

NATHAN

I didn't see anyone.

VI

You think I was making it up?

NATHAN

You're not used to this place. You come in here, not knowing what to expect. Things take you by surprise.

Vi narrows her eyes.

VI

We're not talking about the building anymore, are we?

Nathan flaps his arms, exasperated with her.

NATHAN

You could have waved me away, or just not reacted at all - then she never would have known I was there!

VI

And you didn't have to stand there like a brain dead zombie. Looming in the doorway. Who does that?

Beat. There's a twinge of guilt in her.

VI (CONT'D)

When we find her... Just let her down easy, okay?

NATHAN

You think I'd hurt her on purpose?

(then)

Look, I'm not some robot. I know what it's like to feel something towards someone when they don't --

(beat)

There was a girl, okay? A woman that I used to work with. After the raid last year, she found out that I was involved and she wanted nothing to do with me. Transferred to some branch in Canada.

Vi shakes her head in disbelief and stops walking.

VI

Does it look like I'm interested in having a bonding moment with you?

(beat)

Let's just find Bianca, find Marcus's office and get the hell out of here.

NATHAN

How do you know what you're looking for will even be --

He is cut off as the hallway starts to shake. A distant RUMBLE beneath the floor. A thin crack appears in the wall.

Then, just as quickly, it passes.

VI
What the hell --

INT. BREAKER BUILDING - CUBICLES - SAME TIME

BIANCA
-- Was that?

She steps out from the office cubicle she was hiding in, hastily wiping away her humiliated tears, and looks around.

The room is dark, no lights on. Something SHUFFLES in the darkness. Bianca, hands shaking, turns on the torch on her mobile phone.

The light hits something across the room. A SHAPE. It darts behind the row of cubicles.

Bianca gasps and drops her phone. She frantically gropes for it on the floor and when she straightens up --

-- There's Vi! Bianca screams.

VI
That's the reaction I get? Really?

A WIDER ANGLE reveals Nathan standing next to Vi. Bianca looks past them, in the direction the Shape went. Nothing.

INT. BREAKER BUILDING - HALLWAY - MOMENTS LATER

The three walk swiftly down the hall. Bianca and Nathan keep a wide gap between them.

VI
So, earthquakes? I don't like those. Especially Company-wise. They never mean anything good.

NATHAN
At least it's over. I think we'll be okay.

Famous last words. The ground beneath their feet SHAKES again, violently this time. Vi is thrown to the side.

Things within the walls BREAK and SHIFT. Plaster dust sprinkles down on them. Bianca, a few steps ahead, looks to the ceiling. Nathan follows her gaze. Something's wrong.

NATHAN (CONT'D)
Bianca!

He flies into action and runs at her, pushing her forward just as the CEILING COLLAPSES on top of them both!

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

Benson enters, startling Sidney who hastily hides something in his desk. Seeing that the guest is Benson and not Abigail, Sidney retrieves the open bottle of Scotch.

SIDNEY
Care for a nip, Benny?

BENSON
Are you drunk?

Sidney pours himself a glass and lifts it to his lips --

SIDNEY
Ask me again in half an hour.

-- But Benson snatches the glass away and THUNKS it down into the table. Sidney blinks in surprise.

BENSON
Damn it, Sidney. You need to get out there. Abigail is this close to calling security.

SIDNEY
For what?

BENSON
For Andrew! For all of them! They want action!

SIDNEY
Yeah, well, we don't always get what we want.

BENSON
They need a leader.

Sidney angrily snaps out of his semi-drunken stupor.

SIDNEY
Why? So my next act as director can be giving another eulogy?

BENSON
I know your confidence has been shaken by what happened with Diana but if you want to continue to have some sort of hold over these people you need to get past that.

A beat. Sidney swallows hard, his eyes glassy with emotion.

SIDNEY

I don't think I can.

INT. BREAKER BUILDING - HALLWAY - DAY

Vi, coughing, uses the wall to push herself up. A mountain of cement and broken office furniture blocks the hallway.

She looks up at the hole in the ceiling. A further segment is moments from collapse. It GROANS, unable to hold the weight.

VI

Bianca? Nathan? Are you guys okay?

Vi stumbles over the pile and down to the other side. Bianca is on the ground, dazed but unharmed.

BIANCA

I'm alright. Where's...

She spots Nathan. He is on his side, half buried under the mess and seemingly unconscious. Bianca crawls to him.

BIANCA (CONT'D)

Nathan! Oh my God, Nathan! Wake up!

He stirs. Vi joins the pair, casting a wary eye upwards.

VI

We have to get out of here.

NATHAN

(winces; in pain)

I can't move.

Bianca, near frantic, tries to push the debris off him.

BIANCA

I can't... It's too... heavy.

VI

Here. Grab him.

She grabs Nathan's arm. Bianca joins, taking hold of him.

VI (CONT'D)

Pull!

They do so, with all their might. He remains stuck.

The ceiling GROANS. A chunk of plaster falls. Nathan takes Bianca's hand and stares imploringly into her eyes.

NATHAN

Bianca... Listen to me. There's no time. You need to go.

Bianca narrows her teary eyes and yanks her hand away.

BIANCA

And you're going to what? Sacrifice yourself? Screw you, Nathan Percy.

(to Vi; commanding)

Pull!

The girls grab him again. Vi with a hold on one arm, Bianca at his waist. They ready themselves... Deep breath...

BIANCA (CONT'D)

Now!

They strain. And nothing happens - until a third pair of hands reach in, taking hold of Nathan alongside them.

With a burst of strength, he is dragged out of the rubble.

As soon as he's pulled free, the rest of the ceiling collapses, crushing the spot where Nathan was moments ago.

Dust flies and everyone coughs, squinting through the cloud. As it settles, their mysterious saviour becomes clear...

... DIANA!

INT. MORGAN RESIDENCE - LIVING ROOM - DAY

Peter sits on the couch, eyes closed and trying to relax. He jolts as someone sits beside him and looks to the intruder.

CAROLINE

Something's going on with her.

PETER

For the last time, there is nothing going on with Vi!

CAROLINE

I'm talking about Penny.

PETER

(awkward)

Oh. Right.

CAROLINE

Wait, is there something going on with Vi?

Peter throws his hands in the air.

PETER

It's always about Vi with you! We do have other kids, you know.

CAROLINE

(moving on)

She never told us about this break and she speaks to us almost every day. She should have mentioned it.

PETER

That's true.

CAROLINE

So I called the university. They said that the first semester doesn't end for another month!

(beat; concerned)

Peter, she's not supposed to be here.

Peter gives a tired sigh.

PETER

What should we do?

The doorbell RINGS. His eye twitches.

PETER (CONT'D)

Hold that thought.

He rises purposefully but Caroline yanks him back down.

CAROLINE

No! You are not going to keep on with your silly war games, Peter. This is serious. We need to be a family right now.

PETER

Then help me!

Caroline gives him a stern look.

PENNY (O.S.)

Uh... Guys?

They look to the doorway where Penny stands.

PENNY (CONT'D)

You want to get rid of those kids, right? I think I know how.

She smiles mischievously.

INT. BREAKER BUILDING - HALLWAY - DAY

Time has passed since the quake. Nathan, still recovering, sits against the wall. Bianca is crouched by his side.

Diana looks pleadingly to Vi:

DIANA

Please don't tell Sidney.

VI

What are you even doing here?

DIANA

I just... I needed somewhere to think. To figure things out.

VI

I won't tell him.

Diana blows out a relieved breath. She's grateful.

VI (CONT'D)

But only because I'd get busted for being here too.

DIANA

(beat; colder)

How selfless of you.

Vi rolls her eyes.

VI

I'd mention something about pots and kettles and the colour black but I'm on a tight schedule here.

(to Nathan and Bianca)

We going?

Bianca helps Nathan up but as soon as he puts weight on his ankle, he crumples - hissing in pain. Bianca steadies him.

VI (CONT'D)

Guess not.

NATHAN

I'm sorry, Vi.

BIANCA

We should go back. It could be broken.

VI

But what about Bonnie?

BIANCA

You're only mad because you're not Shane's BFF anymore. He's found someone else.

Vi crosses her arms defensively.

VI

That is not what this is about.

BIANCA

Whatever. We're going back. You can do whatever you want.

She helps Nathan turn around and the two limp off down another hallway. Vi watches them go, then remembers --

VI

(calling after them)

Wait! Which way to the director's office?

There's no reply. Vi throws her hands up in defeat. She turns around... and her eyes land on Diana. Vi smiles cunningly.

INT. THE COMPANY - HANNAH'S APARTMENT - DAY

Shane storms in with Hannah hurrying after him.

He angrily slams through cupboards and drawers in the kitchenette, not really looking for anything.

SHANE

What is she doing in there?! This is about Bonnie, I just know it!

HANNAH

Maybe she just wants answers.

SHANE

She wants to prove me wrong.

Hannah sighs and crosses her arms.

HANNAH

(under her breath)

Maybe you are wrong.

Shane pauses, his hand on an open drawer.

SHANE

What?

HANNAH

Nothing.

She scurries back into the living area. Shane follows.

SHANE

Are you mad at me or something?

Hannah can't help herself. She whirls back on him.

HANNAH

Finally decided to pay attention to me, have you?

(beat)

Sorry. That was really bitchy.

(then)

But you know what? No. I'm not sorry. Maybe I need to be a bitch. Maybe I need to be the one to tell you that this thing between you and Bonnie? I don't like it.

SHANE

Me and Bonnie?

HANNAH

Ever since she got here, all you care about is spending time with her, making sure she's okay.

SHANE

She'd just been tortured by psychopathic control freaks!

He shakes his head in amazement as he sinks onto the couch.

SHANE (CONT'D)

I thought you were cooler than this.

Hannah is taken aback.

HANNAH

Well, I -- I guess I'm not. I guess I'm just like all those other paranoid girlfriends who think their boyfriend's are cheating on them.

SHANE
 (leaps to his feet)
 Cheating on you?! Hannah, I'm not --

She puts a hand on his shoulder and gently guides him back onto the couch. She follows him down.

HANNAH
 I know. I know you're not. But, at the same time, you don't see how close you are to actually doing it.

A beat. A moment to let the whirling thoughts settle in his head. And then Shane takes both her hands in his.

SHANE
 Hannah, I care about Bonnie.

Hannah reacts negatively and tries to pull away. Shane only holds her tighter.

SHANE (CONT'D)
 Because she reminds me of you.

HANNAH
 Me?

SHANE
 When you died and were hired by the Company, you lost your family, your friends, even your continent! But look at you now. You don't need me anymore, Hannah.
 (then; sheepish)
 Not saying I had anything to do with helping you through --

HANNAH
 (quickly)
 You did.
 (beat; sincere)
 You did, Shane.

They share a small smile. Then, Hannah makes a decision. She places one hand on the side of his face.

HANNAH (CONT'D)
 And I know you could do the same for Bonnie.

She leans in and kisses him.

EXT. MORGAN RESIDENCE - FRONT PORCH - DAY

The sun is beginning to set, casting long shadows across the lawn. Matty and Clark sneak up the porch steps.

CLARK

This is boring. He's not even coming to the door anymore. Maybe he's not even... you know...

MATTY

What?

CLARK

Maybe he never even killed nobody. What if people just made that up?

MATTY

Clark, people don't make stuff like that up. Anyways, you just wait til Monday morning. When everybody hears about this...

(grins)

... We are gonna be legends.

He punches the doorbell and tenses, ready to run. But there's no bell. No sound. He frowns. Hits it again. Still nothing.

CLARK

Matty?

MATTY

(change of plan)
Knock and run?

Clark nods. Matty raps on the door and, to his surprise, it swings open. The hallway is empty. Dim in the fading light.

An opportunity too good to pass up, Matty steps inside.

CLARK

Matty! What the -- the heck are you doing? Get back here!

But Matty's already inside. Clark swallows hard. Follows.

INT. MORGAN RESIDENCE - FRONT HALL - MOMENTS LATER

The floorboards CREAK under Clark's feet. Otherwise the house is eerily silent. Matty is already at the end of the hall.

CLARK

Matty! What are you doing?

Matty presses his ear to a closed door.

MATTY

I think I hear something.

CLARK

This is stupid. Nobody at school is even gonna believe this.

MATTY

You're right.

He takes out his phone and clicks over to the camera. Clark groans as Matty puts one hand on the doorknob.

MATTY (CONT'D)

Don't be a chicken.

He turns the doorknob.

SMASH TO:

INT. MORGAN RESIDENCE - GARAGE - CONTINUOUS

AN ELECTRIC CARVING KNIFE

sputters to life. It REVS and ROARS, the sound belonging to a machine quite a bit larger than this one.

CAM

lies on a plastic covered workbench. Blood pools beneath him, dripping onto the floor. His eyes are open - staring blankly.

CAROLINE

is tied to an old rocking chair, a meaty gash across her throat. She rocks creepily to and fro with her eyes closed.

And finally, PETER

stands in the middle of the carnage, laughing maniacally. He holds the BUZZING carving knife over his head.

The boys are completely frozen in terror.

Then, a hand grabs Matty's leg. It's Penny, half wrapped in plastic and splattered in blood. She smirks up at them.

PENNY

Boo.

EXT. MORGAN RESIDENCE - FRONT LAWN - MOMENTS LATER

Terrified SCREAMS are followed by Matty and Clark sprinting out the front door. They race up the street, tripping over their own feet.

INT. BREAKER BUILDING - MARCUS'S OFFICE - DAY

Vi and Diana push the door open, fallen debris and toppled office furniture making the task difficult. Once they get in:

DIANA

Well, I got you here. Is that all or you have some math homework you need me to do for you?

Ignoring her, Vi plunges into her search. She goes to Marcus's desk and begins riffling through drawers.

DIANA (CONT'D)

Do you even know what you're looking for?

Vi shrugs. Diana looks to the ceiling in a "Lord help me" sort of way and goes to help. Vi looks surprised.

VI

Uh... Thanks.

Diana moves a stack of books. A bookend - shaped like a proud looking lion - hits the floor. The bottom breaks open.

DIANA

Do you think that was worth much?

Vi crouches to pick it up. The bottom of the bookend slides off easily and a USB drive falls into her palm.

INT. BREAKER BUILDING - MARCUS'S OFFICE - MOMENTS LATER

The computer WHIRS to life as Vi situates herself in front of it. Diana looks over her shoulder as Vi pops the USB in.

A window pops up on the screen.

DIANA

It's a video file.

Vi hits the enter key and we --

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. BREAKER BUILDING - HIDDEN ROOM - UNKNOWN [VIDEO FOOTAGE]

A grim looking Bonnie stares into the lens of the camera. Strapped into a mechanical chair, she tries to hide her fear.

Grey panels are positioned above her. Hundreds of wires snake down to where they are imbedded in her skin like leeches.

BONNIE

"Just a little overtime", you said.
"It'll look good on your annual
report". Last time I listen to you,
you son of a --

MARCUS (O.S.)

That's quite enough, Bonnie.
(then)
Doc, are we ready?

DOC shuffles into view. He is exhausted and malnourished. He sits down at a control panel, attached to the chair, and presses some buttons. The machine begins to HUM.

DOC

(quiet; reluctant)
Ready.

Bonnie strains to see him. He refuses to look at her.

BONNIE

What -- What are you doing?

MARCUS (O.S.)

Don't worry. If Doc has built this
thing correctly, this will all be
over soon.

Tears in her eyes, Bonnie is getting desperate.

BONNIE

Mr. Pierson... Please...

But Marcus isn't listening anymore. He walks into shot, looks to the camera and points up, over Bonnie's chair.

MARCUS

(to the camera operator)
Make sure you get everything.
(looks up; in awe)
I want to see it all.

The camera ZOOMS OUT. Above Bonnie's chair, hovering above the whole room, is a glowing sphere of white energy.

Doc pulls a lever. Gears GRIND and CLANK. The panels, positioned separately above the chair, begin to move.

They re-position themselves, dragging the wires attached to Bonnie, until they're surrounding the sphere. The panels push in, trapping the sphere in an impenetrable metal cube.

For a moment, there's only the soft hum of the machine.

BONNIE

What's happen --

The word dies on her lips as a SCREAM erupts in its place.

The wires coming from the cube spark to life. Bonnie jolts in the chair as the powerful electric current runs through her.

MARCUS

It's working! It's working!

Light seeps out from between the cracks in the cube. The room SHAKES. The light grows in intensity until the light, despite the little space it has to escape, fills the room.

Bonnie's piercing scream ends abruptly. The light disappears. She collapses back into the chair, her skin sizzling.

MARCUS (CONT'D)

Doc... The machine...

There's no reply. Marcus turns, the camera following. Doc is slumped over the control panel, unconscious.

Marcus pushes Doc back and pulls down the lever.

The panels surrounding the cube retract and return to their original position. The sphere is now gone.

ZOOM IN on Bonnie's face. She opens her eyes and looks around as though seeing everything for the first time.

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

Can you hear me?

No response.

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

Do you understand what I'm saying?

Bonnie nods.

MARCUS (O.S.) (CONT'D)
 What is your name?
 (beat)
 Bonnie?

She shakes her head. Marcus's hand reaches into frame. He gently strokes her hair.

MARCUS (O.S.) (CONT'D)
 Well, I'm sure she's very glad
 you're here. Finally here.

STATIC.

PULL BACK to...

INT. BREAKER BUILDING - DIRECTOR'S OFFICE - DAY

... Vi and Diana, watching this in shock.

INT. THE COMPANY - RECEPTION - DAY

DING!

The elevator doors open. Nathan, held up by a struggling Bianca, comes tumbling out. From across the room --

JENNA
 Look!

As Nathan limps over to a couch, he and Bianca are set upon by Abigail, Andrew, Jenna, Benson and a reluctant Sidney.

ABIGAIL
 Oh, Lord.

ANDREW
 Where is she?

He barges over to the elevator and looks inside.

ANDREW (CONT'D)
 Where's Vi?!

Bianca, sitting on the couch, casts a wary eye to Abigail and Sidney before turning her attention back to Andrew.

BIANCA
 How the hell should I know? I'm not
 her keeper.

ABIGAIL
 We know about your little plan.

Bianca stands, putting her hands on her hips.

BIANCA

My plan?! Vi is the one who was so desperate to find out --

ANDREW

(quickly; covering)
-- If there was anybody left in the building. Anymore like Bonnie.

Bianca, confused, goes to argue but Nathan grabs her wrist.

ABIGAIL

(exasperated)
And I already told everyone. The building has been emptied. Does nobody read my memos?

JENNA

No offense, Ms. Ford, but Vi hasn't had much luck trusting the Company in the past.

Pushing through the group, Andrew confronts Bianca.

ANDREW

Where is she?

BIANCA

She's still inside.

Everyone looks concerned.

BIANCA (CONT'D)

Why? What's wrong?

BENSON

The building is being decommissioned. If she doesn't get out in the next five minutes...

ANDREW

That is not going to happen.

BIANCA

Have you tried calling her?

JENNA

There's no mobile signal. Nothing's getting through.

A beat as everyone struggles with the hopelessness of the situation. Then, in a pained voice:

NATHAN

What about the land line?

The others look to each other. The question "Why didn't we think of that?" visible on their faces.

INT. BREAKER BUILDING - RECEPTION - NIGHT

The phone begins to RING, echoing in the empty room.

INT. BREAKER BUILDING - SECURITY OFFICE - NIGHT

The security camera monitors are dark. At the three work stations, each telephone RINGS - lights flashing red.

INT. BREAKER BUILDING - CUBICLES - NIGHT

A sea of cubicles. The sound of RINGING is almost deafening.

INT. BREAKER BUILDING - MARCUS'S OFFICE - NIGHT

ANGLE ON TELEPHONE

Ringin'. A hand reaches in, grabs it.

DIANA

holds it to her ear, listens for a beat. She tenses and holds out the phone to Vi.

DIANA

It's for you.

Vi takes it, intrigued.

VI

Hello?

(listens; then)

Sidney?

(beat)

No, that was... nobody.

She laughs nervously.

VI (CONT'D)

So I guess the jig is up, huh?

Sidney continues to talk. Muffled SQUAWKING. Vi pales.

VI (CONT'D)

Okay. Thanks.

She hangs up and looks to Diana. She is a little too calm.

VI (CONT'D)
We need to go.

DIANA
What? Why?

A violent TREMOR upsets the room. Diana and Vi flee but, at the door, Vi quickly turns back.

DIANA (CONT'D)
Vi!

She pulls the USB from the computer and runs from the room.

INT. BREAKER BUILDING - HALLWAY - MOMENTS LATER

The bone-shaking QUAKE continues as the girls run.

Behind them, lights turn off one by one, pulling the hallway into darkness. The noise - a WINDY ROAR - chases them.

INT. BREAKER BUILDING - ANOTHER HALLWAY - CONTINUOUS

Vi and Diana skid around the corner. The light a few yards back blinks out. The darkness is closing in.

DIANA
What's happening?!

VI
Just keep running!

INT. BREAKER BUILDING - RECEPTION - MOMENTS LATER

Diana punches the elevator button and the doors grind open. She hops in and Vi joins her a second later, but pauses in the doorway.

She looks back, watching with fear and curiosity as the darkness reaches the doorway to the reception office.

DIANA
Vi!

The lights in the room disappear, going off one by one until the last - the only bit of light left - is over the elevator.

Vi stares into the blackness beyond this. As the light above her flickers, just a tiny bit, ready to go out --

-- Diana grabs her arm and pulls her in.

INT. BREAKER BUILDING - ELEVATOR - CONTINUOUS

The two SLAM into the back wall and fall to the floor. The doors begin to close but don't quite meet before the last light disappears and the elevator SHAKES violently.

Vi and Diana SCREAM - feeling the pressure pushing in on them. The ROAR of the blackness surrounds them and then...

CUT TO BLACK:

WIND

Soft and gentle. A breeze. Not the terrifying roar.

FADE IN:

CLOSE ON VI'S FACE

Golden light shining down on her. Slowly, her eyes open.

EXT. PADDOCK - DUSK

Vi sits up, wincing.

She is in the middle of an empty paddock. Tall grass rustles while, in the distance, a low barbed fence borders a road.

VI
Are we dead?

Behind her, Diana rises. She crinkles her nose in disgust.

DIANA
Smells like my idea of Hell.

She wades through the grass to Vi and pulls her up.

DIANA (CONT'D)
Care to explain what just happened?

VI
The Breaker building's gone. Sidney said something about it being sucked into a black hole of nothingness, but it was mostly the swearing that got my attention.

A beat. She drops her head guiltily.

VI (CONT'D)
Sorry.

DIANA

For what?

VI

Mentioning him.

(then)

Look, I don't know what went on
between you two --

Diana starts walking for the road.

DIANA

Yes, you do. Everyone knows.

VI

(hurrying after her)

Mostly I'm just sorry I used it
against you. That wasn't fair.

Diana stops and looks back. She smiles, grateful.

EXT. COUNTRY ROAD - MOMENTS LATER

The girls hop over the fence. Diana points down the road.

DIANA

The city's that way. You should
start back. It'll be dark soon.

VI

You're not coming?

DIANA

(beat; sad)

No.

She turns and begins to walk in the opposite direction.

VI

Where are you going to go?

But Diana doesn't answer. She just keeps walking, bathed in
an orange glow as the sun begins to sink towards the horizon.

INT. MORGAN RESIDENCE - BATHROOM - NIGHT

Standing in front of the bathroom mirror, Penny and Caroline
clean off the fake blood smeared across their faces.

CAROLINE

This feels wrong.

PENNY

That's the whole point.

CAROLINE

No, I mean... After what we went through with Vi...

PENNY

Don't use Vi to hide the fact that you had fun.

(nudges her)

Go on. Admit it.

Caroline smiles and knocks Penny away. Peter appears in the doorway.

PETER

Look what I found.

He holds up Matty's mobile phone.

PENNY

Whose is that?

PETER

One of the kid's dropped it.

Caroline shakes her head, turning back to the mirror.

CAROLINE

I still don't think this will work. If they thought you were some deranged psychopath before, you've just proved their theory.

PETER

Maybe. But there's one thing we didn't count on before.

CAROLINE

And that is?

He smirks triumphantly.

PETER

The power of parental intervention.

He holds out the phone, giving them a look at the screen. He has scrolled through the address book - highlighting "HOME".

Dialing, he quickly presses the phone to his ear. Someone on the other end answers. Putting on his most "dad-like" voice:

PETER (CONT'D)

Yes, hello. I'd like to speak with you about your son...

He disappears down the hall. Penny laughs and rinses off the last of the blood. Caroline watches her thoughtfully.

CAROLINE
He's right, you know.

PENNY
About what?

CAROLINE
Parental intervention.

Penny groans and exits.

INT. MORGAN RESIDENCE - UPSTAIRS HALLWAY - CONTINUOUS

She heads for her room as Caroline follows.

PENNY
Mum, I told you! I'm fine! I'm totally over Jake.

CAROLINE
I know this isn't about Jake. It's something else. What's going on?

Penny ignores her. In the doorway to her room, Caroline grabs her hand and pulls her back around. Worry in her eyes.

CAROLINE (CONT'D)
Penny, please.

A beat. Penny sighs.

PENNY
I just didn't fit in, okay?

CAROLINE
Honey, that's ridiculous. You fit in everywhere.

PENNY
In high school, maybe. But university is not high school.

Caroline pulls her into a hug.

CAROLINE
I'm sorry that it feels so overwhelming right now but I promise you, it will get easier.

She draws back and smooths down Penny's hair.

CAROLINE (CONT'D)

Take a few days, a week, and we'll
work on getting you back on the
horse. You can miss a few classes.

Penny moves Caroline's hand away and steps back.

PENNY

No, Mum, you don't understand. I
dropped out. I'm not going back.

She retreats into her room, closing the door on Caroline's
shocked face.

INT. THE COMPANY - CONFERENCE ROOM - NIGHT

Sidney enters to find Benson working on a stack of papers.

BENSON

I thought I'd get started on the
incident reports. I'd hoped it
might get my mind off of Violet but
it's just reminded me how much I
despise writing incident reports.

He chuckles, though Sidney's face remains stony.

BENSON (CONT'D)

What's wrong? Is it Vi?

SIDNEY

There was a call. Vi called Andrew
from... somewhere. She's alright.

Benson sighs in relief.

BENSON

That's good to hear.

SIDNEY

You never found an office.

BENSON

Excuse me?

Sidney wanders around the room.

SIDNEY

After I came along, they gave me
yours but you didn't get a new one.

BENSON

This conference room has suited me
just fine.

He stands and tucks in his chair. Sidney spins to face him.

SIDNEY

I think you should have an office.

(beat)

My office.

Benson frowns in confusion.

SIDNEY (CONT'D)

I'm not cut out for this, Benny.

Today was just another reminder.

When people turn to me, I fall apart.

(sad smile)

Always have.

BENSON

It's only natural to feel overwhelmed.

SIDNEY

But I'm not overwhelmed. I'm under-qualified.

(then)

I was just a floor manager before this. I half think they gave me this job because they couldn't bloody stand me back home.

He kicks gently at a table leg. Benson shakes his head.

BENSON

Sidney, I hardly think --

SIDNEY

No, let me finish.

He nods curtly, business-like.

SIDNEY (CONT'D)

I've spoke to Abigail. I'm going back to London. But, until I sign these --

Taking some folded papers from his pocket, Sidney lays them on the table.

SIDNEY (CONT'D)

I'm not officially resigned. I'm still the director, and I can choose my successor.

He grins. For a moment, he is cheery - his weight lifted.

SIDNEY (CONT'D)
 Whaddya say, Benny? Want another
 spin in the big boss man's chair?

Benson is speechless.

INT. THE COMPANY - HOSPITAL WING - NIGHT

Nathan sits on a bed, hidden from the rest of the room by
 curtains. Bianca slips inside, an ice pack in hand.

BIANCA
 A nurse gave me this. She said
 she'd stop by with some painkillers
 but I saw her wearing a Gemini pin
 so that's not likely.

NATHAN
 And what does that mean?

She presses the ice pack to his ankle. Nathan grimaces.

BIANCA
 Gemini's are liars. I thought
 everybody knew that.

She continues to stand beside him, holding the ice pack in
 place.

NATHAN
 Listen, Bianca --

BIANCA
 Can you not?

NATHAN
 Not what?

She finally meets his eyes.

BIANCA
 Give me the speech you've been
 rehearsing since you walked in on a
 conversation you shouldn't have.

NATHAN
 There's no speech.

BIANCA
 That's where you're wrong. It's the
 "I like you but I don't like-like
 you" speech. I've given it more
 times than I can count.
 (thinks; then)
 (MORE)

BIANCA (CONT'D)

Only my version usually ended with me getting the soccer team to beat up the pimply faced nerd who had the nerve find me dateable.

Nathan's eyebrows are raised in shock. Bianca shrugs coldly.

BIANCA (CONT'D)

I'm not a very nice person.

NATHAN

Guess that makes two of us.

She adjusts the ice pack, makes sure it's secure, and steps back. A long beat. There's nothing left to say.

BIANCA

Good night, Nathan.

NATHAN

Good night, Bianca.

She disappears through the curtain. Nathan leans back on the pillows and looks up to the ceiling.

INT. THE COMPANY - SIDNEY'S OFFICE - NIGHT

A quick KNOCK on the door and Jenna strides in, not waiting for an answer.

JENNA

I know you're busy, I know you don't have time for this but I really need to --

Benson sits behind the desk. Not who she expected.

JENNA (CONT'D)

(surprised)

Alistair. Sorry. I thought... I'm after Sidney.

BENSON

Sidney's unavailable, I'm afraid.

JENNA

Do you know when he'll be back? I really need to speak with the...

Benson places a golden nameplate on the desk. His nameplate.

JENNA (CONT'D)
 ... Director...
 (grins)
 Is this a joke?

BENSON
 I'm afraid I've never been very
 good at practical jokes, my dear.

Jenna lets out a thrilled laugh. She bounces around the desk and pulls Benson up into a hug. Even he can't hide the smile.

JENNA
 Oh my God! This is amazing!

She realises where her arms are and she stumbles back.

JENNA (CONT'D)
 Sorry, sir. I didn't -- Gosh that
 sounds good. Sir.

Benson waves off her concern and she goes around the desk. They both sit and she leans in eagerly.

JENNA (CONT'D)
 How did this happen? What about
 Sidney? Did Abigail cut him loose?

BENSON
 No, no. Head Office had nothing to
 do with this. It was his decision.

JENNA
 And you're back? For good?

BENSON
 Yes, I'm back.

He clears the papers on his desk and links his fingers, giving her his full attention. It's very "director-like".

BENSON (CONT'D)
 And, as my first official task as
 the reinstated director, I'd like
 to help you.
 (with a smile)
 What can I do for you, Ms. Cooke?

Jenna's smile slowly drops awkwardly.

JENNA
 This feels sort of strange now.
 (then)
 (MORE)

JENNA (CONT'D)
 It's about my role as the
 Assignment Coordinator. I don't
 want it anymore.

Benson takes this in. Jenna shifts forward.

JENNA (CONT'D)
 It's not like I want to quit. I
 know I can't. I just...
 (beat)
 There was that psychological report
 Vi found, about the sessions I had
 just after I was hired. It said
 that if I ever found out that
 Nathan was hired by the Company
 too, it would...

BENSON
 Damage your loyalties.

JENNA
 And it was right.
 (beat)
 I've given so much for this Company
 and, in the end, it never really
 gave much for me. I just don't want
 the responsibility of a job I can't
 believe in anymore.

Benson smiles, though not happily this time. More supportive.

BENSON
 I understand. We'll figure
 something out.

JENNA
 Thank you.

She goes to the door, but pauses and looks back.

JENNA (CONT'D)
 It's been a long day.

INT. THE COMPANY - SIDNEY'S APARTMENT - NIGHT

Sidney reaches under the bed, drawing out a suitcase.

BENSON (V.O.)
 I would tend to agree with you.

INT. THE COMPANY - RECEPTION - NIGHT

Andrew sinks onto the sofa next to David, who has his head in
 his hands. Andrew pats him on the back reassuringly.

JENNA (V.O.)
Do you think it'll get easier?

INT. THE COMPANY - BREAK ROOM - NIGHT

Shane and Hannah sit on either side of Bonnie. An array of vending machine treats are spread out in front of them.

BENSON (V.O.)
Not likely.

PUSH IN on Bonnie.

DISSOLVE TO:

EXT. COUNTRY ROAD - NIGHT

Vi walks on the side of the road. Headlights of a passing car illuminate her...

JENNA (V.O.)
That's what I thought.

... And the USB grasped tightly in her hand.

CUT TO BLACK.

END OF EPISODE