

Neon Inkwell: Rez High
Episode 6 – We Rule the School

Written and Created by Brendon Connelly

[Music]

ANNOUNCER
Rusty Quill Presents: Rez High.
Episode 6 – We Rule the School

[Music]

1. INT. CHECK-IN STATION

MRS SEVEN
There wasn't much on the blip map
last night, Kamet. Let me run the
programs again.

She enters commands into the computer. At first casually -

KAMET
Thank you, Mrs Seven. No worries
about going further out if we have
to.

MRS SEVEN
(shocked)
Ah, spit.

- then with real urgency.

MRS SEVEN (cont'd)
Sorry about the language.

KAMET
Is everything okay?

MRS SEVEN
(distracted)
Give me one minute, River Millers.

**Fast typing, beeps and blips. Four letter commands, exhaled
breaths and building panic.**

QUARTZ
Something's wrong, Kamet.

KAMET

(to Seven)

Is there anything I can do to help?

MRS SEVEN

Kamet, will you please go out to the wireless spire for me? To check it's running okay and all powered up?

KAMET

Of course.

QUARTZ

I'm going too, Mrs Seven.

MRS SEVEN

I've lost all the zootrons. There's no sign of them on the map.

Kamet attempts to calm her.

KAMET

We'll check the spire for trouble. It might be as simple as resetting a few dropped valves and fuses.

MRS SEVEN

I hope you're right.

KAMET

Where's Reflex this morning?

MRS SEVEN

She's working on something for me.

KAMET

I don't want you to worry, Mrs Seven. Chances are we'll get to the spire and have those zootrons back online a-sap and working better than ever.

MRS SEVEN
Luck willing, Kamet.

KAMET
Luck willing.

2. INT. LIBRARY

The rhythmic sounds of Dogwood mopping the floor of the old library.

DOGWOOD

Stop. Don't walk all over my clean floor?

KAMET

Where's Jo-C?

DOGWOOD

(conspiratorially)

You know where.

KAMET

You've got to go and get her. Right now.

DOGWOOD

That sounds a bit ominous.

KAMET

Because it is. More than a bit.

DOGWOOD

Oh no.

KAMET

Seven's having problems with the wireless spire. It won't be long until somebody cuts its power, or finds your toy and pulls its wires.

DOGWOOD

She can't do that while Jo-C's in there.

KAMET

She can and she wouldn't even know she was. But we really don't want her to. It's time to fly right and

tell Seven what's going on.

Dogwood's off in a flash, mop falling to the floor.

DOGWOOD

**No. I mean, not now. I've got to get
Jo-C out.**

KAMET

Oy, mind those feet, you big dumpf.

3. INT. REZ HIGH

The theme tune, and then:

HEADMASTER

Mission 4. Hack Attack. Even with a C grade in history, there's the small matter of your misbehaviour record. Pixie Brown can help you hack the school computer and wipe all those pesky black marks away. Good luck!

4. INT. LOO

Pixie Brown's lavatorial office.

NPC PIXIE

I understand you need help logging onto the school computer.

JO-C

I just want to go to the library.

NPC PIXIE

If you want the PIN number to the school computer, you'll have to go to the library first-

JO-C

Great. That's exactly what I want.

NPC PIXIE

-and do a little something for me.

JO-C

What is it this time?

NPC PIXIE

Mad Monk is in the library â€œworking on his homework'. But actually, I've already written it out for him.

JO-C

(to self, really)

**You two really blow hot and cold
don't you?**

NPC PIXIE

**At least he thinks I have. He won't
know what I've written is absolute
rubbish until he's copied it out in
his own handwriting and handed it
in. So, give these pages to Monk and
I'll give you a clue to the
computer's PIN number.**

JO-C

**What if I want the actual pin number
and not just a clue?**

NPC PIXIE

**That's not the deal. If you don't
want to play along, fine. Go
somewhere else, do something else.
Or you can take these pages to the
library for me. The choice is yours.**

JO-C

(resigned)

Give them here.

NPC PIXIE

**I've added the location of the
library to your map.**

JO-C

Intrusive.

NPC PIXIE

Now hurry up.

5. INT. BUG ROOM

The trapdoor opens.

Then slams shut.

Dogwood hurries over, pulls on a headband. Rushing.

He flicks the switch and is whooshed off to –

6. INT. THE LOBBY

Virtual space. No time to waste.

HEAD

Character Creation. Welcome back,
Dogwood. Would you like to skip
directly to Mission Four?

DOGWOOD

(overlapping)

Yes.

The theme rises –

7. EXT. PLAYGROUND

- and then falls again behind the Head's introduction.

HEAD

Mission 4. Hack Attack. Even with a
C grade in history, there's the
small matter of your misbehavior
record. Pixie Brown can help you
hack the school computer and wipe
all those pesky black marks away.
Good luck!

DOGWOOD

Start!

**Start the mission!
Go! Go, go, go!**

8. INT. CHECK-IN STATION

Reflex arrives to find her mother in a flurry, busy at the terminal's controls.

REFLEX

Mum, what's wrong?

MRS SEVEN

I've lost all the zootrons.

REFLEX

Lost them?

MRS SEVEN

Not one of them is on the map.

REFLEX

(deliberate calm)

Let me see. There's a few simple things we can try.

MRS SEVEN

Okay. Luck bless you, my girl.

REFLEX

Maybe your terminal sockets just need refreshing.

Reflex types. The terminal makes a series of rapid chimes, then its fan stops.

REFLEX (cont'd)

Give that a few minutes.

MRS SEVEN

How long?

REFLEX

Forty? Fifty? We just have to wait.

MRS SEVEN

Okay. Okay.

(can't calm down)

How did you get on with Bastard's memory bank?

REFLEX

Very well. Sort of. I retrieved all the data that was on there.

MRS SEVEN

Well done, my girl.

REFLEX

But it doesn't tell us anything.

MRS SEVEN

What do you mean?

REFLEX

The data just stops. One minute it's like Bastard was working fine, situation normal, and then anything but. I think Jo-C was right and it just took a bang to the head.

MRS SEVEN

That doesn't make sense. The zootrons are almost invincible.

REFLEX

I've brought the recordings so you can hear.

Reflex inserts something like a chunky cassette into some kind of machine.

MRS SEVEN

**Play the last moments. Surely
there's some kind of clue in there.**

A few button punches. Then audio.

**It's the sound from inside Bastard's head. A scan of the
moors, tilting this way and that. Bastard's footsteps.**

Wind. Bird song. Servomotors.

And then it just stops. But Mrs Seven heard something...

MRS SEVEN (cont'd)

Play that again.

Some more button presses, then the audio starts again.

Bastard roaming. The moors.

But buried DEEP in there... just audible...

MRS SEVEN (cont'd)

What is that?

REFLEX

(on edge)

Er... I don't hear anything.

MRS SEVEN

Let me just...

REFLEX

(overlapping)

No, I can...

MRS SEVEN

(in the zone)

It's okay, I've got it.

**Mrs Seven turns dials, adjusts the volume and the EQ. She
hones in on the strange background noises, warped and
echoing.**

And it comes out of the noise - what was always there, as though the tape is haunted, an elusive trace:

MONK GHOST

Where is he?

TRICIA GHOST

I haven't seen him.

9. EXT. PLAYGROUND

Dogwood rushes across the playground. As he passes a corner, Livia is pleased to see him appear.

LIVIA

Oh. You found me for once.

DOGWOOD

Livia. I'm actually looking for Jo-C... I do want to see you too... of course... but have you seen her?

LIVIA

She actually rushed past here a few minutes ago.

DOGWOOD

Did she say anything?

LIVIA

To me? Absolutely nothing.

DOGWOOD

I'm sorry.

LIVIA

**Its fine. She thinks I'm just another –
Would you like me to help you find her?**

DOGWOOD

(urgent)

Please.

LIVIA

**Well, I think she's going to see
Pixie Brown.**

DOGWOOD

How do you know?

LIVIA

**This is Mission Four and that's how
it goes. To find Jo-C, we find
Pixie.**

DOGWOOD

Good plan.

**(to passing
student)**

**Excuse me, do you know where Pixie
Brown is?**

NPC SAMMY

**What are you asking me for? She's a
first year.**

LIVIA

**Don't worry, Dogwood. I know exactly
where Pixie is. And this time, we
can take the short route.**

10. INT. KAMET'S ROOM

QUARTZ

Come on Kamet. We're supposed to go to the spire.

Kamet's tone is relaxed and relaxing throughout the scene.

KAMET

We are going to the spire.

QUARTZ

When?

KAMET

Right now.

QUARTZ

But you're just sitting on your bed.

KAMET

But really, we're on our way to the spire.

QUARTZ

It doesn't seem like it.

KAMET

We're just doing it very slowly.

QUARTZ

Why?

KAMET

Jo-C needs us to take our sweet time today. That's okay, isn't it?

QUARTZ

Jo-C?

KAMET

Yeah. You don't mind if we take this all slowly for Jo-C, do you?

QUARTZ

No. I like Jo-C.

KAMET

I know you do.

11. INT. REZ HIGH CORRIDOR

Dogwood and Livia walk through the corridors together, chatting.

LIVIA

So you'd rather work in the charging station?

DOGWOOD

No - no - it's rough. People get hurt down there.

LIVIA

I thought scrapping sounded more dangerous.

DOGWOOD

There's nobody out on the moors, just junk and zootrons.

(thought shift)

I'm not looking forward to getting too old for it. Reflex will get to work on scrapping plans but they'll send me and Jo-C down to the station.

LIVIA

What about food? Could you be a farmer?

DOGWOOD

Farmers' kids become farmers. Maybe the bakerooms, making bug biscuits.

LIVIA

Bug... Biscuits? (shudders)

DOGWOOD

But my dad always says, "You do not want to know how the biscuits are made."

They join in making grossed out noises.

LIVIA

Here we are - Pixie's office.

DOGWOOD

(disbelief)

She's still hanging around the toilets?

12. INT. LOOS - CONTINUOUS

The door opens and in come Dogwood and Livia.

DOGWOOD (cont'd)

We're looking for Jo-C.

PIXIE

You're too late. She's been and gone.

LIVIA

To the library?

DOGWOOD

(annoyed)

Not again, Jo-C.

LIVIA

Why, what did she do in the library?

DOGWOOD

Nothing.

LIVIA
(sensing the cover-up)
What's going on?

DOGWOOD
Not in this library.

PIXIE
I've put the library in your maps.

LIVIA
I know where it is.

They're off, through the loo doors, back into the corridor -

13. INT. REZ HIGH CORRIDOR - CONTINUOUS

- and towards the library.

LIVIA (cont'd)
You have a library at home?

DOGWOOD
Not anymore. Jo-C burned it down.

LIVIA
Really? Why?

DOGWOOD
I can't even guess. But I know she did it. Because I always know when she's lying to me.

LIVIA
You sound close.

DOGWOOD
We were. Until she started lying all

the time.

They don't see Groan until it's too late.

GROAN

What are you two doing here?

DOGWOOD

We're on our way to the library.

GROAN

And what are you going to do there?

LIVIA

Look at books.

DOGWOOD

I'm looking for my friend.

GROAN

**Then I suggest you get on with that.
And you, Livia, come with me.**

DOGWOOD

Why?

GROAN

Because I told her to.

LIVIA

You enjoy this teaching stuff too much.

GROAN

**Livia. I've always told you,
straight up. I don't mind you
playing, but you've got to stay away
from the real-**

LIVIA

Dad, just leave it.

Dad?!? BAM. It hits Dogwood like a punch.

DOGWOOD
(Dad?!!?)
What's going on?

Groan leads Livia away.

GROAN
Right. That's enough. You're coming
with me now.

LIVIA
(imploring)
Jo-C needs you, Dogwood.

14. INT. CHECK-IN STATION

Reflex and Seven are sitting at the audio player.

Once again, the haunted playback.

MONK GHOST
Where is he?

TRICIA GHOST
I haven't seen him.

It clunks to a stop while:

MRS SEVEN
It sounds like...

REFLEX
Like what?

MRS SEVEN
(this is crazy,
but)
Like a dream?

Reflex improvises.

REFLEX

(running with it)

**Yeah, that must be it. We're hearing
Bastard's dreams.**

MRS SEVEN

But it's just a machine.

REFLEX

**Not literal dreams. Ghosts in the
machine. Not literal ghosts. Old
data. Confused remnants.**

MRS SEVEN

(if you say so)

**I don't know half as much about this
as you do.**

REFLEX

**The truth is, who really knows much
about the zootrons? And even the
olders who found them never had a
manual or guidebook. We don't know
where they came from, we don't know
who made them, only what the olders
worked out.**

MRS SEVEN

**There were some experiment notes,
until the fire. We could have used
those now.**

REFLEX

**All memory banks are similar.
They're almost impossible to wipe.
Things you want to erase rarely ever
go away. You just have to try to
ignore the bits you can't get rid
of.**

(beat)

**Half of the terminal sockets are
refreshed, Mum. We'll get this**

fixed. It might just take a little while.

15. INT. REZ HIGH CORRIDOR

Students pass by now and then, giving Jo-C and Dogwood wide berth.

JO-C
(surprise)
Dogwood.

DOGWOOD
Thank luck I found you. I should probably bank.
(projecting)
Bank.

JO-C
What's going on? What are you doing?

DOGWOOD
We've got to get you out of here.

JO-C
Is Reflex okay?

DOGWOOD
Never mind Reflex, it's you in trouble. The wireless spire's having a meltdown.

JO-C
What am I going to do about that?

DOGWOOD
Well, what if they pull the wires on Rez High and you're still in here? Did you think of that? You won't wake up. You might never wake up.

JO-C

**Then what are you doing in here too,
arseblot?**

DOGWOOD

(obviously)

I came to save you.

JO-C

**Save me? Go back to River Mill,
Dogwood, where you can do something
useful. Like actually stopping them
from pulling the wires.**

**As she turns and goes through a door, Dogwood takes a
moment to collect himself, then:**

DOGWOOD

(projecting)

Restore.

In an instant, virtual time rewinds and Jo-C's back.

JO-C

Spit on it.

DOGWOOD

Come on, Jo-C. Really.

JO-C

**No. And if Seven's about to find Rez
High, then especially not now. The
library here is full of ancient
books. Ancient history. Do you
understand what that means?**

DOGWOOD

(overlapping)

I doesn't matter.

JO-C

(overlapping)

Of course it matters. It's our first

**real chance to find out what
happened to the ancients. If we
never find out what happened, how
are we supposed to undo it?**

She tears off through the door again.

**JO-C (cont'd)
Go home, Dogwood.**

**DOGWOOD
(projecting)
Restore.**

She's back.

**DOGWOOD (cont'd)
This isn't a time machi-**

**JO-C
You're the one who keep-**

**DOGWOOD
You know what I mean.**

**JO-C
I know I can't change the past. But
what if we can learn how to undo it?**

**DOGWOOD
You can't.**

**JO-C
How would you know?**

**DOGWOOD
Because you can't just undo things
you've already done.**

She's off again, in a hurry.

DOGWOOD (cont'd)
(projecting)
Restore.

Jo-C is back and losing her patience.

JO-C
I'm going to the spitting library.
This time, the next time, or the one
hundredth time you call me back.
Sooner or later, I'll get there.

DOGWOOD
Jo-C, please. We're running out of
time .

JO-C
Then stop wasting it.

DOGWOOD
Jo-C!
(big sigh)

A moment - then Dogwood just turns and walks off. He's hurt.

DOGWOOD (cont'd)
What are you looking at?

NPC CATHY
(playground insult)
I don't know. The label must have
fallen off.

16. INT. CHECK-IN STATION

The terminal plays a jingle as it restarts.

Mrs Seven turns to check on it. She's delighted.

MRS SEVEN

The terminal's running again.

She clacks a few keys, opens the map. Crestfallen.

MRS SEVEN (cont'd)

But still no zootrons.

REFLEX

There are other things I can try.

MRS SEVEN

I've already sent Kamet and Quartz
to the spire.

REFLEX

(suppressing
surprise)

You have?

MRS SEVEN

Perhaps they'll find the problem up
there.

REFLEX

Maybe.

The terminal makes another positive noise.

Then another. And another.

MRS SEVEN

What's happening?

REFLEX

(huge relief)

There. It looks like the problem is just going away. These old machines do have a way of just mysteriously fixing themselves.

MRS SEVEN

Hang about.

REFLEX

(even huger relief)

Everything's okay, Mum. They're back online. There's Humbird... Hermit and Sabretoo-

MRS SEVEN

No, look.

REFLEX

What?

MRS SEVEN

See how fast they're moving? And they're all coming this way. Straight for River Mill.

REFLEX

That's impossible. They shouldn't do that.

MRS SEVEN

They're absolutely racing.

Reflex jumps up.

MRS SEVEN (cont'd)

Where are you going?

REFLEX

Leave is to me I'll sort it.

17. INT. REZ HIGH CORRIDOR

Jo-C bumps into Groan.

GROAN

Jo-C. Shouldn't you be in a lesson?

JO-C

Nobody mentioned a lesson...?

Another teacher passes.

NPC MR KITE

Hello Jo-C. Mr Groan.

GROAN

Come with me, Jo-C.

JO-C

Where?

GROAN

To my office.

JO-C

Is that one of the rules?

GROAN

Yes. It is most certainly is.

18. INT. RIVER MILL STREET

Reflex runs into Quartz and Kamet.

REFLEX

What are you doing here? My mum thinks you're on your way to the spire.

QUARTZ

Jo-C needs us to go slowly.

KAMET

We're stalling so Dogwood has more time to bring her home.

REFLEX

Thank you. I'll do what I can to stop the zootrons.

KAMET

Stop them?

REFLEX

Yeah. They're not missing any more.

KAMET

(relief)

Oh, well then. Why are we even going to the spire?

REFLEX

No, no, it's not over - it's getting worse . The zootrons are storming across the moors. Right this way. So please, go to the spire. Report back to my mum that it's all okay. I don't know how else to buy Jo-C more time.

KAMET

And what about those angry machines coming across the moors. What do we

do about those?

REFLEX

I'll have to think of something.

KAMET

**We've got to do better than that.
Quartz, go to your room. Get your
quiver. Then come right back here.**

QUARTZ

On my way.

REFLEX

What are you doing?

KAMET

**We'll keep the zootrons at bay. You
deal with your mother. Make sure no
one else gets involved**

REFLEX

You can't fight the zootrons.

KAMET

**I can't. But Quartz can. That lad's
an absolutely blinding shot.**

19. INT. GROAN'S OFFICE

What might pass for a 1979 computer makes occasional grunts and groans in the background. A clock on the wall ticks insistently.

JO-C

**What do I need to do so I can leave?
We've already wasted loads of time
walking here. We should have just
travelled by music.**

GROAN

**Tell me. What is it you're up to,
child?**

JO-C

**You'll never live long enough to
understand.**

GROAN

**Is that right? Where are you trying
to go to?**

JO-C

The library.

GROAN

**And I suppose you're going there to
study, are you?**

JO-C

Actually, yes.

GROAN

**Okay. So what are you going to
study?**

JO-C

History.

GROAN

And why are you in such a hurry?

JO-C

**Well, it won't mean anything to you,
but my friends are waiting for me.
And they're not very patient.**

GROAN

They're waiting in the library?

JO-C

No.

GROAN

Where then?

JO-C

**You wouldn't ever be able wrap your
head around it.**

GROAN

**You won't be going anywhere until
you've explained.**

JO-C

If I do explain, can I go?

GROAN

**It will be a step in the right
direction.**

How to explain? It's not easy.

JO-C

**So. My friends aren't here.
They're... uh... at home. And they
want me to go back home too. So they
can... I suppose, close the door
between here and home.**

GROAN

I see.

JO-C

I need to get to the library before-

GROAN

Before they drag you back home, lock the door and throw away the key?

JO-C

Before they throw away the door.

GROAN

That would certainly do it. I commend you for your honesty, Jo-C.

JO-C

Whatever gets me out of here.

GROAN

Very well, then. Off you go. Straight to the library.

JO-C

Great.

GROAN

I believe what you meant to say was 'Thank you sir'.

20. INT. REZ HIGH LIBRARY

The near-hush of a school library. Pages turn. Throats are cleared. Things seem to echo around the room a bit too much.

NPC LIBRARIAN

Ssshhh! Quiet in the library or I'll have to ask you to leave.

JO-C

What? Why?

NPC LIBRARIAN

Quiet in the library because people are trying to read.

JO-C

I get it. Where are the history books?

NPC LIBRARIAN

All books are on the shelves. They've been sorted according to the Dewey Decimal System.

JO-C

The who now?

NPC MONK

(look who it is)

Jo-C.

NPC LIBRARIAN

Keep it down, Monk. I've told you before.

JO-C

Don't get me thrown out.

NPC MONK

I'll throw you out myself. Unless you've seen Pixie Brown? She has

something for me.

JO-C

Yeah, I've got it.

NPC MONK

Not here. Over there.

Monk leads Jo-C away from the desks and into the stacks.

Jo-C pulls the papers from inside her jacket.

JO-C

**This is what you need, isn't it? Now
can we go look at the books?**

NPC MONK

We? You're on your own, idiot.

**Monk takes the papers, heads over to a desk where he sits
down and starts copying.**

NPC LUCY

**Jo-C? Pixie Brown said to give you
this when you'd done what she asked.**

Lucy hands Jo-C the promised clue.

JO-C

**What are you doing here? Why didn't
she just ask you to give those
papers to Monk? This is ridiculous.**

NPC LUCY

Pixie Brown has her reasons.

JO-C

**Well, thanks for this useless scrap
of paper.**

NPC LUCY

Aren't you going to read it?

JO-C

No.

(half beat)

I could use your help, though.

NPC LUCY

What with?

JO-C

The books.

NPC LUCY

What about them?

JO-C

**I... well... I need you to read them
to me. Please?**

NPC LUCY

I don't know what you mean.

It's hard for Jo-C to talk about this.

JO-C

**I. Well. Okay. I can't read.
I need you to help me.**

NPC LUCY

(instant dismissal)

**Oh, that ain't going to happen. Read
them yourself.**

JO-C

**Why don't you people ever listen? I
can't.**

21. EXT. MOORS

Kamet and Quartz are waiting. Kamet uses a pair of electronic binoculars, Quartz wields his bow.

KAMET
Hermit's coming.

QUARTZ
I'm ready.

KAMET
Remember, he's the one with the big armoured clackers.

QUARTZ
I know. I've seen it before.

KAMET
One hundred yards.

Quartz pulls back the string on his bow.

KAMET (cont'd)
Ninety yards.
(half beat)
Eighty yards. He sure is ugly.

QUARTZ
Quiet please.

Deep breath. Concentration. Then Quartz lets the arrow fly.

A moment of suspense, then -

QUARTZ (cont'd)
Spit. Missed it. Sorry about the language, Kamet.

Kamet chuckles at Quartz copying Seven's apology so closely.

Quartz readies another shot.

KAMET

Swear away. Forty yards.

Another arrow flies... then hits! Distant but audible.

QUARTZ

Did I hit it?

KAMET

You did, but it's still moving.

QUARTZ

(half a statement)

But now it's coming this way

KAMET

Is that a good thing?

QUARTZ

Makes it easier to shoot the bit I want.

KAMET

(panic rising)

Twenty yards, Quartz.

The next arrow flies. Hits its mark - the smash of glass.

QUARTZ

Right in the eye.

KAMET

He's still coming.

QUARTZ

Yeah, but he can't see where he's going.

The zootroon tumbles, hits its head, falls into a pool just five yards away.

It flails in the water, unable to get out.

QUARTZ (cont'd)

Nice. Which one's next?

KAMET

Sabretooth.

QUARTZ

Ooh, a mean one.

22. INT. LIBRARY

Monk is trying to leave.

JO-C
Monk, don't go.

NPC MONK
I'm not helping you, brat. Where are your friends?

JO-C
Where are yours?

NPC MONK
I don't need friends. I'm Buddy Monk.

He leaves. Jo-C turns to another pupil.

JO-C
Excuse me.

NPC RONNIE
What?

JO-C
Will you read these books to me?

NPC RONNIE
No.

Exasperating.

GROAN
Hello Jo-C.

JO-C
Here I am. Exactly where I said I'd be.

GROAN
Good. I needed to make sure.

JO-C

Can you... this is getting a bit desperate, but can you help me read these books?

GROAN

Why don't you read them yourself? You'll have plenty of time.

JO-C

But I can't.

GROAN

You can't read?

JO-C

No.

GROAN

Oh dear. And who raised you?

The line cuts Jo-C deep but Groan just laughs.

JO-C

Spit on you.

GROAN

Let me check on something. To go home you can't just log out, but actually need to pass through the school gates. Is that right?

JO-C

How do you know about that?

GROAN

So it's true. Enjoy the library. I hope it's everything you dreamed of. Now let me show you a little trick I learned from your friend Reflex.

JO-C
(what about
Reflex?)
Reflex?

Groan walks out.

GROAN
Goodbye, child.

With a shifting of space and grinding of masonry, fixtures, fittings and even reality itself, the door vanishes .

In just two seconds it's as if the door had never been there. Then the windows go too. The sound of vanishing windows races around the room - around Jo-C in a circle.

The box is now sealed - with a touch more echo than before.

JO-C
Did you see that? That arseblot just
took the door away. And the windows.

NPC LIBRARIAN
Quiet in the library.

JO-C
(overlapping)
Does this look normal to you?

NPC LIBRARIAN
Ssshhh!

23. EXT. MOORS

The zootron hunt continues.

KAMET
Widow at one hundred yards.

QUARTZ
I'm ready.

KAMET
Ninety.

Quartz fires...

A miss.

QUARTZ
I'll try again.

Notch. Aim. Fire...

Another miss. The arrow lands quietly on the soft moors.

KAMET
Just try again.

The heavy zootron scurries closer, its eight powerful legs perfectly co-ordinated.

QUARTZ
This is my last shot, Kamet. What if I miss?

KAMET
There's no way you'll miss this time. I believe in you.

Fire...

A hit! The sound of an arrow piercing rubber, embedding in a bundle of wires.

The scuttling metal spider stumbles, trips over its own legs, comes crashing down, ploughing into the wet ground.

KAMET (cont'd)

How did you do that?

QUARTZ

I don't know. If I did know, I'd have done it the first time.

Kamet bursts into relieved laughter.

KAMET

Okay, Humbird's next. You ready?

QUARTZ

I don't have any more arrows.

KAMET

Is that what you meant by last shot?

QUARTZ

Yes.

KAMET

You did great. You know that?

QUARTZ

Thank you. What now?

KAMET

I suppose it's all up to Jo-C now.

24. EXT. PLAYGROUND

Dogwood has spotted Livia.

DOGWOOD
Livia? Livia?

She hears him. Then they race towards one another - him by foot, her in her wheelchair.

DOGWOOD (cont'd)
(stopping)
Where's your dad? Here's not here,
is he?

LIVIA
I'm sorry for lying to you.

DOGWOOD
You didn't. Not really. You just
didn't tell me everything.

LIVIA
Please don't do that.

DOGWOOD
Do what?

LIVIA
Don't pit Jo-C and me against one
another like that. Not even in your
head.

DOGWOOD
I'm not.

LIVIA
Where is Jo-C?

DOGWOOD
She won't come home. She's too
stubborn. I've been looking for you
to say goodbye. Because I have to.

LIVIA

I wish you didn't.

DOGWOOD

Me too.

(beat)

I knew you were different, right away, I promise. I just didn't know why.

LIVIA

You know, I knew you were different too.

DOGWOOD

You listened to what I was actually saying.

LIVIA

You were really unusual. And interesting.

DOGWOOD

You wanted to show me things.

LIVIA

And you wanted to come along with me to see them.

DOGWOOD

Where are you, really? Outside of this dream machine?

LIVIA

It's called the Leadhills. There aren't many of us left. A couple thousand, maybe.

DOGWOOD

(wow)

That's a lot.

LIVIA

We never found anybody else so we thought we were the only ones left anywhere.

DOGWOOD

So did we. I mean, everybody else still does. I'm the only one who knows about you... about you being, you know.

LIVIA

My dad and I are the only ones in The Leadhills who know about Rez High. After I found it in the mines he helped me get it working, and he's made sure we keep it secret.

DOGWOOD

Are The Leadhills a long way from River Mill?

LIVIA

I have no idea. There's clearly a lot of water between us.

DOGWOOD

I wonder if one of our zootrons could find you...?

LIVIA

Can they cross the water?

DOGWOOD

I don't know...

LIVIA

I don't think we've got anything like that.

DOGWOOD

Have you been to all of the missions? Will Jo-C ever find what

she's looking for?

LIVIA

I didn't even try... but I don't think so. But some of the missions are impossible in a wheelchair. It was actually getting boring until you showed up.

DOGWOOD

I saw you've got your wheelchair again.

LIVIA

Yeah. I got my dad to give it back.

DOGWOOD

I didn't realise he took it in the first place.

LIVIA

When he saw your friend Reflex making all sorts of changes, I think he just copied what she was doing. He got rid of my chair first because he just assumed I'd like it.

DOGWOOD

He never asked you?

LIVIA

No. So I told him to give it back and if he really wants to change things around here, he could start by putting some ramps in and widening the doors.

DOGWOOD

I never even noticed that about the doors.

LIVIA

I should tell you something about my

dad. He's up to something. He'll have some plan for all these tricks he's copied from Reflex. And he's very interested in you and where you're really from.

DOGWOOD

Why?

LIVIA

He'll want the information to bargain with. We don't have much, me and Dad. We're at the bottom of the heap in The Leadhills but he's always trying to scramble up. Proof of a whole other civilisation has got to be worth something, even more if he can find out where you are.

DOGWOOD

I suppose the same would be true at River Mill.

LIVIA

But he's not told me what he's planning, I swear. This is how he's always been with me. He either lies or just says nothing at all.

DOGWOOD

I know exactly how that feels.

A swell of sympathy with Dogwood helps turn Livia's emotion.

LIVIA

I've never had to say goodbye to someone before. Not really. I'm probably going to get this all wrong.

DOGWOOD

Do we really have to?

LIVIA

I think we've got to try.

DOGWOOD

I'll find you, somehow. I'll cross the water and get to you. Then... then I'll- I'll... (sigh)
I promise. If you want to.

25. INT. REZ HIGH LIBRARY

Jo-C's frustration mounts.

JO-C

You're all useless. Your books are useless. Your stupid hair and stupid clothes are useless. Stupid outfits and stupid rules are useless. Your whole world is useless.

NPC LIBRARIAN

If you don't quieten down I'll have to ask you to leave.

Well, that's an idea.

JO-C

Go on then! Throw me
oooooooooooooooooout.

NPC LIBRARIAN

Jo-C, the library is a place of quiet study-

JO-C

Study this! La la la!

NPC LIBRARIAN

If you're not quiet, Jo-C, I'll have to ask you to leave.

Jo-C's plan is not working.

JO-C

**You can't, can you? You're useless.
Useless.**

Jo-C slumps away, dejected.

NPC LIBRARIAN

**Jo-C, the library is a place of
quiet study to be enjoyed by
everyone.**

JO-C

**Yeah, it's meant to be for
everyone. It's not though, is it?
How am I supposed to read all of
these stupid books? How is this for
me? And what about people who-**

The synapses connect. Jo-C remembers. Aha!

JO-C (cont'd)

Of course. Reflex, you're brilliant.

(projecting) Describe.

The system noise of audio description turning on, then:

AUDIO DESCRIPTION

**Jo-C is standing by herself in the
library. The librarian and all the
other pupils stare blankly at her.**

(beat)

**Jo-c takes a folded piece of paper
from her pocket.**

JO-C

(ha!)

**I've got you beat, you stupid
machine.**

AUDIO DESCRIPTION

She unfolds the paper.

(half a beat)

Written on it is the number one and then the message 'Ignore this. Every single other clue word counts'.

JO-C

Huh.

AUDIO DESCRIPTION

Jo-C considers the clue thoughtfully. Written on the paper is the number one and then the message

(clear enunciation)

'Ignore this. Every single other clue word counts'.

(beat)

Jo-C paces about the library.

(beat)

She looks at the note again. It's the number one and then the message 'Ignore this. Every single other clue word counts'.

The penny drops. Jo-C's intuition is good to her.

AUDIO DESCRIPTION (cont'd)

Jo-C's eyes light up with inspira-

JO-C

(projecting)

End describe.

(to the skies) Okay, I know the answer. I've solved your puzzle. Come on, play the music. Take me to the head's computer.

Nothing.

JO-C (cont'd)

I'm ready for the music!

NPC LUCY

**If you want to use the PIN number,
you'll need to reach the
office without getting caught.**

JO-C

What?

NPC LUCY

**To use the PIN number on the
Computer. Office.**

JO-C

(screw this)

**Of course. Nevermind there's no door
anymore, or any windows, just a
giant box of books I'll never get
out of.**

NPC RONNIE

**Quiet, please. My maths homework is
due. I'm running out of time.**

JO-C

Excuse me?

NPC RONNIE

**My maths homework is due. I'm
running out of time.**

**Those familiar words in a familiar cadence strike a chord:
Jo-C knows exactly what she needs to do.**

JO-C

Then I should stop wasting it.

(projecting)

Restore!

26. INT. REZ HIGH CORRIDOR - CONTINUOUS

Dogwood and Jo-C are thrown back into their argument, yanked back on virtual elastic.

DOGWOOD

What the spit, Jo-C. I was trying to say goodbye to Livia.

JO-C

You're right.

DOGWOOD

What?

JO-C

You're right. I burned down the library.

DOGWOOD

I know.

JO-C

I used to go there sometimes. At night. One night, the guards came in. So I tried to hide. But I didn't put my candle out and-

DOGWOOD

You're going to go crazy but-

JO-C

No I'm not.

DOGWOOD

We've got to have this talk later. I've found out what Groan is doing.

JO-C

We have to stop him.

DOGWOOD

We've got to sneak into his office

and log into his computer.

JO-C

**Would you believe me if I told you I
know his password?**

DOGWOOD

Maybe.

JO-C

What if I told you it's 1-1-1?

DOGWOOD

(ah)

Maybe not.

JO-C

Come with me. I'll prove it to you.

DOGWOOD

**But how are we going to get into his
office?**

JO-C

I've got a plan.

27. INT. OFFICE

Groan works at the computer.

A knock at the door.

GROAN

Yes?

The door opens.

NPC MRS JUDGE

**Mr Groan, you should know we've just
seen three students causing absolute
chaos.**

He doesn't care at all, waves them off.

GROAN

Thank you. Goodbye.

NPC MR PRIZE

It was Livia.

NPC MRS JUDGE

And Dogwood.

NPC MR PRIZE

And Jo-C.

GROAN

What were they doing?

NPC MRS JUDGE

**Livia and Dogwood helped Jo-C climb
out of the library.**

GROAN

What do you mean? How?

NPC MR PRIZE

**And then we saw them rounding up
lots of other students.**

NPC MRS JUDGE
Causing chaos.

NPC MR PRIZE
I think they might be getting a mob
together.

Groan groans, presses keys on his computer to lock it.

He hurries off, barging past the two teachers on his way
out of the room.

GROAN
Out of the way.

They wait a beat, then close the door.

As they speak now, they morph - voices and all - to reveal
their true identities. It's uncanny.

MRS JUDGE BECOMES JO-C
More very clever stuff from Reflex,
but that was especially weird.

MR PRIZE BECOMES DOGWOOD
The weirdest. I'm never, ever doing
that again.

Dogwood goes right to the computer.

DOGWOOD
So, what's the pass number?

JO-C
It's 1-1-1.

DOGWOOD
Jo-C, we don't have ti-

JO-C
It's 1-1-1. Please try it.

He does. He types 1-1-1 - and it works with a positive BIP.

DOGWOOD
(flabbergasted)
That actually worked. It's
connecting.

JO-C
Look at this.

She passes him the clue.

DOGWOOD
(reading)
Ignore this. Every single other clue
word counts.

JO-C
Say every other word.

DOGWOOD
Ignore... every... other... word.

JO-C
And now say the others.

DOGWOOD
This single clue counts. And there's
the number one. Very clever.

JO-C
Aren't I?

DOGWOOD
But how were you able to read-?

The computer's radar screen comes to life with a gentle
hum. It captures their attention.

JO-C
What does that say?

DOGWOOD

Humbird... Silverback... Bigfoot.
Groan has control of the zootrons.
Somehow there's an open connection
all the way from Groan's Rez High to
our one... then that's connected to
the wireless spire, which is
connected to the zootrons.

Dogwood realises who must be to blame.

DOGWOOD (cont'd)

Another accident?

JO-C

More like an honest mistake.

DOGWOOD

He's using them to locate River
Mill. I don't like the idea of
Groan's lot knowing where we are but
we don't know where they are.

JO-C

No. I've got to undo this.

DOGWOOD

There's a command line. We can cut
the connection if we know the right
thing to type.

JO-C

Try 'Stop'.

Keys clatter each time Dogwood tries a command.

DOGWOOD

No.

JO-C

'Cancel'.

DOGWOOD

No.

JO-C

How about 'Halt'?

DOGWOOD

No.

(half beat)

**We can't just run through every word
you think of. There must be
something else we can do?**

Jo-C picks up the restored, reloaded pot plant.

JO-C

**Yeah. I'm going to H.I.T. hit it
with this little plant in a bowl.**

SMASH! followed by sparks and sputters.

JO-C (cont'd)

There.

DOGWOOD

Brilliant.

JO-C

**It'll do for now. Let's get out of
here and pull the wires.**

28. EXT. PLAYGROUND

Jo-C and Dogwood are crossing the playground, past students who interject.

NPC CATHY

Jo-C, Mad Monk is looking for you.

JO-C

(to Dogwood)

Why do they call him that? What does it mean?

NPC WEBSTER

According to the Concise Oxford English Dictionary, monk is a noun meaning 'any member of a religious community of men living under vows of chastity, poverty, and obedience'.

DOGWOOD

Chastity, poverty and obedience!

JO-C

Well, good try Monk. Two out of three ain't bad.

DOGWOOD

Come on, let's run.

They make a break for the exit gates.

JO-C

No... let's jump!

Hup! They leap across the threshold!

A moment of suspense, then:

29. INT. BUG ROOM

Jo-C and Dogwood fall out of the dream, their minds landing back in reality as if they'd just taken a parachute jump.

They can't help but burst into laughter.

REFLEX
Dogwood! Jo-C!

JO-C
Shut that thing down, Reflex.

REFLEX
What? Are you sure?

Rapid-fire:

JO-C
Pull those wires.

REFLEX
Dogwood?

DOGWOOD
Jo-C's right.

REFLEX
What's going on?

JO-C
Shut it down.

Wires whip free, then comes the sound of the Rez High unit confirming it has been disconnected. Relief all round.

30. INT. BREAKFAST HALL

A hundred River Millers eat breakfast together.

MRS SEVEN

How's your bug biscuit?

REFLEX

(overlapping)

Mum, I've been thinking.

MRS SEVEN

What about, my girl?

REFLEX

That.

MRS SEVEN

What? My bug cracker?

REFLEX

**About 'my girl'. I don't think I'm
a... no. I'll rephrase that. I do
think I'm not a girl. And I think
I'm not a boy. I don't think either
of those words fit me very well.**

Just enough pause for Reflex to dread what's coming next.

MRS SEVEN

**You know why I say that, don't you?
Why I always say 'my girl'?**

REFLEX

No.

MRS SEVEN

**It's because girls are told not to
be proud. They're taught not to be
brave. And they're taught not to be
smart. So every time I see you and
you're being brave, you're being
smart, or whatever you do to make me**

**proud - and that happens a lot,
Reflex - that's when I say it.**

REFLEX

I do understand that, Mum.

Mrs Seven takes a thoughtful bite of bug cracker.

MRS SEVEN

**I know what I'll say instead now,
though.**

REFLEX

You do?

MRS SEVEN

Yeah. Of course I do, my love.

**The sounds of breakfast. A clear move to elsewhere in the
hall, where Jo-C and Dogwood are chatting.**

JO-C

**Those Rez High people didn't have
any more answers than we do.**

DOGWOOD

Not the dream people, no.

JO-C

**Just think of that library, for
example. I had to climb stairs to
get in there. That's no good for
your friend Livia. And all those
books. Even if they did have
anything useful in them, how would I
ever know? I wouldn't, not without
Reflex's brilliant 'Describe' idea.
They really didn't have it right at
all.**

Reflex comes to sit on the dining bench with them.

DOGWOOD

You only just missed Jo-C saying how brilliant you are, Reflex.

REFLEX

She'll just have to do it again.

JO-C

I wish I could tell everybody.

DOGWOOD

(joking)

Get up at the next council congress and tell all of River Mill.

JO-C

What a great idea. Yeah, I'm going to do that. I'll do a whole talk. 'Why our obsession with scraps of the past is holding us back'.

REFLEX

(sarcasm)

My mum would love that.

JO-C

Or I could call it 'What we learned about the right tomorrow... from a scrap of the wrong yesterday.' And I'll tell them all about how Reflex made that unfriendly world much better for everybody.

DOGWOOD

Are you going to really, Jo-C?

JO-C

Yeah. What we learned in Rez High is really important.

REFLEX

I know you think you want to do it.

JO-C

**I'm going to do it. You made Rez
High a better place. We should
inspire the council to do the same
thing here for River Mill.**

DOGWOOD

Maybe not the next congress though.

JO-C

Why not?

DOGWOOD

**Well, first thing, it's tomorrow.
And next thing - it's the formal
enquiry into the library fire.**

31. INT. COUNCIL HALL

**A crowd of River Millers, 100 or so strong, sit in the
council auditorium.**

**Safety Tribune Sonntag stands at the front, speaking via
mic and amp.**

SONNTAG

**... with no trace of accelerant, no
signs whatsoever of premeditation.
We know the fire was started by
candlelight igniting a curtain, but
the enquiry has found no indication
that this was done deliberately.**

In the audience, hushed and overlapping:

REFLEX

Where is she?

DOGWOOD

It's typical Jo-C.

At the front:

SONNTAG

**Despite the destruction of our
entire library - the loss of every
last book known to us, and of the
safe store holding our register of
repair bits and chips, not to
mention damage to the building
structure itself -**

In the audience:

REFLEX

It was an ambitious promise.

DOGWOOD

But I really thought she'd show up.

At the front:

SONNTAG

**- there is no indication of this
being a deliberate attack and little
more chance of determining who the
candle belonged to, or how the
accident occurred. All evidence went
up in flames, quite literally. As
such, this enquiry has found no
realistic prospect for prosecution
and no-**

**Doors creak open at the rear of the room, stopping Sonntag
in his tracks and bringing proceedings to a standstill.**

It's Jo-C.

JO-C

**Hello. Sorry. Sorry I'm so late.
Tribune Sonntag, your superior.**

REFLEX

Perfect timing.

**Murmurs all round as Jo-C makes her way to the front.
Dogwood can't help but call out excitedly.**

DOGWOOD
Go for it, Jo-C!

**The crowd isn't sure how to take that, though Quartz joins
in from elsewhere in the hall.**

QUARTZ
Go for it Jo-C!

SONNTAG
**Jo-C, are you aware that you're
interrupting a formal enquiry?**

She's at the front, speaking to Sonntag off mic.

JO-C
**I know. There's actually something I
should tell you about that.**

**Gasps ripple as the crowd immediately knows what this
means.**

JO-C (cont'd)
**But that's not the main reason I'm
here. I've done something else that
I probably shouldn't.**

More murmurs and reactions as the room strains to hear.

JO-C (cont'd)
**But it taught me something. I think
I have to tell you what I've done,
don't I - and I'd really like to
tell you what I've learned.**

SONNTAG
What are you talking about?

JO-C

**Well, some unbelievable ancient
technology. And a whole other
community far away from River Mill.
And... and ... it's probably best if
I start at the very beginning.
(re: microphone)
May I ?**

SONNTAG

**(resigned to crowd)
I think the room's waiting.**

Jo-C adjusts the mic, clears her throat.

**Then amplified for the first time, and with reverb and a
delivery that recalls her very first line, from the opening
of the first episode:**

JO-C

Hello.

A breath and then a HARD CUT -

- BAM! into the Rez High theme music.

[Music]

ANNOUNCER

**Rez High is a Neon Inkwell podcast distributed by Rusty Quill and
licensed under a Creative Commons Attribution Non-Commercial
Share-alike 4.0 International License.**

**The series is written and created by Brendon Connelly and directed
by Lucy Wray.**

**This episode was edited with original music by Katharine Seaton and
mastered by Catherine Rinella.**

**It featured Olivia Hirst as Jo-C, George Bunting as Dogwood, Lozza
Gilbert as Reflex, Kazeem Tosin Amore as Head, Beth Alsbury as
Livia, Ryan Hopevere-Anderson as Groan, Christine Walsh as Mrs.**

Seven, Shahan Hamza as Kamet, and William Killgore as Quartz. A full list of cast and credits is available in the shownotes.

Neon Inkwell is produced by April Sumner with Executive Producer Alexander J Newall and Showrunner Elizabeth Moffatt.

To subscribe, view associated materials or join our Patreon visit rustyquill.com. Rate and review us online, tweet us @therustyquill, visit us on Facebook, or email us at mail@rustyquill.com. Thanks for listening.