

The Company

"What A Friend's For"

by
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TEASER

FADE IN:

INT/EXT. CAR WRECK - DAY

The radio blares a muffled "doo-wop" number as we float through the wreck. From this point, we can't see if anyone is inside or not.

The doors are twisted and bent out of shape, the bonnet is a crumpled piece of metal and steam hisses out from under it. Over this, we hear...

JIMMY (V.O.)

"You want me to cry and play my part. I want you to sigh and fall apart. We want this like everyone else". These are the words of the great bard, Robert Smith.

We dip into the back seats through shattered windows...

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

Take from it what you will. It doesn't matter, really. Just remember how it makes you feel. That's what's important in all of this.

.... Into the front passenger seat, across the dashboard...

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

When it comes down to it, the decisions you make in life shouldn't be based on what someone else is telling you. They should be based on you. What do you feel?

.... Over the wheel and into the drivers seat in which sits...

SHANE EVANS.

He is slumped, eyes closed, against the door frame. Blood is smeared down the side of his face.

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

And what the hell are you going to do about it?

Off this...

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

EXT. GARRETON ACADEMY - DAY

Establishing shot.

TITLE CARD: "4 Days Ago".

SHANE (PRE-LAP)
I had this crazy dream last
night.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - DAY

Shane and VI MORGAN exit a classroom into the bustling hallway. They each carry books and Vi rips open a muesli bar - handing half to Shane.

VI
Okay. You tell, I'll summon Freud
from beyond the grave.

SHANE
A robot disguised as one of the
Gilmore girls tried to sell me a
smoothie.

VI
Was it an evil robot?

SHANE
Come on, it was a Gilmore girl.

VI
But which one? Only one of them
is evil, y'know.

SHANE
I don't know. The skinny one?

They stop at Vi's locker and Shane comes around her to lean against the wall.

VI
You just don't want to admit that
you know their names.

SHANE
Oooh, that's it. You got me.

He holds his hand over his heart - feigning hurt. Vi laughs.

ERIN (O.S.)
You got him what, Vi?

Shane and Vi look over to ERIN FOWLER who has just joined them.

ERIN (CONT'D)
Please don't say tickets to
Cirque Du Soleil because I was
saving that for his birthday.

He punches Shane lightly in the arm.

ERIN (CONT'D)
Hey man.

SHANE
(suddenly uncomfortable)
What's up?

Erin turns to Vi and does the same - a playful punch to the arm. Vi glares and Erin cracks a grin.

ERIN
Just kidding.

He leans in and kisses her on the cheek, wrapping an arm around her shoulders. Shane looks down, scuffing his shoes on the floor.

VI
(to Erin)
Didn't see you in English.

ERIN
Yeah, I skipped.

VI
Ah, rebel.

ERIN
Had to finish a History paper in
the library.

VI
A rebel who's historically aware
is still a rebel.

Shane coughs awkwardly.

SHANE
Well, I've got to get to class so
I'll see you guys later.

He starts to walk away but swings back.

SHANE (CONT'D)
Vi, can I, uh, talk to you later?
It's kind of important.

Vi smiles and nods.

VI
Sure. Whenever you want.

Shane nods and disappears into the crowd.

ERIN
So, you ready for Miss York's
math quiz?

Vi closes her locker and they move down the hallway.

VI
I think the real question should
be, is Miss York's math quiz
ready for me?
(then)
To which the answer is yes
because I didn't pick up a book
all weekend.

Erin knits his brow in confusion.

ERIN
But didn't you say you had to
study? That's why we couldn't go
out.

A beat.

VI
(covering awkwardly)
Ah, well, I did study but...
with...
(beat)
Flashcards.

Erin nods.

ERIN
Oh, that's cool.

His arm slips from around her shoulders and Vi looks
briefly disappointed...

.... Until she realises his hand is now clasped around her
own.

She smiles.

ERIN (CONT'D)
Hey, isn't that your brother?

Vi follows Erin's gaze and sees CAM MORGAN cornered by two BULLIES. He's trying to look brave but the two boys tower over him like giants.

Vi sighs.

VI
I'll be right back.

She slips her hand out of Erin's and starts towards her brother but Erin grabs her arm, stopping her.

ERIN
Vi - I've got it.

Over at Cam, we see the boy protectively clutching a brown paper bag to his chest.

CAM
M-m-my lunch? You want - -

BULLY #1
Your lunch, dork. Hand it over.

BULLY #2
Believe me, we're aware of the cliché but stealing money is just so...

BULLY #1
Impersonal?

BULLY #2
Exactly. We're not heartless criminals, here.

Erin appears behind the shoulder of one Bully.

ERIN
Really? Could've fooled me.

The Bullies turn - one grabbing onto the back of Cam's blazer to prevent an escape.

BULLY #2
Erin Fowler.

Erin nods to each Bully in turn.

ERIN
Tweedle Dee. Tweedle Dum.
(beat; sighing)
Look, let's not make this a whole showdown at high noon thing, okay? Just move along and find someone else to pick on.
(MORE)

ERIN (CONT'D)

They don't even have to be your own size, really. The little ones. Easy targets.

The Bully tightens his grip on Cam.

BULLY #1

We noticed.

ERIN

So - -

CAM

No.

The three turn to him.

CAM (CONT'D)

It's okay. They can have it.

The Bullies smile - snatching the bag from Cam.

BULLY #2

See, that wasn't so hard, was it?

He nods to Erin and the two Bullies saunter away. A beat.

CAM

Probably shouldn't have done that.

ERIN

Yeah. I don't want to get all "after school special" on you but giving into them isn't always the best thing.

CAM

No, I just mean that when they find out what was really in that bag...

(beat)

I offered to bring in a sample of the aerobically decomposed remains of organic material to science class today.

ERIN

And that is?

CAM

Compost.

Erin laughs and Cam cracks a smile as Vi approaches.

VI

Laughter. Always a good sign that blood loss was minimal.

CAM
Vi, did you see? He - -

VI
I saw.

She smiles at Erin.

VI (CONT'D)
Big strong hero.

Overhead, the BELL RINGS. Cam pales.

CAM
Ah! I'll see you later!

ERIN
They'll be waiting for you around
the corner. I suggest you take
the stairs.

Cam looks nervously around.

ERIN (CONT'D)
(reassuring)
It's cool. I'll go with you.

Cam looks relieved and Erin gives Vi a nod as he and Cam set off up a flight of stairs nearby.

As the hallway empties and quiets down, Vi starts off in another direction until...

BIANCA (O.S.)
He's so amazing. You guys have no
idea.

SOPHIE (O.S.)
B, you're so lucky. And he's
blonde! Your kids are going to be
hot!

Vi steps behind a wall seconds before BIANCA PARRY, SOPHIE GEORGE and three other GIRLS round the corner.

Bianca holds out her wrist - displaying a silver charm bracelet.

BIANCA
Lenny got this for me. He said
each charm represents a different
thing about me he loves.

Vi rolls her eyes as Bianca and the Girls enter the bathroom. Taking a chance, Vi ducks in behind them.

CUT TO:

INT. GARRETON ACADEMY - GIRL'S BATHROOM - CONTINUOUS

Vi slips into a stall before the other girls even notice her presence. She closes the door quietly - peering out at them from the gap.

Standing at the mirror, the girls begin to preen - applying lip gloss and smoothing their hair.

BIANCA

I'm just so lucky I found him,
y'know? A total breath of fresh
air after what's-his-name.

SOPHIE

Erin. Erin Fowler.

BIANCA

("Well, duh!")

I'm aware his name is Erin,
Sophie. By saying what's-his-name
instead of Erin, I was
demonstrating that I'm over him.
Get it?

A beat.

SOPHIE

No.

GIRL #1

I heard he was going with that
liquor store girl. Is that true?

BIANCA

Violet Morgan? That's true. I
really feel sorry for that girl.

Vi raises her eyebrows.

BIANCA (CONT'D)

I mean, don't get me wrong. She's
a nice girl and everything but
she's just so... slow. She can't
even see that she and Erin will
never work out. Like, it's math.
Erin is a Popular. He knows all
the right people, says all the
right things. Vi is just... not.

GIRL #2

So how long do you think they'll
last?

GIRL #1

My bet? Another week, tops.

SOPHIE
Two days more like!

Laughing, the girls take one last look at themselves in the mirror and head out - talking and gossiping all the way.

There's a beat and the stall door swings open. Vi steps out in front of the sinks trying to take in everything she just heard.

CRASH!

An air vent panel by the ceiling falls to the floor. Vi whirls around - frightened.

A pair of legs follows the panel and finally, a teenage boy (16) slides his way out of the vent and drops to the floor - landing in a closed stall.

The door opens and the kid, turned away from Vi, dusts off his blazer. He turns around and freezes.

This is WYATT DANIELS.

WYATT
'Sup?

Vi snaps out of her stupor.

VI
Where did you just come from?

Wyatt steps around her, taking out a rolled poster from the inside of his blazer.

WYATT
Principal's Office. Through the air vents, of course. You know, I think I might have seen asbestos in there. What, are they trying to kill us with that as well as mid-terms?
(then)
Hey, I know you. Vi, right?

VI
Yeah. And what am I supposed to call you?

Wyatt winks at her.

WYATT
Just call me baby, sweetheart.

He pops some chewing gum out of his mouth and attaches it to the corners of the poster. Sticking it to the mirror, he unrolls the poster.

It's an oil painting of a distinguished gentleman.

VI

Who's that supposed to be?

Wyatt takes a permanent marker from his pocket and starts to draw on the mirror as he talks.

WYATT

You don't know Wilhelm Garreton?
Founder of Garreton and all that
it contains including our
illustrious academy? You need to
educate yourself, child.

VI

And what are you going to do with
Wilhelm Garreton?

Wyatt steps aside to reveal that he has written above the poster - "Wilhelm Garreton likes the ladies...".

Then he draws a speech bubble on the mirror - pointing it to Wilhelm's mouth. Inside he writes, "Very nice, very nice! How much?".

He looks to Vi.

WYATT

Huh? Huh? Is that perfect or
what?

Vi shrugs.

VI

Kinda not. Actually.

Wyatt rolls his eyes.

WYATT

Then get outta here, Corpse
Bride. I don't need you cramping
my style.

Vi straightens up and crosses her arms over her chest.

VI

Fine. Have fun defacing school
property.

She exits as Wyatt stands back to admire his work.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - CONTINUOUS

The first thing Vi notices is the PRINCIPAL and school deputy, MR DUFFY marching down the hallway - all red faces and angry glares.

Vi simply points to the girl's bathroom. The adults stop, look from Vi to the bathroom and then swiftly move inside.

Vi turns and we catch the smile on her face before she walks o.s.

ANDREW (PRE-LAP)
What are you so happy about?

CUT TO:

INT. THE COMPANY - RECEPTION - DAY

Vi walks away from the open elevator as ANDREW FRIAR meets her in the middle of the room. Vi's smile widens.

VI
Nothing. Just... life is good.

As they start to walk towards the conference room...

ANDREW
Really? Man, I wish someone would've told me.

VI
I'm serious. My boyfriend's all heroic, I got back at some kid for calling me "Corpse Bride" and I'm not entirely sure I failed this math quiz I didn't study for.

ANDREW
So, good day?

VI
Good day.

Andrew pushes open the door to the conference room.

CUT TO:

INT. THE COMPANY - CONFERENCE ROOM - MOMENTS LATER

Vi - all of a sudden not so happy - looks up from a piece of paper just handed to her by...

.... ALISTAIR BENSON.

BENSON
I don't write the assignments,
Miss Morgan.

VI
Yeah, you just hand them out so
you can witness the suffering
first hand.

She sinks down into a chair at the conference table as Andrew steps up behind her. He leans over and plucks the piece of paper from her hands.

ANDREW
"Fountain. 12:45". Ouch.

VI
What's with the vague? Seriously
- is there somewhere I can
complain about this?

Andrew looks at his watch and drops the paper down in front of her.

ANDREW
(heading towards the
door)
Well, if that's all, I'll just
get out of your way.
(then)
Y'know, Vi? I'll have a look
around. See if I can't scrape up
one of those comment cards.

He ducks out of the room. Vi and Benson are both fully aware of his strange behaviour.

Vi looks to Benson and raises an eyebrow.

VI
Is he okay?

BENSON
I'm surprised you're only asking
that now.

Vi sighs - pulling her assignment sheet toward her.

CUT TO:

INT. THE COMPANY - CONTROL CENTRE - DAY

Andrew darts around the other employees as he skips up the set of metal stairs.

Reaching the second level, he pauses and glances into Jenna's office.

CUT TO:

INT. THE COMPANY - JENNA'S OFFICE - CONTINUOUS

Where JENNA COOKE is hunched over her desk, scribbling notes on files. Outside, Andrew quickly knocks on the door and enters.

Jenna looks up.

JENNA
Hi, Andrew.

ANDREW
Hi.

He's suddenly nervous and we're not sure why. Neither, in fact, is Jenna.

JENNA
Is there something I can help you with?

ANDREW
Actually, there's something I can help you with.
(beat; cringing)
Well... Not... But I...

He pulls a book out of the inside pocket of his jacket and hands it to her.

ANDREW (CONT'D)
I got you something.

Jenna takes the book and looks down - studying it.

ANGLE ON BOOK

It's an original hardback version of Enid Blyton's children's book, "The Secret Island".

BACK TO SCENE

Jenna looks up at him - not knowing what to say.

ANDREW (CONT'D)
It's... I thought you might like it. I've seen you reading her other books - those Famous Five ones - when you think no one's looking.
(quickly)
(MORE)

ANDREW (CONT'D)

I didn't go out of my way or anything. I was following this assignment and he went into this second hand book store so I... I saw it.

He digs his hands into his pockets.

ANDREW (CONT'D)

It's about a secret island.

(beat)

Unless I'm being misled by the title somehow.

Jenna smiles.

JENNA

Thank you, Andrew.

He smiles back.

ANDREW

You're welcome.

Off their quiet moment...

CUT TO:

EXT. STREET - EVENING

Andrew's car ROARS through frame.

CUT TO:

INT. ANDREW'S CAR - CONTINUOUS

Vi stares out of the passenger window as Andrew hums along to the RADIO which plays softly in the b.g.

After a moment, Vi turns to him and props her elbow up on the window sill. She smiles.

VI

Good day?

ANDREW

Huh?

VI

(teasing; sing-song)

I know something you don't know.

ANDREW

Violet, must you play these childish games? I, as a far more mature and experienced individual, know absolutely everything there is to know.

VI

She likes you too.

Andrew is suddenly uncomfortable.

ANDREW

I... I don't... Listen, kid - -
 ("Yay! A distraction!")
 Oh, look! A fountain!

He points out through the windshield to a grassy square by a row of shops. In the centre is a bubbling fountain. Vi sits up straighter - trying to get a good look.

VI

It's way past 12:45. I guess I could ditch school and come by tomorrow.

ANDREW

That's the kind of thing we want to hear from Australia's youth.

She turns - following the fountain as they drive past it. Then, she looks back to Andrew.

VI

You don't think it means 12:45 at night, do you?

Andrew shrugs and leans forward - cranking up the radio.

CUT TO:

EXT. STREET - CONTINUOUS

As Andrew's car whizzes out of frame, the wailing guitar solo of the radio rock track echoes out as we...

CUT TO:

EXT. GARRETON ACADEMY - COURT YARD - DAY

Vi, exiting the building, tries to move inconspicuously through groups of students as they gather to eat lunch.

She nears a narrow pathway leading around the exterior of the building when...

SHANE (O.S.)

Vi! Wait up!

Vi visibly cringes as she turns to greet Shane but plasters a friendly smile on as he approaches.

He holds up a brown paper bag.

SHANE (CONT'D)
Cold pizza. Wanna share?

Vi motions over her shoulder to sweet, sweet freedom.

VI
Actually, I was just...
(beat)
Sure.

They move over to an empty bench and sit down. Shane unwraps his lunch and hands her a slice of pizza which Vi picks at, uninterested.

Finally, their silence is broken by...

SHANE
So, Vi... I've been wanting to talk to you about something.

VI
Yeah?

SHANE
I've kind of got this problem - -

GIGGLING, LAUGHTER and - most noticeably - the sound of SPLASHING WATER is heard o.s. Vi turns.

Through the bushes behind them, we glimpse two students (one male, one female) sitting on the edge of a fountain. The boy splashes water playfully at the girl's feet who squirms and laughs in joy.

Vi stands and looks down at her watch. The time instantly ticks onto "12:45".

SHANE (CONT'D)
Vi? What are you...?

He stands and comes around the bench. Seeing the students, he says:

SHANE (CONT'D)
Ah. It's just the Trendsetters.

He goes to sit down again - having lost interest - but Vi takes a hold of his shirt sleeve, pulling him back.

VI
The what?

SHANE
Amanda Shaw and Oscar Olds. Two of a three piece set. They're kind of the...
(MORE)

SHANE (CONT'D)

I can't believe you don't know
this yet. You've been here, what,
eight months?

Vi gives him a look - telling him to get back to the story.

SHANE (CONT'D)

They're known as the Trendsetters
- original name, I know - but
it's true. Everything they do,
everything they wear, everything
they eat becomes the next big
thing.

A beat.

SHANE (CONT'D)

(deadly serious)

They brought back high top
sneakers. No joke.

Shane sits down again, taking a bite of his pizza, while Vi
continues to watch.

Over at the fountain, someone else walks into frame.

Wyatt sits down between Amanda and Oscar. From their body
language and enthusiastic discussion - these guys are
definitely friends.

VI

(darkly)

And baby makes three.

Off that, we...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

INT. GARRETON ACADEMY - HALLWAY - DAY

As the hallway becomes increasingly crowded, Vi peers around a corner expectantly.

After a moment, she ducks back - bracing herself against the wall. Taking a deep breath, she starts walking and falls perfectly into step alongside...

.... The Trendsetters.

AMANDA SHAW, a perfect blonde, notices this first.

AMANDA

Are you lost or something?

As they continue walking, OSCAR OLDS - a lanky New Yorker - leans across.

OSCAR

Because lost and found is that way.

He points in the opposite direction and Amanda laughs. Softening, she turns back to Vi.

AMANDA

But seriously - what are you doing?

VI

Oh, I just thought we could hang out. I'm Vi, by the way.

She holds her hand out to Amanda but she doesn't take it. Amanda glances at Wyatt who hasn't said a word and stares directly ahead as he walks.

AMANDA

Wyatt...

Halting, Wyatt turns to Vi.

WYATT

Corpse Bride, these are my friends - Amanda and Oscar. Guys, this is Corpse Bride. We don't talk to her.

(beat)

Ever.

He turns sharply and continues down the hall. Vi, however, doesn't move. As the others walk off, she catches a last snippet of their conversation.

OSCAR
So, we still up for tonight?

WYATT
Of course. Meet at seven. We'll
see if we can...

They turn another corner and are gone. Vi groans and walks away - realising she's blown it.

CUT TO:

EXT. MORGAN RESIDENCE - DAY

The Morgan siblings - Vi, Cam and PENNY MORGAN make their way up to the front porch after a long day at school.

Vi and Cam playfully race each other to the door.

CUT TO:

INT. MORGAN RESIDENCE - FRONT HALL - DAY

The front door swings open and Vi and Cam tumble inside. Vi raises her arms in triumph as the pair try to catch their breath.

VI
And the gold medal goes to...

Penny saunters in, unamused.

PENNY
.... The Fantastic Freak with
second place going to Boy Loser.

She pats Vi on the back and then closes the front door.

CAROLINE (O.S.)
Penny, Cam, Vi - can you three
come in here for a minute?

Dropping their school bags on the floor, the kids troop into the living room.

CUT TO:

INT. MORGAN RESIDENCE - LIVING ROOM - CONTINUOUS

CAROLINE MORGAN sits in the couch while PETER MORGAN stands in front of the TV, holding a thick manuscript.

CAROLINE
Your father has some good news.

She looks excitedly to him and Peter lifts the manuscript into the air.

PETER
I finished the book!

Cam smiles as he perches on the edge of the couch. Vi sinks down next to Caroline.

CAM
Congratulations!

VI
That's great, Dad.

Penny, after attempting to hold in her excitement, screams and leaps over to him - throwing her arms around him in a hug.

PENNY
I knew you could do it, Daddy!
(pulling away)
But you followed my plan, right?

PETER
Every step.

Penny hugs him again.

PENNY
Excellent. I knew you could do it
if you followed my plan.

She gives him a huge grin.

CAROLINE
He read me the first chapter.
It's amazing.

PETER
Oh, you're just saying that.

CAM
I want to hear it.

PENNY
Yeah, me too. Come on.

She flops down into an armchair - settling in. Peter blushes and opens to the first page.

PETER
Well, alright.

Before he gets started, Vi stands.

VI
I can't stay, actually. I've
got... I'm going out.

CAROLINE
Vi, it's a school night.

PETER
(to Caroline)
A school night? But you said we
would all - -

CAROLINE
Yes, and we were all going to go
out to the movies anyway. To
celebrate.

She gives Vi a pointed nod towards Peter. Vi feels
horrible.

VI
I... I would but... This is
really important.

CAROLINE
Really? What's more important
than your father regaining his
mental stability?

Vi's stuck. Her mind is a blank. Until...

PENNY
Are you going on a date with
Erin?

VI
No!
(then)
Yes. Yeah. A date. With Erin.

Caroline raises an eyebrow.

CAROLINE
And Erin is a... ?

VI
Girl's name but one hundred
percent boy, don't worry.
(beat)
Not sure how reassuring that is,
though.

PETER
And is he a... friend? Who also
happens to be a boy? And in that
sense would be a - -

PENNY
Dad, be direct. Remember our
sessions? A good father is an
involved father.

PETER

Got it.

(to Vi; authoritative)

Is this Erin your boyfriend and
if so, I demand to meet him
tonight before he takes you out.

Vi - horrified - looks to Penny.

VI

Why would you teach him that?

PENNY

Sorry.

Off Vi's glare...

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - DAY

ANGLE ON FRONT DOOR

The bell overhead JANGLES as the door is pushed open. PAN
DOWN to reveal a customer entering.

We FOLLOW him as he moves deeper into the store, passing
other customers, and walking into the...

CUT TO:

INT. WICKER RECORDS - CAFE - DAY

Where TABITHA McMILLAN wipes down an empty table. Looking
up at something o.s., she picks up a tray from a seat and
moves to a second table - clearing a plate and coffee mug.

PAN UP to find JIMMY EVANS sifting through a box of guitar
picks.

TABITHA

Who do you think he's talking to?

She nods to Shane who wanders around the main area of the
store, talking into his mobile phone.

JIMMY

Don't care. Hey, does this look
too pirate-ish to you?

He holds up a pick to reveal that it has a grinning skull
printed on it. Tabitha shrugs.

TABITHA

Does it matter?

Jimmy, offended, stands and follows her to the cafe counter.

JIMMY

Yes, it matters! I'm giving these away with every CD we sell. The skull is a classic symbol of all that is rock. It's gruesome and disgusting and fricking brilliant. I don't want people associating Wicker Records with... puffy shirts and Orlando Bloom.

Tabitha stops cleaning and turns to him with an oh-so quick roll of the eyes.

TABITHA

You're right. I'm sorry. I think you'd only need to worry if the skull came with crossbones. Now that's pirate-ish.

JIMMY

Damnit! Those are in the second box.

Tabitha shakes her head - quite possibly wondering if he's being serious or not.

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - MEANWHILE

Shane walks slowly around the racks of CDs. Every so often, he re-arranges them as he talks...

SHANE

(into phone)

I don't think I can do this anymore. I hate keeping secrets from her.

INTERCUT WITH:

INT. STUDIO APARTMENT - KITCHEN - CONTINUOUS

A roguishly handsome thirty-something year old man digs through his refrigerator. As he smells a take-away food container suspiciously, we notice that he could be related to Shane.

As a matter of fact, he is.

THOMAS "TOM" EVANS sighs as he tucks the cordless phone between his ear and shoulder - popping the take-away container in the microwave.

TOM

(into phone)

I know you do but trust me,
sport, it won't end well.

SHANE

But you don't have to talk to her
or anything. I just... I want to
tell her that I'm... Y'know...
talking to you.

TOM

Look, you know how happy I am
that you decided to start calling
but... I don't think your mum is
ready to accept the fact that
I'm, well, back.

SHANE

Not exactly.

TOM

What?

SHANE

You're not back though, are you?
I haven't seen you in two years,
I've only started talking to you
in the past few weeks and - let's
face it - I don't think a couple
of phone conversations can be
described as being "back".

Tom leans against the kitchen counter, rubbing his
forehead.

TOM

Shane...

SHANE

Are you even going to tell me
where you live now? I know it's
not Melbourne anymore. Is it
because you don't want me to try
and find you?

TOM

It's more complicated than that,
kid.

SHANE

No, it's really not. Either you
want to see me or you don't. And
if you're afraid to even name a
city than it's blindingly obvious
that you definitely don't.

Shane glances up - seeing LORI EVANS enter the store.

SHANE (CONT'D)
 (into phone; a little
 bitterly)
 I've got to go. Talk to you
 later, Dad.

He hangs up. Tom slowly lowers his phone. The microwave
 BEEPS.

END INTERCUT:

INT. WICKER RECORDS - MAIN FLOOR - DAY

Shane tucks his mobile phone into his pocket and sets off
 towards Lori.

SHANE
 Hey, Mum. What are you doing
 here?

LORI
 Thought I'd come and visit you
 and your cousin. See how the
 business is going.

She smiles at him - ruffling his hair - and Shane shrugs
 away.

SHANE
 It's going fine. Jimmy's over
 there.

He waves towards the cafe and starts to move away.

LORI
 Shane... Is everything okay? With
 you, I mean.

Shane says nothing.

LORI (CONT'D)
 Because at home, you're just...
 No. It's fine. I know you're
 fine.
 (beat)
 Right?

Nodding, Shane points to the second level of the store.

SHANE
 I'm supposed to organise the tour
 posters so...

LORI
 See you at home.

Shane bounds up the stairs - almost too eager to escape her. As Lori looks after him sadly, Jimmy approaches.

JIMMY
Hey, Aunty Lor!

LORI
Hello Jamison. How's business?

JIMMY
Same old. I am thinking of buying one of those fancy security systems, though. Shoplifters.

LORI
Oh, that's too bad.

JIMMY
I hope they have one that comes with a tiger pit. Now that's a security system.

Lori chuckles but the laugh doesn't reach her eyes.

JIMMY (CONT'D)
Lori, is something wrong?

LORI
Shane.

JIMMY
Ah.

LORI
I hope this isn't too much to ask but... could you keep an eye on him for me?

JIMMY
Of course.

LORI
Thank you.

She gives him a soft smile and they hug. Pulling away, Jimmy holds up one of the skull picks.

JIMMY
Now, I need your opinion on something...

CUT TO:

INT. MORGAN RESIDENCE - FRONT HALL - EVENING

Vi - dressed in a nice skirt and top - waits anxiously by the front door. The rest of the family waits as well, although none of them appear as nervous as Vi.

The doorbell RINGS and Vi rips open the door before the second chime can sound.

Erin stands on the other side - his finger still halfway from the button.

ERIN
Uh, good evening.

Vi leans forward.

VI
(whispered)
Thanks for coming over on such short notice.

ERIN
(whispered)
It's no problem. I - -

Vi grabs onto his shirt and yanks him inside!

Erin straightens his shirt and clears his throat nervously. He turns to Peter, standing closest to him.

ERIN (CONT'D)
(holding out his hand)
Hi. I'm Erin Fowler. It's nice to meet you, sir.

Peter looks to Penny - unsure - who nods her head towards Erin's outstretched hand. Peter shakes it.

PETER
Nice to, ah, meet you... too.
(beat)
I'm Peter. But you can call me Mr. Morgan. No... Wait. That's backwards.
(to Penny)
Is it?

Penny shakes her head - reassuring him that it's fine. Erin, a little weirded out, turns to Caroline who looks far more in control than Peter. Again Erin holds out his hand.

ERIN
Hi. You must be - -

Caroline crosses her arms.

CAROLINE

I'm Mrs. Morgan. Vi's mother. You do realise that it's a school night, don't you?

ERIN

I - -

CAROLINE

And I don't find it very responsible for children to be out on school nights.

Erin looks to Vi for help.

VI

But, Mum, if I were to go to the movies with you guys, I'd also be going out on a school night. And I did promise Erin first. And you taught me that breaking promises is not responsible behaviour.

A beat.

CAROLINE

Well, I... I guess I did.

(then)

I still don't think - -

CAM

It's okay, Mum. Erin's a good guy. He stands up for people and everything.

Erin smiles at him, appreciative.

ERIN

Cam, I got something for you.

He pulls a comic book from his jacket pocket and hands it to him.

ERIN (CONT'D)

It's one of my favourites.

Cam looks over the comic.

CAM

Trying to get an in with the family. I'm impressed.

Erin blushes a little and Vi takes his hand.

VI

Well, I guess we'll be going.

They turn towards the door but Caroline steps forward.

CAROLINE

Where exactly are you going?

Vi looks around desperately. Her eyes land on - -

- - Cam's comic. The cover now reads, "Garreton Go-Karts!".

VI

Go-Karts! We're going... go-karting.

Before anyone - especially Erin - can express their surprise, Vi hurries Erin out of the open door. She closes it behind them.

CUT TO:

EXT. MORGAN RESIDENCE - FRONT LAWN - CONTINUOUS

Vi marches down the front lawn to the footpath while Erin hurries to catch up.

ERIN

Go-karting, huh? Vi, did you just ask me out so you didn't have to... what was it? Go to the movies with your family?

Vi turns to him and looks him straight in the eyes.

VI

Erin, you're right. I used you and that's wrong. I'm sorry. But... but you have to believe me when I say that it's all for a... good cause.

She sighs.

VI (CONT'D)

I have to go. I can't tell you where or why. So, please don't hate me.

ERIN

(hurt)
Vi...

She turns and walks out of frame. Disappointment and confusion crosses Erin's face.

Suddenly, Vi ducks back - planting a huge kiss on his lips. After a long moment, she pulls back and disappears from frame once again.

This time, Erin doesn't look so disappointed.

ERIN (CONT'D)
(stunned)
See you later...

Off his love-struck expression...

CUT TO:

EXT. GO-KART TRACK - NIGHT

Under white hot flood lights, a series of go-karts race around a huge oval track.

Vi and Andrew watch from the way-side - leaning against the safety railing. Andrew, finishing off a hamburger, looks Vi up and down.

ANDREW
Bit dressed up for a night at the
race track, aren't you?

Vi gives a "don't mess with me" look and he whistles innocently, turning away. However, he can't remain silent for long.

ANDREW (CONT'D)
So, Vi. What are we doing here?

VI
I don't know.

ANDREW
Good. That's great.

A soft WHIMPER catches Andrew's attention as he scrunches up the empty hamburger wrapper. A mangy dog sits beside him - looking up at the wrapper hopefully. Andrew shrugs and holds open his empty hands.

ANDREW (CONT'D)
Sorry, man.

The dog scampers away.

A loud BELL sounds and the cars slowly come to a stop at the starting line. The drivers get out and move off the track.

Vi sees Wyatt and Amanda walking towards two go-karts - just before they put on helmets, covering their heads. Glancing around, she finds Oscar videotaping the pair from the sidelines.

She nudges Andrew.

VI
Hey, it's them.

ANDREW
The trendster's or whatever?

VI
Yeah.

ANDREW
Huh. They don't look so cool.

Andrew picks up his drink cup and takes a sip. Something on the side catches Vi's eye...

ANGLE ON DRINK CUP

All it contains is a picture of a dog holding a hot dog in its mouth and girl running after it. A girl who looks suspiciously like a cartoon version of Vi.

BACK TO SCENE

VOICE (O.S.)
Hey! Get out of it!

Vi and Andrew turn to see the mangy dog running from a hot dog stand - making a mess and holding a hot dog in its mouth.

It runs past Vi, leaping over the barrier separating them from the race track just as the race starts.

VI
Uh oh!

She clammers over the barrier too.

ANDREW
Vi, what the hell?!

Running onto the track, the dog disappears over another barrier.

Vi sees a sign hanging above the track which says, "Don't move".

Gulping, Vi steadies herself.

ANDREW (CONT'D)
Vi! Get outta there!

The go-karts come around the bend, catching sight of her and swerve or slam on their breaks. Several fly past her, unable to stop in time.

One go-kart, heading straight for her, brakes inches in front of her. Vi lets out a thankful breath.

In the b.g., Andrew seems to collapse over the barrier in relief.

Inside the go-kart, Wyatt whips off his helmet and stares up at her - shocked.

CUT TO:

EXT. GARRETON ACADEMY - FRONT - DAY

Vi and Shane move with the flood of students who exit the looming structure.

Shane removes his tie, stuffing it into his shirt pocket, as they walk down the front steps of the school.

VI

Gah! I can't have this much homework on Thursday. I mean, isn't that what the weekend is for?

SHANE

Yeah, yeah, it sucks. Look, Vi...

VI

It doesn't just suck, Shane. It - -

SHANE

Vi! Seriously!

He stops walking and stares at her in disbelief. Vi is a little shocked and turns to him.

SHANE (CONT'D)

(annoyed)

I've been trying to talk to you about this for three days. Three days! And every time I see you, you're with Erin or you're complaining about homework or you just take off with no explanation. I really need you right now.

There's a long beat. Vi knows he's right.

VI

Shane, I'm so...

Over his shoulder, she sees Wyatt leaning against the building.

They make eye contact and Wyatt turns, smoothly disappearing around the corner. He's inviting her to follow.

VI (CONT'D)

.... Sorry but I have to go.

SHANE

Vi!

She steps around him - walking backwards along the footpath.

VI

I know, I know.

SHANE

One of these days...

Vi stops.

SHANE (CONT'D)

.... I'm not going to forgive you.

We stay on Vi as she realises that this is absolutely true and there's nothing she can do about it.

CUT TO:

EXT. SIDE STREET - MOMENTS LATER

Vi turns the corner to find Wyatt, Oscar and Amanda loitering by a row of parked cars in the quiet street.

She moves towards them nervously.

VI

I think we got off on the wrong foot.

The three immediately close in around her. It's threatening and a little bit scary.

VI (CONT'D)

(growing nervous)

A-a-and if we can just take a second to... get to know each other I'm sure we could - -

WYATT

(holding out his hand)

I'm Wyatt Daniels.

(beat)

Nice to meet you, Vi.

VI
 (meekly)
 No more Corpse Bride?

WYATT
 No more Corpse Bride.
 (then)
 We saw what you did at the go-
 kart track. Oscar even caught it
 on tape.

Oscar nods, smiling.

AMANDA
 It was so cool.

WYATT
 And we wanted to invite you to
 hang with us.

VI
 To... to be your friend?

Wyatt smiles, shaking his head.

WYATT
 No. We don't have friends. We
 have people we hang out with...
 among other things.

Amanda giggles.

VI
 Uh... Sure. I'd love to hang out
 with you guys.

WYATT
 Good.

A crowbar drops from his blazer sleeve and he catches it easily in his hand. Vi gasps - taking a big step back - as Wyatt swings it around, smashing in the window of a car.

Leaning in, he unlocks the back door and Oscar opens it for Amanda who slides in.

VI
 What are you doing?!

WYATT
 This is how we hang, Violet.

Oscar climbs in after Amanda and shuts the back door. Wyatt holds open the front passenger door for Vi.

WYATT (CONT'D)
 Are you in or out?

Vi grits her teeth.

I'm in. VI

SMASH CUT TO:

INT. CAR - MOMENTS LATER

Wyatt leans under the wheel, flicking wires together.

SMASH CUT TO:

EXT. SIDE STREET - MOMENTS LATER

With the SQUEAL of tyres, the car flies down the street and around the corner - leaving a cloud of dust and exhaust in its wake.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. TRENDSETTER'S HOUSE - DAY

Wyatt's stolen car crunches up a gravel driveway towards a lone log cabin.

The house - quite impressive by Garreton's standards - overlooks a steep hill leading down to a lake. The tall buildings of the city can be seen in the distance.

The car stops and Wyatt, Oscar and Amanda climb out followed by a wary Vi.

AMANDA

What do you think?

VI

It's very...

She looks out over the view.

VI (CONT'D)

.... Far away.

WYATT

Yeah. That's what my granddad liked about it.

(re: house)

He left this place to me when he died.

VI

To you? Really?

AMANDA

But now it's all of ours.

She stands on tip-toe, slinging her arm over Oscar's shoulders.

Behind them, Vi notices a second car parked under the verandah. Wyatt follows her gaze and comes up right behind her. She doesn't notice until...

WYATT

(right in her ear)

Yep. Stole that one too.

Vi jumps away.

VI

Don't you guys ever worry about getting caught? You did know that stealing cars is illegal, right?

The trio laugh.

OSCAR
Yeah, we know.

WYATT
That's half the fun.

Grinning like a wild hyena, Wyatt bounds up the stairs to the front door. Leaning over the railing, he looks to Vi.

WYATT (CONT'D)
You coming?

Vi reluctantly follows.

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - DAY

The bell over the door is barely heard over the SLAM as the door hits the wall.

Jimmy looks up from helping a customer at the front counter as Shane storms into the room - heaving his school bag to the floor with a THUNK.

JIMMY
(to customer)
'Scuse me.

He motions to Tabitha over in the cafe.

JIMMY (CONT'D)
Tabby! Please.

Tabitha stalks over.

TABITHA
Do not call me Tabby!

Jimmy pats her on the head and directs her to stand behind the front counter.

JIMMY
Tabitha, be a doll and try to help me stay in business.

She turns to the customer and Jimmy follows Shane up the stairs into...

CUT TO:

INT. WICKER RECORDS - SECOND FLOOR - CONTINUOUS

Where he finds Shane viciously flipping through a stack of vinyl records. Wincing, Jimmy hurries forward and takes a record out of Shane's hand.

JIMMY

Do you want to tell me what's going on or do you just want to take it out on Robert Smith?

SHANE

I really hate it sometimes, Jimmy.

JIMMY

Okay, we've talked about the snatching and I'm working on it.

SHANE

No. Her. What she does. What she doesn't do. When she tells me she'll be "right back" and the next thing I know I'm running around town doing her errands because she asked me too.

Jimmy puts a hand on Shane's shoulder.

JIMMY

Shane, I know your mum can be tough sometimes but that's just because she loves you and - -

SHANE

Not mum. Vi!

Shane sinks down into a lumpy couch and Jimmy takes a beat before sitting down beside him.

JIMMY

Ah. Girl-Shane. Should've known this was about her.

SHANE

You don't get it. It's always about her. She's just... Ugh!

JIMMY

Do you... want to talk about it?

SHANE

No.

JIMMY

I don't know what's going on between you two but I do know that if she's the one you've been calling so frigging much then this really doesn't seem like it's so bad that it'll end your friendship.

(beat)

It's not the end of the world, Shane.

SHANE

I'm not calling Vi.

Jimmy shoves the record - The Cure - into Shane's hands.

JIMMY

Then listen to this but if you end up being even more goddamn emo I'm going to have to kick your ass.

This finally makes Shane smile as Jimmy stands and walks down the stairs.

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - MOMENTS LATER

Jimmy joins Tabitha at the front counter once again.

Tabitha expresses great surprise when Jimmy leans down to Shane's bag and riffles around inside - pulling out his mobile phone.

TABITHA

Jimmy! What are you doing?

Flipping open the phone, Jimmy scrolls down to the call log.

ANGLE ON MOBILE PHONE

The majority of the calls are going to an unknown person - only a number is listed.

BACK TO SCENE

Jimmy turns the business phone towards him and lifts up the receiver. He punches in the numbers listed in the call log and tosses Tabitha the phone.

JIMMY

Put that back, will ya?

Glowering, Tabitha replaces the phone in Shane's bag. She straightens up to see Jimmy with the phone pressed to his ear - waiting.

CUT TO:

INT. TOM'S APARTMENT - LIVING ROOM - DAY

The PHONE RINGS as Tom races in from a back room, dripping wet and wearing a towel around his waist.

He looks at the caller ID which reads, "Wicker Rec". Tom picks up the phone curiously.

TOM

Hello?

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - CONTINUOUS

Assuming a rather nasal voice, Jimmy does not hesitate to speak.

JIMMY

(into phone)

Good afternoon, I'm calling from the post office downtown. We have a package here for...

CUT TO:

INT. TOM'S APARTMENT - LIVING ROOM - CONTINUOUS

Tom waits expectantly.

TOM

(into phone)

Thomas Evans?

BEEP, BEEP, BEEP, BEEP. The "post office" has hung up.

CUT TO:

INT. WICKER RECORDS - MAIN FLOOR - CONTINUOUS

Jimmy stares down at the phone - his hand still on the receiver. Tabitha is concerned.

TABITHA

Jimmy? Jimmy, what's wrong?

Jimmy's eyes flick up to the second level of the store grimly.

CUT TO:

INT. TRENDSETTER'S HOUSE - FOYER - DAY

Vi and Wyatt walk side by side through the comfortably stylish foyer.

WYATT

Well, that's the house. We hang out here most weekends - sometimes after school. Surprisingly it doesn't get too messy thanks to Oscar.

(off her expression)

Neat freak.

Vi smiles.

VI

So, what do you do up here? Brainstorm new trends to let loose on society?

Wyatt laughs.

WYATT

Yeah, I don't get that Trendsetter thing. Just to let you know - we didn't come up with that name.

VI

So why do you have it if you aren't the front of cultural revolutions?

WYATT

I dunno. We just do things and they tend to catch on. It's mostly Amanda and Oscar. Mandy, she's... intuitive. She just sees something and knows its going to be big so she snatches it up first. And Oscar, well, as an exchange student from New York, he's got lots of contacts back home - telling him what's new. It's just all about staying one step ahead of everyone else, really.

VI

And what about you? What do you do?

WYATT

Me... Let's just say that the things I do... Not exactly going to start any trends.

VI

I'd have to say that grand theft auto - kind of a big trend in the world. It's basically the entire premise for Cops.

WYATT

We're not Trendsetters.

VI

Yeah, you explained all that.

Wyatt moves over to the wall, scanning the black and white nature photographs which line it.

WYATT

You know how I stole that Wilhelm Garretton portrait from the principal's office?

VI

I do recall.

WYATT

Oscar dared me to.

VI

And do you do everything someone dares you to?

WYATT

(simply)
Yes.

VI

That doesn't seem - -

WYATT

Safe? Responsible? Sane? Probably not. But it's a hell of a lot of fun. And...

He moves towards her slickly - flirtatious.

WYATT (CONT'D)

If you're still around on Friday, you'll find out what I mean.

VI

(disturbed)
Why? What's happening on Friday?

Wyatt gives her a knowing smile and reaches out, touching her hand. Vi jerks back and stumbles for the front door.

VI (CONT'D)
 I - I'm, going to find the
 others. I'll just...

She opens the door and exits.

CUT TO:

EXT. TRENDSETTER'S HOUSE - FRONT - CONTINUOUS

Vi hurries down the stairs - taking two at a time. She almost leaps down onto the dirt and looks around for Amanda and Oscar. They aren't anywhere to be seen and so she goes looking.

Coming around the side of the house...

.... We see Amanda and Oscar in a passionate lip-lock.

Vi jumps and covers her eyes - backing away.

VI
 Oh my God! I'm so sorry!

The two tear apart - eyes wide with fear. Vi turns to go.

VI (CONT'D)
 I'll just get out of your - -

AMANDA
 No!

Vi turns back, lowering her hand from her eyes.

AMANDA (CONT'D)
 (desperate)
 Please. You can't tell Wyatt.

VI
 (sarcastic)
 Because that was my first
 instinct.

OSCAR
 He doesn't know about... about
 us. And he can't.

AMANDA
 He'll take it as a sign.

VI
 A sign of what?

AMANDA
 That our friendship is breaking
 up or something. He's... strange
 that way.
 (MORE)

AMANDA (CONT'D)

(then)
Please.

VI

Sure. I promise.
(then)
Hey, what's happening on Friday?

Oscar and Amanda share a wary look.

CUT TO:

INT. EVAN'S RESIDENCE - KITCHEN - NIGHT

Lori stands at the kitchen bench, chopping up vegetables. She's doing this so viciously that when Shane enters, he stands in the doorway - almost afraid to enter.

Shane thinks better of greeting his mother and turns to go.

LORI

(without turning around;
angry)
Get back in here.

Shane does so grimly.

LORI (CONT'D)

How long?

SHANE

What?

Lori SLAMS the knife down into the chopping board so hard it stands up straight. She turns around.

LORI

How long have you been talking to him behind my back?

SHANE

It wasn't behind your back - -

LORI

Well you didn't tell me! You didn't ask me about it!

SHANE

You would have said no! You would have ripped up his number and let me go another two years without speaking to my father!

LORI

Your father is a bad influence. A trouble maker. I've always known it.

(MORE)

LORI (CONT'D)
 I was sixteen, Shane, when I had
 you and even then I knew it was a
 mistake.

Stunned silence - from both Shane and Lori.

LORI (CONT'D)
 (apologetic)
 Shane, I didn't mean - -

SHANE
 How'd you know?

LORI
 I asked Jimmy to - -

Shane shakes his head in disbelief.

SHANE
 Son of a bitch.

LORI
 Shane!

SHANE
 What?! What do you expect from
 me, Mum? He's my dad. You may not
 like it but there's nothing you
 can do about it now can you?

Angry, he turns and exits the room. After a moment - a door
 within the house SLAMS.

CUT TO:

INT. MORGAN RESIDENCE - VI'S ROOM - DAY

Vi sits on the end of her bed, pulling on a pair of
 sneakers to go with her casual outfit. She tosses her
 school shirt beside her into the laundry basket as she
 talks quietly into her mobile phone.

VI
 (into phone)
 They weren't at school today. All
 three of them.

INTERCUT WITH:

INT. THE COMPANY - HALLWAY - CONTINUOUS

Andrew saunters down the hallway. He doesn't really have
 anywhere important to be.

ANDREW
 (into phone)
 So?

VI

So? So?! Andrew, today is Friday.
Do you know what that means?

ANDREW

Double episodes of Everybody
Loves Raymond?

VI

The assignment. It's all about
today. I think I have to stop
whatever Wyatt's planning or...
be there or something. I don't
know.

ANDREW

So you didn't get him to tell you
yesterday?

VI

He wouldn't. He said I'd find out
on Friday but I guess... Oh, man.

ANDREW

What?

He stops outside the break room. Glancing through the open doorway, Andrew sees Jenna sitting at a table reading the book that he gave her.

VI

I caught Oscar and Amanda making
out yesterday. They really didn't
want Wyatt to find out.

ANDREW

(distracted)
Oh, yeah? Interesting.

VI

I think they must've... convinced
Wyatt to keep me out of
whatever's happening today. To
keep their secret.

ANDREW

Those dirty rascals.

VI

Andrew? Are you listening to me?
I need help!

Andrew snaps back to attention - walking away from the break room.

ANDREW

Fine. Talk to his parents.

VI

What?

ANDREW

If you think you're supposed to stop whatever's happening today, tell his parents about it. If there's one thing that'll spoil a kid's day it's mummy and daddy issuing a three week house arrest.

The look on Vi's face tells us that she agrees with him.

CUT TO:

EXT. DANIELS' RESIDENCE - FRONT YARD - DAY

The front door opens and Shane exits followed by CALEB "CAL" DANIELS who pats him on the back.

CAL

I know it's tough, Shane. Again, I'm sorry. I just don't think I'll be able to get through to your mum.

SHANE

But you're dad's best friend.

CAL

Exactly.

Shane sighs.

SHANE

Yeah, I guess it was a long shot. Thanks anyway.

CAL

Anytime. It's always good to see you.

Shane smiles sadly - we almost think he's imagining Tom saying those words.

As Cal returns to inside his house and closes the door, Shane moves out to the front footpath to where he's chained his bike to Cal's fence.

As he kneels down to unlock it, we see Vi behind him on the footpath. She turns into Cal's front yard.

CUT TO:

INT. DANIELS' RESIDENCE - FRONT HALL - MOMENTS LATER

After a KNOCK on the door, Cal opens it to reveal Vi. She smiles at him.

VI
Hi, are you...
(reads a piece of paper)
C. Daniels?

CAL
Yes, that's me. Caleb Daniels.

VI
Great. You wouldn't happen to be
Wyatt Daniels' father would you?
There were only two Daniels in
the book and there was nobody
home at the other - -

CAL
Wyatt? That's my nephew.

CUT TO:

EXT. DANIELS' RESIDENCE - FRONT YARD - DAY

Shane stands and turns - widening his eyes a little at the sight of Vi entering Cal's house.

CUT TO:

INT. DANIELS' RESIDENCE - LIVING ROOM - MOMENTS LATER

Cal enters followed by Vi.

CAL
Wyatt's parents are out of town
at the moment. Is there some
reason you need to see them?

VI
Sort of. Boy, this is awkward.
Um... Wyatt's a... risk-taking
kind of kid, isn't he?

CAL
Yes, I suppose so.

VI
Well... As his uncle... If he
were taking a certain risk...
would you really have any
authority to stop him?

Cal laughs.

CAL

Probably not. He did get it from me, after all.

VI

Excuse me?

CAL

My friends and I, in highschool, we did all sorts of crazy things. We recorded it all too, in photos, videos, journals. Sort of a... collection of youthful exuberance.

(after-thought)

Although my mother called it stupidity.

VI

So the things you did were dangerous?

Cal motions to the walls of the living room. There are dozens of pictures - all with a YOUNG CAL and a YOUNG TOM (among others) doing something outrageous.

CAL

Here one of my friends and I abseiled from the top of the church steeple.

VI

Oh, so it was just a little dangerous, then?

Cal comes to the next picture.

CAL

Ah, but here's one we could never go through with. I'm pretty glad too. Thinking back, it would've been suicidal.

Vi studies the picture.

ANGLE ON PHOTOGRAPH

Two cars sit at the top of a steep, rocky hill. As the photo points downward, we see the hill leads down into a lake.

BACK TO SCENE

Without saying a word, Vi turns and sprints for the front door.

CAL
(calling after her)
Hey! Are you okay?

He hears the front door SLAM.

CUT TO:

EXT. DANIELS' RESIDENCE - FRONT YARD - DAY

Vi runs down the front path, pulling out her mobile phone.
Shane perches on his bike a little way back.

As Vi gains some distance on him, Shane peddles his bike
stealthily after her.

CUT TO:

EXT. TRENDSETTER'S HOUSE - HILLTOP - DAY

CRANE OVER the two stolen cars which sit at the top of the
hill.

Wyatt is in one, Amanda is in the other and Oscar moves
behind the cars - filming with his video camera.

Wyatt revs his engine.

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. TRENDSETTER'S HOUSE - HILLTOP - DAY

We're right back where we left off with the Wyatt and Amanda preparing for their big (way too dangerous) car race down the hill.

VIDEO CAMERA P.O.V.

Through Oscar's video camera, we see him zoom in on Amanda's reflection in the side mirror.

WYATT (O.S.)
(yelling)
We ready?

AMANDA
(also yelling)
Let's do it!

The camera suddenly goes to the ground and starts to shake as...

BACK TO SCENE

.... Oscar jogs towards Amanda's car. He puts his hand on the car door, through the open window.

OSCAR
Amanda, I don't think this is a good idea.

She looks up at him through the window.

AMANDA
But it's gonna be fun.

Oscar takes a shaky breath.

OSCAR
Have you looked down that hill?
No, it's not a even a hill. It's a freaking cliff. Do it, Amanda. Look.

She does so - staring out at the drop. She turns off the engine.

Oscar lets out a sigh of relief and reaches in, opening the car door as Amanda takes off her seat belt and climbs out.

They hug.

OSCAR (CONT'D)
 (to Amanda)
 I'm sorry, Mandy. I love you, I
 don't want you to get hurt.

AMANDA
 I love you too.

WYATT (O.S.)
 You love her?

They pull apart to reveal Wyatt standing a little way away.
 He's shocked and hurt.

WYATT (CONT'D)
 How could you do this to me?

AMANDA
 Wyatt - -

WYATT
 No! It's the three of us. Just
 like that, forever. Best friends!

OSCAR
 But we're not your friends,
 Wyatt. We're just people you
 "hang out with". Remember?

Wyatt is actually really upset - almost in tears.

WYATT
 It's not supposed to be like
 this. We're supposed to stick
 together.

He moves back to his car.

A taxi drives up the road to the house. It stops and Vi
 climbs out, tossing a few notes to the driver.

As the taxi does a U-turn and drives away, Vi sprints to
 the scene.

VI
 Wyatt! Stop!

WYATT
 (to Amanda and Oscar)
 Screw you guys. You wanna be in
 love? Fine. But that's it. You're
 out.

He climbs into his car and slams the door.

WYATT (CONT'D)
(as he buckles up)
Let me show you what you're
missing.

Yanking off the parking break, he slams his foot down on the accelerator and the car goes shooting off down the hill.

CUT TO:

EXT. ROAD - DAY

We move with the taxi as it rumbles down the winding road, passing Shane. Shane stops pedalling and looks ahead to the house on the top of the hill.

SCREAMS accompany the sight of Wyatt's car speeding down the rocky slope, veering haphazardly around obstacles and bouncing on the uneven ground.

Shane looks further down the car's path and sees that a large rock blocks Wyatt's vision of a severe drop just before the lake.

Thinking quickly, he turns his bike around and rides off the road - down towards the edge of the lake.

CUT TO:

EXT. BUSH LAND - DAY

Shane rides quickly but the ground - covered in leaves - makes the going difficult.

The sounds of this scene fades out as...

JIMMY (V.O.)
The world is screwed up. That's just a little bit obvious. The question is, when it comes down to that moment. The one all the greats have written about. The moment between life and death. Love and loss. What are you going to do?

CUT TO:

INT. WYATT'S CAR - DAY

Wyatt grits his teeth and hangs onto the wheel. He should be afraid - maybe he is - but he's hiding it well.

JIMMY (V.O.)
Are you going to run? Pretending
that all that matters is your own
happiness?

CUT TO:

EXT. TRENDSETTER'S HOUSE - HILLTOP - DAY

Amanda and Oscar cling to each other as they watch the car.
Vi stands next to them, her hand over her mouth in shock.

JIMMY (V.O.)
Are you going to wait - holding
your breath - for someone other
than yourself to save the day?

CUT TO:

EXT. BUSH LAND - DAY

On Shane again as...

JIMMY (V.O.)
Or are you going to do what you
have to do?

.... He flies from the bush, coming out into...

CUT TO:

EXT. LAKE SHORE - CONTINUOUS

A stretch of dirt and sand just before the edge of the
lake. This is where the hill simply cuts off into a ten
metre drop.

Shane skids his bike to a stop - landing on his side. He
watches the hill, waiting.

CUT TO:

INT/EXT. WYATT'S CAR / HILL - CONTINUOUS

Wyatt sees the rock up ahead. Not worried, he starts to
manoeuvre around it only to realise that there's only air
beyond it!

He yanks the wheel sharply to the side and the edge of the
car clips the rock. Swinging around, the car rockets into
the air - flipping around two entire times - before coming
SMASHING onto the shores of the lake.

CUT TO:

EXT. LAKE SHORE - CONTINUOUS

Shane scrambles to his feet and runs towards the car.

CUT TO:

EXT. TRENDSETTER'S HOUSE - HILLTOP - CONTINUOUS

Vi sees this. She knits her brow in confusion.

VI

Shane?

CUT TO:

EXT. LAKE SHORE - CONTINUOUS

As Shane reaches the car, he pulls open the passenger door and looks inside...

CUT TO:

INT. WYATT'S CAR - CONTINUOUS

Wyatt is slumped over the wheel, unconscious. The radio has somehow turned on - playing one of those oldies stations.

Shane climbs in.

SHANE

Wyatt, hey. Are you okay, man?

He tries to rouse him but Wyatt doesn't move. Shane brings his hand away from the back of Wyatt's head only to find that it's covered in blood.

SHANE (CONT'D)

Damnit. No. C'mon.

His hands hover over Wyatt's head and neck - unsure if he should try to move him.

CUT TO:

EXT. TRENDSETTER'S HOUSE - HILLTOP - CONTINUOUS

Amanda gasps.

AMANDA

Look!

Her abandoned car CREAKS as it starts to roll forward.

Oscar and Vi run towards it but it's too late - the hulking machine slips off the edge of the hilltop and starts rolling down towards Wyatt and Shane.

VI
(yelling)
Shane! Look out!

CUT TO:

INT. WYATT'S CAR - CONTINUOUS

Hearing Vi's warning, Shane looks out through the window to see the oncoming car.

Not wasting any time, Shane grabs onto Wyatt's seat belt. He struggles to undo it but it won't budge.

Behind him, the car's getting closer.

Finally, the seat belt snaps out and Shane shoves forward - pushing Wyatt clumsily out of the open driver's side door. Now, it's his turn.

Shane turns to crawl out after Wyatt but his foot is stuck in between the passenger seat and the hand brake.

He glances over his shoulder at the car which is almost upon him.

CUT TO:

EXT. HILL - CONTINUOUS

The car hits the large rock but doesn't flip as Wyatt's did. It bounces up briefly but settles down - still. It doesn't move.

CUT TO:

EXT. TRENDSETTER'S HOUSE - HILLTOP - CONTINUOUS

Vi sinks to her knees, her pale face starting to regain some colour.

CUT TO:

INT. WYATT'S CAR - CONTINUOUS

Shane sees the car stopped by the rock. He relaxes - his foot coming free easily now.

He slumps against the door frame and puts his hands to his face in relief. Pulling them away, he's left with a smear of Wyatt's blood on his head. He closes his eyes.

FADE TO:

INT. GARRETTON ACADEMY - CLASSROOM - DAY

The class having ended, Vi gathers her books and prepares to leave. Amanda is waiting in the doorway and walks in towards Vi.

AMANDA

You just ran off the other day.

VI

Yeah, I'm sorry. I just...

AMANDA

I get it. It was pretty intense.

There's an awkward beat between them.

AMANDA (CONT'D)

Wyatt's okay.

VI

Oh, good. That's good.

AMANDA

Just a bump on the head, really.
He got some stitches. Overall,
he's pretty pleased with himself.

(beat)

Violet, I just want to...

VI

You don't have to apologise.

AMANDA

Say thank you.

VI

Oh.

AMANDA

I mean, I don't know what you did
or if you even did anything
but... we broke up.

VI

You and Oscar? That's too bad.

AMANDA

No, we're still... I mean, the
Trendsetters. Daredevils.
Whatever we were. Oscar and I
found out that it wasn't as
important to us as it was to
Wyatt.

VI

And what did Wyatt say about this?

AMANDA

I think he gets it now. Although, I think stunts are always going to be in his blood.

VI

Yeah.

GIRL'S VOICE (O.S.)

Mandy, you coming?

Amanda and Vi turn to find a group of friendly looking girls standing in the doorway, beckoning her forward.

AMANDA

In a sec.

She turns back to Vi.

AMANDA (CONT'D)

And now that we're not all "Life and Death Brigade", I kind of hooked up with my old friends.

She smiles, leaning in close.

AMANDA (CONT'D)

It's so nice to hang out with girls for a change.

Vi laughs and Amanda turns and exits - giving Vi a last wave.

CUT TO:

INT. WICKER RECORDS - STORAGE ROOM - DAY

Jimmy pulls a box down a shelf and turns to the door which leads back into the main room.

Shane stands in the doorway - dressed in his school uniform.

JIMMY

Shane... I thought... I mean, shouldn't you be at - -

SHANE

You told her. You spied on me and then stabbed me in the back.

Jimmy puts the box down.

JIMMY
Mini-Evans, come on...

He reaches out but Shane jerks away.

SHANE
No! And stop calling me that!
God! You have all these stupid
names for people which you think
are funny but they're just...
They're just not, okay?!

JIMMY
(hurt)
Okay.

SHANE
I just came here to tell you that
I'm really mad at you.

He turns to go.

JIMMY
He's not a good guy.

Shane turns back.

JIMMY (CONT'D)
Your dad. I'm sure your mum's
told you that.
(beat)
But that doesn't really matter.

Jimmy sighs.

JIMMY (CONT'D)
I told your mother about Tom
because I felt that it was the
right thing to do. That's it. It
wasn't some underhanded attempt
to teach you a lesson. Because
this is the lesson so pay
attention.
(beat)
When it comes down to it, the
decisions you make in life
shouldn't be based on what
someone else is telling you. They
should be based on you. What do
you feel?
(beat)
And what the hell are you going
to do about it?

Shane's face softens. Without saying a word, he turns and leaves. Jimmy, angry with himself, half heartedly kicks the box on the floor.

CUT TO:

EXT. WICKER RECORDS - DAY

Shane emerges onto the busy street. He leans up against the store window and digs his mobile phone out of his bag.

He dials and presses it to his ear.

SHANE

(into phone)

Dad... It's... It's me. I don't know if you're home right now but that... it doesn't matter. Look, I don't care what mum thinks. I don't care about whether me seeing you is a good idea or not.

(beat)

I need to see you. I feel like... Dad, please.

Previously holding back tears, one falls down his face and he wipes it away.

SHANE (CONT'D)

(into phone; quiet)

Come and see me.

He hangs up.

CUT TO:

INT. GARRETON ACADEMY - HALLWAY - DAY

Vi walks slowly through the quickly emptying halls. She has a smile on her face and swings her paper lunch bag, content with herself.

She sees Shane up ahead - loading his school bag into his locker. As she nears him...

VI

What are you, crazy? Coming into school at the start of lunch? Why didn't you wait til one o'clock - go and eat at the Happy Vampire or something. At least one of us could - -

SHANE

I didn't feel like eating at the Happy Vampire.

VI
(picking up on some
angry vibes)
Okay. That's cool too.
(beat)
Should I ask why you're so late
today or will you bite my head
off?

Shane still hasn't turned to her but simply stares into his open locker.

SHANE
My mum and I are still fighting
so I slept in. She didn't bother
me about it.

VI
You're fighting? I'm sorry Shane,
I didn't know.

SHANE
Although, I do deserve a reward
after last week, don't you think?

He turns to her. Vi pretends to be oblivious.

VI
Um... Sure, I - I guess. A reward
for what?

SHANE
I don't know. Keeping up with a
speeding taxi on my bike,
attempting to save Wyatt's life,
almost getting crushed to death.
Take your pick.

VI
I don't know what you're talking
about.

Shane shakes his head, SLAMS his locker closed and starts to walk away. It is now that we realise the hallway is empty.

Shane stops.

SHANE
(over his shoulder)
Tell me. Tell me or I walk.

VI
Tell you what?

Shane turns to face her defiantly, accusingly.

SHANE

Do you think I'm an idiot?! You must because you treat me like I'm freaking stupid. I know that there's something you're not telling me and that's fine because, like I've been telling myself all year, everyone's got to have their secrets. It's just... when those secrets start tearing people apart...

VI

Shane, nothing's tearing us apart. We're fine.

SHANE

Then you must be the idiot.

(beat)

I just wish that you would respect me enough to treat me like your best friend. Like your real best friend. Blood pact, sweat and tears, together til the end of the world type friends. Because right now...

He sighs.

SHANE (CONT'D)

So that's it. I'm... I'm putting my foot down. Either you tell me this big secret or we can't be friends anymore.

VI

That's it?

SHANE

That's it.

Vi looks down, staring at her feet. When she looks up - tears are welling in her eyes.

VI

Shane, I wish - -

SHANE

Yes or no?

There's a long pause.

VI

No.

SHANE

What?

VI
I can't tell you. I'm sorry.

Shane nods.

SHANE
Okay.

He steps over to the wall of lockers and opens his own. Pulling out his bag, he leaves the door swinging open.

SHANE (CONT'D)
Don't really feel like learning anything today, anyway.

He throws her one last, disdainful glance.

SHANE (CONT'D)
See you 'round, Vi.

Shane turns the corner and is gone. Vi is left alone in the empty hallway.

FADE TO:

EXT. EVAN'S RESIDENCE - NIGHT

Establishing shot.

CUT TO:

INT. EVAN'S RESIDENCE - DINING ROOM - NIGHT

Shane and Lori sit at opposite ends of the table eating dinner. Well, Lori is eating, Shane is simply pushing food around on his plate.

Finally, Lori puts down her fork.

LORI
I handled things badly. I'm sorry.

She waits for a reply but Shane doesn't even look at her.

LORI (CONT'D)
It would be unfair of me to make you choose between myself and your father, Shane. I know that. I just...

She can tell he's trying hard not to listen to her. She sighs.

LORI (CONT'D)
Maybe we could watch a movie
after dinner. Would you like
that?

Shane stands, his chair scraping harshly on the floor, and he exits.

CUT TO:

EXT. MORGAN RESIDENCE - ROOFTOP - NIGHT

Vi is perched on the roof outside her bedroom window, her arms are wrapped tightly around her knees.

CAROLINE (O.S.)
Vi?

VI
(calling)
Out here, Mum.

Caroline appears at the window and frowns at Vi's current position.

CAROLINE
Vi, do you know how dangerous
that is?

VI
I'm fine.

CAROLINE
Well, just be careful.
(beat)
Sweetie, are you okay? You hardly
ate a bite of dinner.

Vi turns around, putting on a brave face.

VI
I'm okay, Mum. Just wasn't
hungry.

CAROLINE
(unsure)
Alright.
(then)
You know you can always talk to
me about anything, though. Right,
Vi?

VI
Of course.

She turns back out to the street.

VI (CONT'D)

I'm tired. I'm gonna go to bed.

Caroline smiles sadly.

CAROLINE

Goodnight. Love you.

VI

Love you too.

Caroline disappears and Vi's bedroom door can be heard closing.

Overhead, there is the rumble of thunder as Vi flips open her mobile phone. We now notice that she's been holding it in her hand the entire time.

She dials a number.

MALE VOICE (O.S.)

(filtered)

Hello?

VI

(into phone)

Do you think they'll hate me?

We now realise the male voice is that of Andrew.

ANDREW (O.S.)

(filtered)

Vi? What are you - -

She hangs up. It starts to rain.

MUSIC CUE: "End of the World" by The Cure.

FADE TO:

INT. EVAN'S RESIDENCE - SHANE'S ROOM - NIGHT

Shane lies on his bed, propped up against the wall, as he strums his guitar halfheartedly.

LORI (O.S.)

(calling)

Shane!

He ignores her.

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

(calling)

Shane! Can you come down here for a sec?

Shane grits his teeth, laying aside his guitar and climbing to his feet.

CUT TO:

INT. EVAN'S RESIDENCE - HALLWAY - CONTINUOUS

Shane appears at his bedroom door to see Lori poking her head around the corner.

SHANE

What?

LORI

There's someone at the door for you.

Confused, Shane moves forward.

CUT TO:

INT/EXT. EVAN'S RESIDENCE - FRONT HALL/FRONT PORCH - MOMENTS LATER

Lori has ducked off into another room as Shane opens the door all the way to reveal...

.... Vi, crying and dripping wet from the rain falling behind her in torrents.

When she sees him, she lets out a sob and another round of tears begins to run down her face. Shane is shocked and he doesn't move.

VI

I'm so sorry.

Shane starts forward and envelopes her in a hug. Vi weakly hugs him back, still crying. They stay like this for a moment. Shane doesn't say a word but his face gives away his feelings.

Vi pulls away from him and hastily wipes her eyes - trying to compose herself.

SHANE

(unsure)

Vi...

VI

I just wanted to apologize for... everything. I've been such a bad friend, I know I have. I just... I'm sorry.

She looks down and plays nervously with her clothes.

VI (CONT'D)
(quietly)
I don't want you to hate me.

SHANE
I could never hate you.

Vi looks up at him, another tear falls down her cheek.

VI
Shane. I have to tell you
something. About... me. About
what's been going on.

SHANE
The truth?

VI
The truth.

We slowly PULL BACK as Shane steps aside, letting Vi into the house. He follows and closes the door behind them.

We are left with the rain and the soft glow of the street lights as we...

FADE OUT:

END OF EPISODE