

DEE DEE

by

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DEE

FADE IN:

INT. HOUSE, MIRAMAR - NIGHT

Wind is rattling the windows. The hallway is empty. A person HUMMING can be HEARD from a bedroom. A few lights are on.

A small gloved hand reaches up and opening the fuse box switches of the power. The HOODED INTRUDER quietly walks further into the house.

EXT. FRONT GATE, UPPER HUTT HIGH SCHOOL, UPPER HUTT - DAY

School children are leaving their classes, skipping along, running, heads down checking for text messages, on the phone to friends and parents. Some take their time, searching for friends exiting at the end of the school day, anxious to catch-up on rumors, gossip, dates and after-school past-times.

Three girls wearing mufti wander out of the main building. The blond, skinny one wearing a black trousers and multi coloured tank top - MANDY, 17 - checks her texts and walks quietly beside the dark-brown haired, short slim girl, SARAH - 17 - who is excited by the arrival of a new girl in their class. She is talking to DEE - 17 - who is wearing a prefect badge and a patterned headband to keep her waist-length black hair from her eyes which complements her tall slim body.

The three senior girls make their way toward the front school gate, where students are waiting for parents. Now and then a car with a beaming mother at the wheel will pull-in, the student dashing to get in, waving to a friend or just quietly departing. Mandy, Sarah and Dee turn out of the gate and head up toward the shopping area.

Another senior who they all know, laden with books, hurries across their path to get in a car.

DEE

See you Jane.

Jane gives them a little wave of her hand and a forced smile as she sees her hop into the car. Sarah looks at her with suspicion.

SARAH

(to Dee)

Pity what happened to her, you know.

DEE  
(still watching Jane's  
car)  
Nah. Had it coming.

SARAH  
Just because she did that. And he  
tells the world.

DEE  
He's been with heaps of girls.  
Serves herself right.

Mandy finishes looking at her mobile and sliding the phone  
in her satchel looks at her friends in interest.

MANDY  
Jane really fell for it.

DEE  
Sucker.

Mandy glances at Dee and suddenly pushes her gently.

SARAH  
(laughing)  
Oh Dee!

Dee recovers her pose and resumes walking straight.

DEE  
Who in their right mind would go  
with Tom?

SARAH  
(thoughtful)  
Yeah, but he is clever.

The girls GIGGLE at that.

DEE  
He's a nerd Sarah.

MANDY  
That he is.

SARAH  
Now Simbo - there's a man.

The girls laugh together in agreement as they near the main  
shopping area of Upper Hutt.

INT. HOUSE, MIRAMAR - DAY

The house is dark. The curtains are all closed. Light  
barely enters the room.

The front door is closed. We HEAR the KEY in the lock. The door opens and a silhouetted figure enter the house. As the person moves forward - it is a man in dark clothes. He looks around and opens the curtain.

The man looks around the room. He doesn't find what he's looking for. He walks to the bedroom and flicks on the light and walks in. We HEAR him SHOUT IN PAIN. He runs from the house with his hand clasp his mouth.

EXT. HIGH STREET CAFE, UPPER HUTT - AFTERNOON

The girls are in the distance, slowly walking up toward the cafe. Their hair is billowing in the wind as autumnal sun peeks through the overcast skies. Rain threatens, but for now they are happy.

We HEAR MUSIC - coming from the music shop nearby. As they pass the store Mandy takes a peeping glance into the shop. The three of them look like models.

INT. HIGH STREET CAFE, UPPER HUTT - AFTERNOON

The girls are in the cafe, with their bags strewn around the floor. Dee has her notebook on the table checking her calendar for when her physics paper is due. Sarah is sat next to her texting someone and struggling to, whilst playing with her pentagram earring.

Mandy is at the counter getting another latte and searching for her money.

DEE

All the equations really drag me down. I should have done chemistry.

SARAH

Why bother? You'll never use any of it.

DEE

Dad would go ballistic. Gotta pass it.

Mandy comes back holding a couple of mugs, placing one in front of Sarah and keeping the other for herself. She sits down.

MANDY

You sure you don't want one?

Dee puts down the notebook and leans back in her chair, staring out the cafe window.

DEE  
(preoccupied)  
No thanks Mandy. I'll get you one  
Saturday.

SARAH  
(slightly concerned)  
What's up?

DEE  
Just that mum and dad seem angry  
about something. This morning mum  
just about ignored me, and I  
didn't even see dad.

MANDY  
What did you do?

Dee's concerned as she bits her lower lip.

DEE  
(mystified)  
Nothing.

INT. DEE'S ROOM, THE WOOD HOUSE, UPPER HUTT - NIGHT

Dee is lying on her bed reading her physics book but struggling to concentrate. She frowns at the page and in frustration flips the book closed. She lets out a big breath and rolls off the mattress to sitting position.

Dee runs her hand through her hair and heads to the kitchen.

INT. THE WOOD HOUSE, UPPER HUTT - CONTINUOUS

DEE  
Mum?

A woman - LESLIE, 39 - is adjusting the pots on the stove and rinsing some dishes. A Phoenix soccer game is on in the background. Dee enters the kitchen and throws a look toward the TV lounge where her dad - CHARLES, 40 - sits mute.

DEE (CONT'D)  
(softly)  
Mum?

LESLIE  
Dee?

DEE  
(nodding to her dad)  
What's going on?

LESLIE  
(impatient)  
Nothing. Talk later, okay.

Dee crossed her arms in frustration, hating to be out the loop.

DEE  
Some sort of crisis mum?

Leslie gives Dee a serious look, hesitating to answer.

LESLIE  
(back to the pots)  
Not now.

Dee decides to change to subject and edges closer to her mum.

DEE  
Want me to do something?

LESLIE  
No love. I'll call you when  
dinner is ready okay.

Dee is not happy and drops her eyes, before quickly leaving the kitchen for her room.

INT. DEE'S ROOM, THE WOOD HOUSE, UPPER HUTT - CONTINUOUS

Dee closes her room door and leans against the frame, a look of concern on her face. After a seconds thought she picks her mobile off the bed and speed dials a number. When it rings Dee sits on the bed.

DEE  
Hi ya Jane.

On hearing Jane's voice Dee gets fidgety and starts to pace the room.

DEE (CONT'D)  
My folks are fighting. Really  
worried.

INT. DEE'S ROOM, THE WOOD HOUSE, UPPER HUTT - LATER

Loud MUSIC by a pop group can be HEARD as Dee checks which clothes to wear tomorrow at school. She checks the look of the chocolate and gold sweater with her favourite trousers, a pair of pastel green cords. She grimaces as she sees they don't quite work, and tosses the pants over her desk chair.

LESLIE (O.S.)  
Dinner Dee!

Pulling out another draw, Dee turns around worried and gives-up on her clothing task. She places the top on her chair and moves to the door. A look of fear is on her face as she puts her hand on the doorhandle and stop to gain her composure. Shaking her head she opens it expecting the worst.

INT. THE WOOD HOUSE, UPPER HUTT - CONTINUOUS

Dee wanders into the dining room and sees her dad is still at the television. Now he has a beer to watch the game with, and has his feet on the coffee table.

Dee frowns at his silence.

DEE  
Dad, teatime.

Charles doesn't answer. Leslie shoots him a withering look as she brings two plates to the table.

Dee is wide-eyed with panic as she figures out that it is serious.

CHARLES  
No thanks.

DEE  
(to Leslie)  
Okay, tell me what's going on.

CHARLES  
Your mother wants me out.

Dee can't believe her ears, and glares at her mum in horror.

Leslie hastily drops the plates on the table and quickly struts to the side of the couch where Charles is lounging. She is furious.

LESLIE  
(shouting)  
You smarmy little bastard. You do what you've done and have the nerve to step foot in this house. Get lost. Go to your whore girlfriend and mess up someone else's life!

Dee freezes as she watches her mum erupt. Fear washes over her face as she instinctively backs away to the corner of the hallway, as if hiding.

Charles doesn't turn to look at Leslie. He stares cold eyed at the screen, but his hand clasps the unopened beer can ever tighter, betraying his internal turmoil.

CHARLES

(calm)

I wonder why it happened? Let me think...

(scratches his face)

Maybe because *you* drove me to it!

The last words he spat out, turning his head to look directly at Leslie.

Leslie recoils just a fraction of a second, her verbal assault momentarily halted. Throwing a look back at Dee she changes tack, trying to calm the situation.

LESLIE

What I said to Mister Williamson was exactly right, and you know it.

(beat)

And that is what hurts you most.

Charles, doesn't seem to react. His eye's though drop down and it is clear he is thinking about Leslie's comment. Charles looks like he may cry at any moment.

CHARLES

(softly)

But you said it, and after eight years, I don't think I can take it, anymore.

LESLIE

(pointing to the bedroom)

Then pack your bags and run away like your father. Peas of the same pod, eh!

INT. LESLIE'S CAR - DAY

All is silent in the car, Leslie is driving along the motorway with a deadly serious expression, unblinking at the road ahead, with a finger at the edge of her mouth.

Dee keeps silent, fearful of provoking Leslie, but can't help sneaking a concerned peek at her mum. Dee fumbles in her bag at her feet and pulls out her media player, plugging in the headphones and giving-up on speaking.

The back seat is loaded with clothing and boxes of belongings.

INT. LESLIE'S CAR - LATER - DAY

The car is pulling off Jackson Street, Petone and into a side street full of old working class homes.

Dee watches the wooden buildings roll by as her mum slowly drives checking the house numbers.

LESLIE  
Number eighteen.

Dee sees that the letter boxes on the left are numbered oddly. A man half in his dressing gown watches the car and Dee as he checks his mail.

DEE  
(turning away)  
On your side.

LESLIE  
Just up here.

EXT. LESLIE'S CAR, DEE'S HOUSE - CONTINUOUS

The car, laden at the back turn into the little driveway of the wooden slatted house. Grass grows long and paint is peeling from the house. A white picket fence lies in ruin at the front, the letter box almost ready to topple over. Dee gets out the car, taking in her new home. She looks amazed.

INT. DEE'S HOUSE - DAY

Boxes are scattered across one half of the big room that will be the lounge. A workman backs into the room carrying one end of a settee. He struggles to get the angle right for the other man to get the piece around the corner. Dee watches from behind the kitchen counter in wonder, hoping they don't smash the wall.

Leslie stands behind them carrying a box, waiting to get through.

LESLIE  
(pointing)  
Just put it against the far wall.

When the men have cleared the corner Leslie sets the box onto the small kitchen counter. Dee sees that it contains kitchen implements. Seeing that her mum is still stressed Dee decides to do something.

DEE  
Want me to put these away?

LESLIE  
Thanks Dee.

INT. KITCHEN, DEE'S HOUSE - NIGHT

We HEAR the RADIO and see Leslie and Dee sat at a small corner table eating their dinner. Leslie has had a shower and her hair is wrapped in a towel. Dee uses the fork to scoop up the green beans left on the plate. She's left the pastry off a pie on the side.

DEE  
Mum, how long are we staying here?

Leslie casts a questioning look across the table.

LESLIE  
It's not that bad Dee.

DEE  
You and dad going to get back together?

LESLIE  
It's a trial separation.  
(frowning)  
I don't know. But we have to carry on.

This gives Dee a fraction of hope. She nods to herself, and finishes the beans.

DEE  
How long mum?

LESLIE  
Dee, I don't plan on letting you near him again.

Leslie puts her knife and fork down on the plate, pushing it away from her. Dee takes the plate and rises from the table to rinse the dishes. Leslie stays sitting.

Dee scraps leslie's leftovers down the waste and sets about rinsing the plates.

DEE  
(sad)  
What did he do wrong?

LESLIE  
He let us down. You and me. And Jason.

Dee stops at this news and turns aghast at her mum.

LESLIE (CONT'D)  
Years ago.  
(beat)  
(MORE)

LESLIE (CONT'D)

He ruined our lives and it can't  
be got over.

Dee is still fixed to the spot at the sink, clinging to the counter as if she is about to fall over.

DEE

What? He... whe...

Dee's voice trails to silence, unable to put together a rational sentence. Leslie looks concerned at Dee and rises from the table to hug her. Dee shakes with panic as she leans into her mums dressing gown shoulder, snivelling.

LESLIE

We'll be alright Dee. I love you,  
I love you.

EXT. QUARRY, MELLING - DAY

The sounds of police RADIO CHATTER. Police cars block the access road to the quarry. Yellow plastic tape stretched between trees and fences mark out a crime scene. Forensic technicians move past the tape in their protective suits. Quarry workers stand idly watching.

A middle-aged man's body - BLUEISH and BLOODY - lies dead, between boulders. The technicians prepare a tent to cover the scene.

POV - From the hill beyond the motorway overlooking the quarry. Somebody s standing there watching from behind the trees. Still. Long black hair. Pale faced. Red-eyed. The person turns away and vanishes. Their face stays hidden.

EXT. FRONT GATE, HIGH SCHOOL, LOWER HUTT - MORNING

Dee walks through the school gates, an anonymous figure as scores of other students arrive for the start of classes. She looks apprehensive and jumpy as she makes her way toward the big new building directly ahead. Clutching her bag to her chest she avoids passing glances and enters through the main doors.

Peering through her long hair Dee spots the reception desk and walks quickly there. A middle aged woman - the RECEPTIONIST, 45/50 - is talking to someone out of sight. Dee waits nervously at the desk for the grey haired woman to see her.

When the receptionist does, Dee coyly smiles and holds her transfer letter for her to see.

The receptionist waddles over to the front desk and raises her eyebrows at Dee.

She greets Dee in Maori.

RECEPTIONIST

Morena.

For a moment Dee is unsettled - her knowledge of Maori is limited. She tries to smile at the lady.

DEE

(grimacing)

I'm Dee Woods. Transferring from  
Upper Hutt.

The receptionist reaches over to a folder on the side of the counter and opening it examines a paper on the top. She inspects some attached pages to check something.

RECEPTIONIST

Dee Woods. Just a sec'...ah, here  
we are.

Dee smiles weakly at the receptionist, though she feels like a nervous wreck. The lady smiles back and hands Dee a form.

RECEPTIONIST (CONT'D)

Here we are Dee. Just fill this  
in and we can get you to your  
first class. Here's your  
timetable.

INT. ENGLISH CLASS - SAME DAY

Dee hold the class map and schedule in her hand and double checks the room number. She takes a breath and pushes the door open to enter the classroom. The class looks full and all heads turn to look at Dee. Inside she cringes with fear. Spotting the teacher - MR WATSON - a big burly man, she nervously approaches him, trying to figure out what to say. She waves the bunch of papers in her left hand.

DEE

I'm new here. This is sixth form  
english?

MR WATSON

You're Dee, yes?

Dee grimaces her smile and silently nods.

MR WATSON (CONT'D)

(to the class)

This is Dee Dee Watson. She has  
transferred from Upper Hutt  
College.

(to Dee)

Is that right Dee Dee?

Dee cringes at his use of her full name.

DEE

Ah, yes. It's just Dee.

MR WATSON

Okay. You can take one of the seats at the back - there should be a couple.

Dee puts her head down and sets off to hurriedly get to the back of the room. Mr Watson realises he's forgotten to give Dee her worksheets and grabs a paper for her.

MR WATSON (CONT'D)

Sorry Dee - forgot these.

Dee stops in her tracks, dreading to still be the focus of the other students. She turns back to the Mr Watson. He hands her the pages.

We're doing Macbeth, Shakespeare, okay. Page thirteen. You'll catch-up.

Dee meekly takes the pages from him. As she makes her way to the back of the class, Dee is acutely aware if every eye watching her. One or two of the boys light-up in excitement.

As Dee approaches the last row she sees the desk on the left first and turns to put her bag down. She sees a dark-skinned boy - he is PAUL, 17 - hunched over his desk, head on his arms - watching her. He moves his eyes to look at the chair Dee is about to sit in. The little nod of his head at the same time affirms her choice.

Dee sits and tries to get her stuff out as quietly as possible, conscious of the rustle of her bag. Looking-up she breathes a sigh of relief that everyone's focus is on Mr Watson, except the boy next to her how seems half asleep.

MR WATSON (CONT'D)

So, what did he mean by "Things bad begun make strong by ill"?

(beat)

Who knows?

The class stays silent, but a hand goes up near the front of the class. It belongs to an anorexic looking pale girl with flame red hair.

MR WATSON (CONT'D)

Melissa?

MELISSA

Um, that when we do something bad  
and lie about it, we have to keep  
lying to cover-up the truth -  
which eventually comes out and  
the lies make it worse.

Mr Watson is surprise and seems excited to have a learned  
student in his class.

MR WATSON

(to Melissa)

Exactly!

Dee listens as he goes on about Shakespeare but her mind is  
elsewhere. On her mum and dad. Suddenly a piece of paper  
slides in front of Dee.

She looks at it. It reads:

*I'm Paul. You?*

Dee grits her teeth, afraid to get Mr Watson's attention.  
For a moment she tries to focus on what the teacher is  
saying - after-all Mr Watson had already introduced her.  
Instead, she slides a pen into her hand and scrawls though  
the corner of her eyes:

*Dee.*

Keeping her eyes on Mr Watson Dee slips the paper sideways  
to Paul. He barely moves a muscle as he has a quick look  
down.

Dee tries to suppress a tiny smile.

INT. HIGH SCHOOL, LOWER HUTT - LATER (SAME DAY)

Dee sits bored in a physics class. She's already done this.  
She twiddles with her hair, checking for any split ends.  
Failing to find any she spares glance around her. Paul  
wasn't there, but Melissa was sat further to the end of her  
row. The teacher - MR FOUHY - was going on about water  
again. Something about hydraulic equations.

Melissa caught the movement and leaned forward to see  
better. She looks directly at Dee and smiles, her white  
teeth stark against her red lips.

INT. GIRLS TOILETS - LATER (SAME DAY)

Dee is standing at the sinks, finishing-up washing her  
hands. Her face looks tired and stressed. She throws cold  
water over her face. As she does this two girls she vaguely  
recognises come laughing into the room, eyeing Dee up at  
smirking.

Dee frowns and immerses herself in water again. Behind her the two girls nudge each other and giggle again. Dee visibly tenses as she lifts her face to dry it. The girls make for the mirror and pull out their makeup.

EXT. HIGH SCHOOL, LOWER HUTT - DAY

School kids run wild playing games. The boys play rough and speedy ball games and the girls are in small groups together chatting, joking and laughing.

Dee walks out of the class block to see the weather has stayed overcast. She wraps the black parka closer to her body with a little smile, clinging to her textbook. Other students rush by her - free of class for a hour.

Dee wonders slowly toward an alcove that looks deserted. She is too on edge to enter into newbie discussions.

Dee turns the corner into the little secluded garden. She notices that Melissa is there already. She notices Dee and smiles, motioning for Dee to sit with her.

MELISSA

Come and sit with me.

Dee looks around thankful Melissa is alone. She gives her grimacing smile and book in hand, she slings her satchel of her shoulder onto the wooden seat.

DEE

Hi.

MELISSA

Hi ya, I'm Melissa.

Dee smiles and relaxes, sitting down.

MELISSA (CONT'D)

How you like Mr Watson? He's got a son here too - Brent.

DEE

Class was good. Don't like that play though.

MELISSA

Macbeth? Why not?

Dee gets her sandwich lunch out of her bag and proceeds to unwrap it.

DEE

Dunno, just bores me. You know witches and moving forests and stuff.

Melissa sees someone behind Dee and leans slightly to get a better view. Dee looks over her shoulder following Melissa's eyes.

Paul is walking along the edge of the field, scuffing his shoes on the pavement.

MELISSA  
(smirking)  
Paul. He's okay, but a real loner.

Dee follows Paul for a moment, nibbling at her food. He seems deep in his own thoughts, with hand in his pockets and shirt flowing behind him.

DEE  
We met in class.

MELISSA  
Don't think he wants to be here.

DEE  
Seems nice.

Paul is almost out of sight. Melissa shoot Dee a flashing glance and smile sweeps over her face.

MELISSA  
(shouting)  
Paul!

A Paul turns awkwardly to see who's calling him. On seeing Melissa and Dee he flicks his eyebrows to say *Hi*. He walks over to stand near Dee.

PAUL  
(smiling)  
Melissa. Dee. What's up?

Dee notes that Paul is standing close to her. She looks at him with wonder. He seems so laid-back.

MELISSA  
(to Paul)  
What you up to after school?

PAUL  
Dunno. Hang out somewhere.

Paul thinks on this for second and his face changes to a great smile. Dee is attracted to his bubbly style.

PAUL (CONT'D)  
Go down the river?

Melissa nods.

MELISSA

You know the lady in the house at the end, before the bridge? She came rushing out the other day. Totally mad.

Paul sits on the bench next to Dee. She adjusts her position to not have her back to him.

PAUL

Dee, come and hang out with us?

DEE

I don't know. My mum...

MELISSA

Yes, you should. It'll be cool, just hanging.

Dee is silent for a few moments, mulling over her mums response.

DEE

(smiling)  
Yeah, why not.

MELISSA

(mock celebration)  
Yay - great!

EXT. HUTT RIVER BRIDGE, PETONE - DAY

Dee and Melissa are walking across the bridge, the strong breeze blowing their hair and chilling them slightly.

MELISSA

Paul will probably get a drink. Usually vodka. Off his brother.

DEE

Prefer Baileys.

Melissa smiles at that, and starts to tie her hair back.

MELISSA

We sometimes really let go.

Dee looks over to the riverbank on the other side of the bridge and see a familiar figure, with another girl - KATRINA, 19.

DEE

Hey, is that Paul down there?

Melissa follows Dee's gaze.

MELISSA

Yeah, that's Katrina. She does biology, or something. Not sure. Really, *really* shy.

EXT. HUTT RIVER BANK, PETONE - LATER (SAME DAY)

They are all gathered at the water's edge. Paul is throwing stones into the middle of the river, trying to impress the happy, skinny Katrina. Dee and Melissa are sat down on a rocky outcrop.

DEE

You from Petone?

MELISSA

We're from Wainui - over the hill there.

Melissa looks up at the steep mountain on the eastern side of the Hutt valley. Dee can just make-out a road and traffic crawling upward.

MELISSA (CONT'D)

Came here when mum died. Dad just fell apart and we had to move house.

DEE

My parents split up.

MELISSA

(softly)

Katrina's parents are really strict. Paul's... just the opposite.

Katrina and Paul let out a laugh. Katrina is trying to push him into the water. Instead she loses her footing and tumbles slightly getting her feet wet.

KATRINA

Oh! I'll get you Paul.

Katrina steps from the river and eyeballs Paul. For instant they freeze then he takes off up the bank with Katrina chasing him.

Dee watches them, almost jealously, enjoying their fun.

DEE

Has he got the drink?

MELISSA

He'll have it.

Melissa leans around to see where Paul had run to.

MELISSA (CONT'D)  
(shouting)  
Paul!

Paul is running, trying to avoid the grasp of the chasing Katrina. He turns and heads back toward Dee and Melissa by the river, slowing to stop near them, grinning a huge smile.

PAUL  
(breathless/giggling)  
Kat's mad at me.

A laughing Katrina slams into Paul and clings to him. Only his strength stops them both from tumbling over.

KATRINA  
No I'm not!

DEE  
Are you two, like... together?

Paul and Katrina check each other's expressions. They instantly laugh together.

PAUL  
No, no, no.

KATRINA  
(feigning offense)  
Paul! Don't sound so definite!

They all laugh together, seeing that Paul and Katrina have such a good friendship.

Katrina sits down on the gravel below Dee and Melissa. Paul sits with his back to Dee - almost between her legs - facing Katrina. He pulls at a tuft of grass and tosses it into the breeze.

PAUL  
We're just friends. Both single.

DEE  
You seem like a good couple.

PAUL  
Nah, I think I like someone else.

Dee doesn't see his smile to Katrina and his flushing face -  
a embarrassment. Katrina smiles as though in on the secret.

Paul reaches for his bag and pulls out a hip-flask of something. Leaning forward, Dee sees that it is vodka and reaches over his shoulder to take it.

DEE  
You brought some.

PAUL

My bro's. Wont miss it.

He holds the vodka as though displaying it and playfully steers it away from Dee.

MELISSA

Just give it Paul.

He holds the bottle for Dee to take and she sits back next to Melissa and takes a sip.

Dee's face cringes.

DEE

Whoa!

She hands the bottle to Melissa who eagerly takes a swig too. Katrina pulls out a smoke of some sort from her purse.

INT. LOUNGE, DEE'S HOUSE - EVENING

Curled-up on the settee doing her homework, Dee can't concentrate. Between biting her lip and checking her mobile she just can't focus on her algebra.

Irritated, Dee closes the math book and falls back into the corner cushion. Leslie is not home yet. We hear SILENCE as Dee closes her eyes.

FADE TO: DREAM  
SEQUENCE

EXT. HUTT RIVER BANK, PETONE - DAY

- DEE'S DREAM - Paul is running away from looking over his shoulder, laughing dressed in jeans and tee-shirt. It is sunny. Then Dee is chasing him and Paul allows her to catch-up and they collide, into a romantic clench.

DEE

(barely audible)

Make me happy.

EXT. HUTT RIVER BANK, PETONE

- DEE'S DREAM - Dee and Paul are lying down on the lush grass above the river bank. Flowers surround them. Paul stares into Dee's eyes, with a hint of a smile on his lips.

They move slowly closer, feeling each other with their fingertips, smiling, eye-to-eye, almost - but not - kissing.

SMASH CUT TO:

INT. LOUNGE, DEE'S HOUSE

The room is dark and Dee still seems to be asleep. A car engine turns off. Keys jingle somewhere. The front opens and see Leslie in her office clothes enter the room She flick on the lounge light.

LESLIE

Home. Dee?

Dee awakes from her slumber, frowning at the intrusion and trying to sit up.

DEE

Hi mum.

Leslie puts her bag next to the lounge chair and gives Dee a look of disapproval as she checks the cupboards and fridge.

LESLIE

You eaten love?

DEE

Nope.

(beat)

What time is it?

LESLIE

About seven. What's wrong?

DEE

Must have fallen asleep.

LESLIE

Gotta get to bed earlier.

Dee shakes her head at the predictable lecture. She isn't in the mood. She looks thoughtful as she grabs her stuff and heads to her room. She hesitates in the hall way, running her fingers through her hair, and looks back at her mum.

DEE

My heads killing me. Going to lie down.

INT. DEE'S BEDROOM, DEE'S HOUSE - LATER

The room seems a bare. Dee rummages in a box still yet to be unpacked. She pulls a out a small shoe box and places it on the bed, sitting next to it.

Dee opens it - there are knick-knacks from her past. Movie tickets to "Twilight". A small plastic daisy. Gimmick earrings. Dee pulls out an old photo of her little brother from the bottom of the box.

Taken when one summer at Riversdale. Holding it she sits silent, before placing it on her dresser by the mirror. Dee looks sad.

Snapping out of her mood, Dee grabs her mobile and starts texting:

*Mel, come out 2moro? Ring u wen ready?*

EXT. JACKSON STREET, PETONE - DAY

The Saturday crowds jam the pavement and little traffic jams back-up behind double-parked vehicle. Dee and Melissa wander along. The stops at the odd shop to peer inside. They point at people and things that take their fancy.

Melissa notices a clothes shop and begins to dart toward the doors. Dee sees it too, and avoiding the on-comers, follows her in.

INT. CLOTHES SHOP, PETONE - CONTINUOUS

They target the women's section and start examining the rows of trousers

MELISSA

I need new pants.

DEE

(smiling)

Me too. Can't have too many.

MELISSA

So, brilliant in year thirteen.  
Can wear what we want.

Dee can't see any pants she really needs and wanders over to the section with tops. She rifles through a rack of bright orangy-brown tees. Finding one she holds it up and turns to check in the mirror. It's not right. Dee puts it back on the rack.

EXT. CLOTHES SHOP, PETONE - LATER

Melissa buys the orange-brown top Dee had been looking at earlier. Dee looks at her questioningly as she hands it to the clerk.

MELISSA

You should have bought it Dee.  
I'll have it though. You mind?

DEE

No. Not at all Mel.

Melissa pays for the top by EFTPOS. Dee looks out the front of the shop and see's that Paul is across the road in shorts and *Marist* top, carrying a pair of rugby boots. He is covered in mud from a game.

Paul threatens to disappear amidst the crowds of Saturday shoppers.

DEE (CONT'D)  
(to Melissa)  
There's Paul.

Dee hurries to the door.

EXT. CLOTHES SHOP, PETONE - CONTINUOUS

Paul has almost vanished. It takes Dee a second to find him as she dodges the shoppers to get to the kerb.

DEE  
(shouting/waving)  
Paul!

He continues on. Oblivious to Dee. She runs further up the pavement to get level with him.

DEE (CONT'D)  
Paul! Paul!

On the other side of the road, Paul is in a flow of people walking one way. He hears his name and looks across the road. He smiles and has to check himself from knocking over an elderly man in his path.

Paul waves at Dee and steps onto the roadside.

EXT. MEMORIAL PARK, PETONE - DAY (LATER)

Dee and Paul are sat against the wall of a brick wall, keeping out of the brisk wind. A rugby game is in progress in the distance. Dee and Paul pay no attention to it. We HEAR Dee's mobile playing MUSIC as they lounge.

PAUL  
Melissa went hone?

DEE  
Yeah. She had stuff to carry.  
(smiling)  
Too bad.

A roar goes up from the small rugby crowd. Paul casts a glance at them.

PAUL

You know, sometimes I wish I was really big and strong, and outgoing. Like them guys.

DEE

(frowning)

Yeah, but you are probably a nicer person. If you were there, what would I be doing now?

PAUL

Watching me.

Paul lets out a gruff laugh. Dee doesn't laugh though. She knows it may be true. They fall into silence.

DEE

(sad)

What do you dream of?

Paul stays silent, unsure.

PAUL

Dream?

DEE

Like, what do you wish for?

PAUL

To be rich, clever and happy.

DEE

I wish my little brother was still here...

(beat)

and my mum and dad were still happy.

Both Dee and Paul stare at the grass. After a while Paul reaches out to Dee and pulls her toward him. She relaxes into his hold. A tear rolls down her cheek.

INT. ENGLISH CLASS, DAY

We HEAR the RUMBLE of the rain pouring down onto the roof as the students enter the room shaking coats and making noisy greetings. Mr Watson enters the room and a mad dash for seats begins.

Dee is already comfortable in her seat. Her books are neatly stacked on one side of her open folder.

Paul leans back in his chair, seemingly uninterested.

MR WATSON

Today class...

A GIGGLE is HEARD nearer to the front. Melissa looks round. Mr Watson throws serious look toward the noisy girls.

MR WATSON (CONT'D)

Settle.

(to the class)

Results, from the English classics test. Not too good. I expect much better in the end of year tests.

Dee looks bored as she watches Paul in her peripheral vision. He's making a face at her.

MR WATSON (CONT'D)

I'll hand out the marks at the end of class. For now, let us look at modern New Zealand literature.

INT. LIBRARY, HIGH SCHOOL, LOWER HUTT - AFTERNOON

Dee sits in the window overlooking the school entrance. The test is on the table next to her.

It reads "C-".

Dee looks miserable, but does not look at the paper. She stares ahead, watching the trees wave in the wind. A tall lanky, short-haired student she barely knows - JESSICA, 17 - pauses by her table holding a lunch box.

JESSICA

Hi Dee.

Dee looks up at Jessica and gives her grimacing smile. Jessica passes the table. She sits elsewhere on her own, casting a wondering look at Dee.

INT. GYMNASIUM - LATE AFTERNOON

The boy's soccer team is at ne end of the gym, passing the ball around. At the other end the girls netball is going through their moves.

Dee sits at the side in her black and white sports gear watching the girls pass and move. Dee feels awkward and tries to be invisible behind the group of girls in front of her. Her eyes follow the girl from the library.

Jessica yells out commands to other girls on her team, in-between running, catching and passing. A girl runs off the court to rest. Jessica turns to see who can replace her. She sees Dee and waves to her.

JESSICA

Dee, come on.

DEE

(surprised)

Me?

JESSICA

Yeah. You can play, right.

DEE

Ah. I...not really.

JESSICA

Grab a bib and join us.

Dee eyes go wide in horror.

DEE

No. I can't.

Jessica shrugs her shoulders and turns to go back to her team.

JESSICA

(to Dee/smiling)

Have some fun.

Dee smiles back and pretends she is not interested. She watches Jessica closely.

INT. GYMNASIUM - EVENING (SAME DAY)

The boys are still practicing. We HEAR the soccer ball SMASHING against the gym wall. Boys exclamations and yelling is LOUD.

Dee sees the netballers stop practicing and grabs her bag. Slinging it over her shoulder she heads off toward the changing room. Jessica runs toward her and stops in front of Dee's path.

JESSICA

Hi. I'm Jessica.

Jessica wipes her face with a towels and tosses it onto a bag. She takes it and joins Dee off the court.

DEE

(shy)

Hi.

JESSICA

Saw you at lunch. Alone.

DEE

Just felt like time out.

JESSICA

You're pretty new here aren't  
you?

Dee nods as she looks around the girls changing room. A dozen or so girls are in various states of undress. Dee looks worried. Jessica moves aside to let her team mates past.

DEE

Been here a month.

JESSICA

You should come out on Saturday.

DEE

Why? What's on?

Jessica sits on the plastic chair and starts removing her gym shoes. Dee copies her.

JESSICA

Go the pictures. At Queensgate.

DEE

(puzzled)  
Queensgate?

JESSICA

Shopping centre in the Hutt.  
Gimme your number and I'll text  
you.

For an instant, Dee thinks about this then grabs a notepad from her bag. She writes her number and tears it out.

DEE

Let me know what's on.

JESSICA

Oh..."Love First" I think. Not  
sure. But there'll be something  
on we can see.

DEE

(grimacing)  
Great.

INT. DEE'S HOUSE, PETONE - NIGHT

Leslie is sat on the settee eating from the plate on her lap. She is watching the new LCD television in the corner. The news is on - something about a murder.

The front door opens and Dee enters, looking cold and wet. She closes the door tiredly and drops her bags next to the lounge chair. Collapses into it.

LESLIE

Take your coat off Dee. Dinner's  
in the warmer.

Dee forces herself off the chair and goes into the kitchen  
taking off her wet coat. She puts it over a table chair.  
Dee opens the oven.

LESLIE (CONT'D)

Somebody else got murdered today.  
Up near the train station this  
time. Getting closer.

Dee places the hot plate with a glove onto the table.

DEE

(uninterested)  
Uh. That's bad.

LESLIE

Don't go up that end of town  
love. Not till they get him.

DEE

I won't.  
(realising)  
Oh, I'm going the pictures  
Saturday with a girl from school.  
Jessica.

Dee picks at the grilled salmon and empties some salad onto  
the plate. She sits.

LESLIE

Make sure it's not an adult one.

Dee smiles to herself and shakes her head, bemused.

EXT. RAILWAY BRIDGE, HUTT RIVER - DAY

A train vanishes into the distance. Dee, Melissa and  
Katrina walk onto the bridge, forming into a single file  
behind the excited Paul. Dee looks furtively behind her for  
the next train. She has to concentrate on not slipping off  
the sleepers as she carefully treads her way. Katrina sees  
her caution.

KATRINA

(to Dee)  
No train coming for twenty  
minutes. From Wellington.

Dee is no less comforted by that. She still concentrates.

KATRINA (CONT'D)

We'll see it's lights way up  
ahead. Even then it'll stop at  
Petone station.

EXT. SEDDON PARK - DAY (LATER)

The group is walking directly across the field. Spits of rain fall. Dee pulls her hood up and shields herself from the increasingly bitter wind. Paul holds his leather satchel strap kicking it as he walks. Melissa has her earphones in and we HEAR her softly SINGING - to some song. She smiles, without a care in the world. With hands in her jacket pockets Katrina silently walks. Her shoulders are hunched as she tries to keep warm.

EXT. MEMORIAL PARK - DAY (LATER)

The four are sat under the roof of the sports club. On the concrete floor. Dee is holding a plastic bag. She inhales from the bag. Paul takes it and does the same. He passes it to Melissa. All are silent. They have glazed looks. Katrina has a bottle of spirits. She holds it watching her friends.

PAUL

(moaning)  
Oh yeah.

DEE

(giggling)  
My mum would kill me.

Dee loses her balance and rolls onto her side. She falls into a silence. She is still smiling. A tear rolls down her cheek - as her face relaxes and changes to despair.

KATRINA

(urgent)  
Shit. Cops.

A police patrol car is cruising the road between the two parks. A head in the front turns and spots the group.

Katrina scrambles to her feet, shaking Melissa. Too late.

The police car brakes and reverses back toward the sports club. Even before it stops the passenger door is open. Katrina grabs her bags. Clutching the bottle she runs toward the rear of the building. Her staggering gait suggests she won't get far.

A big policeman is walking toward Dee, Paul and Melissa. They have barely moved. Through glazed eyes Dee barely notices the policeman shaking her.

INT. DEE'S BEDROOM, DEE'S HOUSE - NIGHT

Clothes are strewn about Dee's bedroom. A tee-shirt covers the picture of her little brother. A clock-radio shows the time - past midnight. Curled up under her duvet. Dee stares at the clock. She rolls over. Can't sleep. Her eyes look bloodshot and tearful.

Behind Dee her bedroom door creeps open. After a moment, Leslie looks through the crack.

LESLIE  
You awake love?

Dee lies still. She stares at the wall. The bed moves as Leslie sits on the side. She puts an arm over Dee.

LESLIE (CONT'D)  
Dee. You don't need to do that.  
(beat)  
Talk to me. You never talk to me.

Dee continues to stare at the wall. Tears well-up in her eyes.

DEE  
(mumbling)  
Why? You can't make the pain go away.

LESLIE  
Things happen Dee. We have to make the best we can.

A long silence descends on the room. Dee closes her eyes.

DEE  
(softly muttering)  
I just want it to end.

A shaken Leslie softly runs a hand through Dee's hair. She gently gets up from the bed and goes to the door. Before leaving she turns to Dee and regains her serious composure. She stares at Dee in concern and turns the light off.

EXT. MEMORIAL PARK, PETONE - DAY

A mist has settled on the fields. The air hangs damp and cold. Dee is crouched against the wall where she had earlier been glue sniffing. She is now alert. She feels her hands - they are icy. She has no jumper or jacket on.

A little gust of wind blows the hanging mist. It attracts Dee's attention. A hint of movement in the mist. For a long moment Dee watches.

Dee blinks, cold and unsure what she saw. In that instant a face in hers - pale white, young, slim, tall, black hair, white teeth showing. The mysterious woman from the hill side view miles at Dee with wide eyes.

Dee snaps out of her dream with a gasp.

SMASH CUT TO:

INT. DEE'S BEDROOM, DEE'S HOUSE - MORNING

Dee sits up in bed. Eyes wide open. Breathing hard. The sun is shining golden on the bedroom curtains. Dee looks around and collapses back down to the bed trying to calm down.

DEE  
(to herself)  
What the...?

INT. DEE'S HOUSE, PETONE - DAY

Dee wanders carefully up the hallway toward the kitchen. Ahead, in the kitchen Leslie moves around, making an egg and salad roll. Pulling out plates. She looks around at Dee.

LESLIE  
(serious)  
You're up.

Dee knows what is coming and keeps quiet. She nods demurely.

LESLIE (CONT'D)  
Made a roll for you. Probably  
need something.

Dee moves into the kitchen and fingers the one of the plates with a roll on it. She doesn't look at her mum.

DEE  
Thanks mum.

Leslie takes her plate and puts it on the table. She pulls out a chair for Dee.

LESLIE  
(serious)  
Now sit down. We have to talk.

Dee knows a lecture is coming and looks guilty. She sits without touching her roll. Leslie takes Dee's hand.

LESLIE (CONT'D)

Dee Dee, I want you to tell me  
what - everything - you have been  
doing - and why.

DEE

(hesitating)

I...don't really know where to  
start mum.

Leslie sits back and gives her daughter a little smile.

LESLIE

Anywhere love.

DEE

Just that since you and dad split  
up, thing have, well, sort of  
been total chaos in my head.

LESLIE

It can't be helped Dee.

(beat)

We will be better in the long  
term away from him.

Dee studies at her mum calmly. These are lines she has  
heard before. Leslie encourages Dee to continue.

DEE

Anyway, it sort of, well, just  
too much for me. All my friends  
are in Upper Hutt. The teacher  
put me at the back of the class.  
The other kids are awful here.

LESLIE

You go out. You must have  
friends.

DEE

Yeah, I have mum. They're the  
only people who take an interest  
in me.

LESLIE

Do they do drugs?

DEE

No. They don't.

LESLIE

(hissing)

So what is this glue sniffing  
thing? Police coming to my house!

Dee shifts uncomfortably back in her seat. Leslie has  
scared her. Dee gets upset and starts crying.

DEE  
(through tears)  
Please mum. Please!

LESLIE  
(exasperated)  
I don't know. I really don't.

Leslie looks long and hard at Dee.

LESLIE (CONT'D)  
(exasperated)  
Look Dee. Never do that again! No  
drugs. No alcohol. No sniffing -  
anything. You are ruining your  
life.

INT. DEE'S HOUSE, PETONE - DAY

The phone on the wall gets picked up. Dee makes a call. She looks sad. She has to do this.

DEE  
(guilty)  
Ah, hi. Is Jessica there please?  
(listens)  
Oh hi. Is that Jessica?  
(listens)  
Yeah hi. Um, a problems has come  
up here... at home. Can't come  
out. Grounded for the weekend.  
(listens)  
Yeah. Sorry.

Dee turns to face the wall and leans her head against it.

DEE (CONT'D)  
Maybe another time.  
(listens)  
Okay. Thanks. See you at school.

Dee presses the off button. She grimaces as she hold the phone, thinking.

EXT. LESLIE'S CAR - DAY

The car is pulling out of a petrol station. Dee sits with her elbow on the door frame. When Leslie has managed to pull into the traffic she shoots a look at Dee.

LESLIE  
I'll drop you off outside  
Whitcoulls. Pick you up in an  
hour.

Dee grabs her rucksack and opens the door.

DEE

Love you mum.

Leslie sees a coat lying on the back seat. It's a dull grey day. She stretches for it.

LESLIE

Don't forget your coat. May rain.

Dee takes the coat and drops her rucksack to put it on. She bumps the door closed.

DEE

(nervous smile)

Thanks mum.

Dee stands and watch the car move off and through the traffic lights. She adjusts the coat and slings the bag over her shoulder. Somewhere we HEAR the sound of a band practising MUSIC.

INT. WHITCOULLS, QUEENSGATE - LATER

Fiction books are stacked everywhere. Dee is looking along the rows. We HEAR Dee's mobile phone BEEP-BEEP a received text. She fumbles in her jean pockets under her coat to get the phone. Dee heads for the nearest exit, dialling a number as she walks.

DEE

Paul?

PAUL

Yeah, hi Dee. Where you been?

DEE

Grounded.

PAUL

After the cops thing?

DEE

Yeah.

PAUL

Meet me at Memorial Park?

DEE

Um... can't really. Mum will kill me. I'll try and get out tonight. Text you when alright?

PAUL

What time?

DEE

Probably after ten. I don't know.  
Half ten-ish. I'll have to sneak  
out.

PAUL

(happy)  
Great. See you!

DEE

Yeah. See ya Paul.

Some young teenage boys rush past. One of them makes a smart remark about her. Dee looks embarrassed. She puts the mobile away and turns back to the book shop.

An idea crosses her face. Dee smiles broadly. She goes to the card section.

INT. DEE'S HOUSE, PETONE - NIGHT

Dee has changed into her pyjamas. She bounces up the hallway.

DEE

Night mum.

Her mother turns her head away from the business report she's reading. She beams a wide smile at Dee.

LESLIE

Thanks for the card love.

Dee smiles at her mum. She twirls away back down the hall.

LESLIE (CONT'D)

Love you.

Leslie settles back into her reading. A "thank you" card stands on the mantelpiece.

INT. DEE'S BEDROOM, DEE'S HOUSE - NIGHT (LATER)

In the dark room the headlights of a car shine through the closed curtain. Curled-up on the bed, Dee is lying awake. Fully clothed. She reaches under her pillow for her mobile and starts texting. To Paul.

EXT. DEE'S HOUSE, PETONE - NIGHT (LATER)

A shadow of a person moves from the window at the rear of the house. The figure creeps to the driveway, hesitating at the front corner of the house. It's Dee. She tucks her bag firmly under her arm and silently steps on her way to meet Paul. Once away from the house she runs.

EXT. JACKSON STREET, PETONE - NIGHT (LATER)

Blue cigarette smokes billows brightly into the blackness of the deserted street from the recess of a doorway. Dee sprints across the road, running toward the intersection. She is excited. Dee's hair and jacket flails behind her. Appearance is the last thing on her mind now.

Ahead a figure steps onto the footpath. Cigarette end glowing orange-red.

Paul sees Dee in the distance. He tosses the cigarette. Checks his jacket pocket. Dee is close now.

PAUL

Hey babe.

He extends his arms and Dee arrives in them. The embrace. Paul kisses Dee passionately. She looks intently at him.

DEE

(laughing)

Boner man.

(beat)

It's after eleven.

They break apart and hold hands, smiling to each other. They set off toward The Esplanade.

EXT. BEACH, PETONE - NIGHT (LATER)

The street is quiet. Crashing of waves is the only noise. Dee and Paul walk the sand toward the wharf.

EXT. ESPLANADE, PETONE - CONTINUOUS

A big expensive dark car is parked. A person sits inside - the woman from the quarry - she is HARIANA, 20. She is listening to classical piano piece. She closely watches Dee and Paul.

EXT. BEACH, PETONE - CONTINUOUS

Neither Dee nor Paul notice the black car. They are alone on the beach. In love. Dee has an idea. She sweeps her arm - still holding Paul's hand - around his waist.

DEE

Let's go on the wharf.

Paul smiles and likes the idea.

PAUL

Anything...

They veer off the beach and onto the wharf. They don't notice the car door open.

EXT. ESPLANADE, PETONE - CONTINUOUS

Hariana - dressed entirely in black - gets out the car and carefully closes the door. She leans against the car holding sunglasses. Her white face is stark against the night. She watches the two lovers walk further onto the wharf. She is smirking. She waits. Her eyes are excited with anticipation. Hariana puts sunglasses on. The only light is that of the orange street lights.

EXT. PETONE WHARF - CONTINUOUS

Dee and Paul walk together further up the wharf.

EXT. PETONE WHARF - NIGHT (LATER)

Paul and Dee lie next to each other. They fondle, kiss and make passionate love.

Paul nudges his face into Dee's neck, smelling her hair. She closes her eyes. Dee is content.

PAUL  
You smell good.

DEE  
You taste good.

They kiss again then sit with their backs against the edge of the wharf.

EXT. ESPLANADE, PETONE - CONTINUOUS

Hariana takes a cursory glance around the area. She is alone. Straightening her back she steps away from the car. Toward the wharf.

EXT. PETONE WHARF - CONTINUOUS

Dee had her head lying across Paul's chest. Her arm is wrapped around his crotch. He runs fingers through Dee's hair.

DEE  
He was an angel. Nothing could ever be so lovely again in my life. When he died... it just tore mum and dad apart. Destroyed them.

PAUL

That why they split?

DEE

Nah. Mum says that he cheated on her.

(shrugs)

I dunno. Seems she blames dad for Jason.

PAUL

You don't believe her?

Paul gently shakes Dee's shoulder.

PAUL (CONT'D)

(whisper)

Look.

DEE

What?

He shakes Dee again.

PAUL

Some lady over there. Watching us.

Dee turns her head and then body to peer where Paul is looking. In the distance a dark figure, barely visible as Hariana stands almost frozen, looking toward them.

She takes a step toward them, then walks casually up the wharf

Dee lifts off Paul and watches the strange woman. Hariana seems uninterested in them. She continues her walk to the end of the wharf.

Something makes Dee feel uncomfortable. It's the woman. Dee gets to her feet. She helps Paul onto his feet. They both support each other into standing positions.

Dee looks up at the woman. Hariana is almost opposite Dee when her head turns to look directly at Dee. Hariana's wide eyes meet Dees.

Hariana slightly nods her head and a gentle smile comes over her face. After a moment she slowly looks ahead - with a flick of her head that sends her hair waving.

Dee almost gasps as she sees the beauty of the woman. Her hand grasps Paul's ever tighter. They walk hurriedly away looking back at the woman - now nearly at the end of the wharf.

PAUL (CONT'D)

Weirdo! Pervert.

Paul laughs loudly as he and Dee start to run back to land. Dee laughs too as they vanish into the dark. They don't see Hariana watching them. She holds her glasses. Her eyes are a dull red.

DEE

Let's get a drink...

PAUL

Or something better.

INT. HIGH SCHOOL, LOWER HUTT - DAY

The school bells ends ringing. Classroom doors open and students starts emptying into the hallway. Some run. Most walk, chatting and adjusting bags, carrying books and folders.

In the midst of the students Dee is visible. Red eyed and unusually disheveled - lack of sleep. She goes with the crowd toward the main exit of the building.

Paul and Melissa wait inside the foyer. They see Dee. Paul waves and says something to Melissa.

Dee hurries a little to reach him. Before she gets there tough a teacher walks in between them and she loses sight of Paul. In that instant Paul is out the door.

Dee stops - Paul has walked away from her. Melissa runs to her, arm still waving Paul goodbye.

MELISSA

Said he had to go somewhere with his brother.

DEE

He... he, said nothing to me.

Melissa shrugs and turns to leave.

MELISSA

Just being a guy.

Dee follows her. She is visibly frustrated.

DEE

I suppose.

They leave school together.

EXT. DEE'S HOUSE, PETONE - DAY

Dee checks the mailbox and drags a letter out. She slips it in her pocket and takes out her mobile. Ringing a number she waits for the call to be answered.

DEE

Hi Paul. Where are you? Just wondering. Text me. See you.

Dee presses the end call button and slides the phone away. She looks grim as she heads to the house door.

INT. DEE'S HOUSE, PETONE - NIGHT (LATER)

Leslie and Dee sit together in the lounge eating dinner. Plates on their laps. The TV is on. Dee isn't really watching it. Her mind is elsewhere.

LESLIE

What happened about going to the pictures with that Jessica?

DEE

I was grounded mum.

LESLIE

You can re-arrange.

Dee thinks about it.

DEE

Probably not. I don't really know her anyway.

LESLIE

Still... If you want, I'll drop you off.

INT. THEATRE, QUEENSGATE - DAY

The lead actress is jumping from the walls and kicking butt. The men with guns have no hope as she karate kicks them and smashes them from every direction.

In the gloom, Dee and Jessica are sat together in a nearly empty cinema. Popcorn rests on the tray between them. Dee's attention seems elsewhere.

INT. CAFE, QUEENSGATE - DAY (LATER)

The waitress showed she was a goth. Dark eye-liner, pale foundation, dark lipstick and an excess of earring. She slide the tray of coffee mugs to Jessica. Dee puts away her purse and collects a couple of spoons and sugars.

They sit at down.

INT. CAFE, QUEENSGATE - DAY (LATER)

An overweight mother pushes a double pram past their table. A couple more children walk trailing behind. Their faces are covered in chocolate or sauce. The mum is flustered and cannot control them.

DEE

I enjoyed that Jessica. Thanks.

JESSICA

Me too.

DEE

You know, I'm sorry - again - for Saturday.

JESSICA

Yeah, I know, Dee.

The stressed mother grabs one of her kids by the arm and makes to strike him. Dee watches and shakes her head.

DEE

I hope I, never...

JESSICA

Be like that?

Dee gives an innocent look. Then grimaces.

JESSICA (CONT'D)

Me too.

INT. CAFE, QUEENSGATE - DAY (LATER)

A few people have left. The food-hall is quietening down. Jessica and Dee are grabbing their bags and coats from the chairs.

JESSICA

Hey Dee, did you hear about that boy at school? The one who's supposedly dating the prostitute girl.

Dee looks surprised at such a subject.

JESSICA (CONT'D)

Yeah. Some guy who lives in Petone - don't know who - but he... like, has this thing going with some uni girl who does... you know. Part-time.

The mention of a guy in Petone catches Dee's closer attention. She almost succeeds in hiding it. But Jessica is so excited telling the rumour that she misses it.

DEE

Wow.

Jessica titters with restrained laughter.

JESSICA

Exactly! Unbelievable.

Dee bites her lower lip, deep in thought and trying to stop herself from asking questions.

EXT. LESLIE'S CAR, FOSTER CRESCENT, BELMONT - DAY (LATER)

Jessica and Dee sit in the back seat. Dee watches for the great views across the Hutt Valley and of the harbour.

LESLIE

This turn here Jessica?

JESSICA

Ah, yes please. And the third house on the left.

Jessica looks at Dee who seems engrossed in the view. Dee notices her.

DEE

These views are amazing!

JESSICA

You get used to them. The hill's a pain.

Jessica grabs her bag.

LESLIE

This one Jessica?

The car stops outside a modern looking house. Jessica opens her door.

DEE

Thanks Jessica. See you at school?

JESSICA

Yep. See you tomorrow! Thanks Mrs Woods.

Dee reaches over - Jessica closes the door before Dee can get there. Dee waves. Leslie turns the car and heads for home.

Now Dee lets her worry break through. Doubt and questions washes over her. She shakes her head - shaking the stupid thoughts from her mind. Dee smiles at her own stupidity.

INT. HALLWAY, HUTT VALLEY HIGH SCHOOL - DAY

The class of students waits noisily outside their classroom - the preceding class is running late.

A CHEER and CLAPPING is HEARD from the room. The students waiting outside laugh and whoop in sympathy.

The class door opens and the rush of students pours out. For a moment the two classes battle for position, before the departing students find their way past.

Dee, leaning against the wall, stays alone and apart from the melee. She is one of the last to enter the classroom and watches Paul somewhere in the centre of the throng.

INT. ENGLISH CLASS, DAY - CONTINUOUS

Paul has already got to his seat. Dee notices that he has assumed his regular lounging position. Dropping her bags to the floor she looks at him.

DEE

Where were you? On Monday?

Paul rolls his eyes toward Dee and leans back in his chair.

PAUL

Monday?

(beat)

Oh, family thing. Dad's pissed at us - me and my dickhead brother.

Dee sits. She is cool towards Paul.

DEE

And yesterday? You weren't at school.

Paul shrugs - like he doesn't care.

PAUL

I know.

Paul leaves it at that. Dee gawps in frustration at him. She slams her pen onto the desk and sits, visibly angry at Paul.

DEE

That's not a proper answer.

PAUL

What you what me to say? I had something to do?

Paul seems upset at Dee's emotional response and puts a hand on her upper arm. Dee grimaces madly and shakes his hand free.

DEE

I love you and... and, you, like just disappear. No word. Nada.

Dee looks away from Paul. Angry.

It sinks in to Paul's head - Dee loves him. Mr Watson walks into the room.

EXT. HIGH SCHOOL, LOWER HUTT - AFTERNOON

Melissa comes running for Dee. She's standing by the main noticeboard, books clutched to her chest. Outside the sun shines. Dee isn't smiling.

DEE

Hey Melissa.

MELISSA

Hi.

DEE

I'm not happy.

Melissa says nothing. They both head for the door.

EXT. HIGH SCHOOL, LOWER HUTT - CONTINUOUS

DEE

Bloody Paul. He's being funny.

MELISSA

Of-course. He doesn't want -

Melissa stops saying whatever she was about to say.

DEE

What?

MELISSA

I shouldn't say. Not for me to tell you.

Dee's patience snaps.

DEE

What?

(beat)

You gotta tell me.

They stop walking, by the school gate. Students pass them on all sides. Melissa seems to make up her mind.

MELISSA

You know that his brother works in town right? In Wellington?

Dee doesn't. She shakes her head.

MELISSA (CONT'D)

Anyway, he - I don't know his name - plays rugby for some big club. Their dad is somebody there. So they get friendly with some girl who's brothers play there too.

DEE

Who is she?

Melissa looks long and hard at Dee.

MELISSA

That is for Paul to tell you. I ain't gonna. He'd kill me.

Dee looks offended and hurt.

DEE

You have to. It's driving me mad.

(beat)

Is Paul cheating on me?

Melissa realises that Dee and Paul have something going.

MELISSA

You? And Paul?

Dee stays silent. Said too much already. Her eyes betray her.

MELISSA (CONT'D)

Little shit. That bastard.

(beat)

Look Dee. Don't fall for Paul. He will chew you up and spit you out.

DEE

I think it's too late.

MELISSA

What part? The falling part, or  
spitting you out?

DEE

Ah... Both.

The pair are silent as they make their way out of the school gate and onto Woburn Road. Melissa breaks the awkward silence.

MELISSA

Dee, you should talk to Katrina -  
she knows more. I can't tell you.

DEE

Katrina?

Melissa just looks at Dee and nods innocently.

INT. LAP DANCING BAR, WELLINGTON - NIGHT

The blonde hostess makes her way back to the bar. Heavy music is thumping and girls spin their stuff, and spin on the poles.

Paul sits a table with a man - JOHNNY, 21 - a few years older than him. They both have a beer in front of them. They face the girls on the narrow stage. A pole dancer gyrates in front of them.

An older man - PAUL'S DAD, 44 - pays for his drinks, three bourbon and cokes. He carries them over to Paul's table, and places one each in front of his sons.

Sitting Paul's dad looks around the gloomy bar. Paul and Johnny are riveted on the girls.

PAUL'S DAD

(to Paul)

Is she here Squeaks?

JOHNNY

She won't show.

PAUL'S DAD

Probably out downtown.

PAUL

She said she'd be here. So she will. Anyway, she always works Tuesdays.

JOHNNY

She's probably got a boyfriend.  
Loser.

Paul elbows his brother gently - enough to evoke a mock punch into his stomach back.

INT. DEE'S BEDROOM, DEE'S HOUSE - NIGHT

The clock shows shortly before ONE AM. The red digits glare brightly in the dark room. Barely visible, curled up in the bed with the duvet pulled-up to her chin, Dee sleeps. The house is silent.

CUT TO: DREAM  
SEQUENCE

EXT. HUTT RIVER BANK, PETONE - DAY

-- DEE'S DREAM - Dee is running away from looking over her shoulder in SLOW MOTION, laughing dressed in a summery skirt, blouse and leather jacket. It is sunny. She turns around - It's NOT DEE. It's the pale faced woman from the wharf.

She smiles at Dee. White teeth showing. Dee stares at her teeth - then notices the sky is black and they are on the wharf. Paul stands beside her. He holds her hand. An evil grin is on his face.

Dee turns to run. She finds nothing but the edge of the wharf and stops. Looking back it is now Paul's face that the woman has - not her own. This time Dee HEARS her LAUGH Paul's laugh. Hariana has a huge smile in her face.

HARIANA  
(growls)  
Make me happy.

INT. DEE'S BEDROOM, DEE'S HOUSE - NIGHT

The house is silent. Barely visible, curled up in the bed with the duvet pulled-up to her chin, Dee sleeps. The clock shows shortly before ONE AM. The red digits glare brightly in the dark room.

A dark figure stands at the end of the bed. It moves silently to the side to crouch next to Dee's face. Dee sleeps tight. Hariana moves forward to smell Dee's breath, and then her hair. Then her blood pumping through her bare neck.

Dee's eyes open wide.

SMASH CUT TO:

INT. DEE'S BEDROOM, DEE'S HOUSE - CONTINUOUS

Dee's eyes open wide.

She looks terrified as she realises it was a dream. For a long moment Dee sits, half-upright, gasping for air, all the weight on her arms.

INT. LAP DANCING BAR, WELLINGTON - NIGHT

The crowd of patrons has increased. Police move through the bar checking for under aged drinkers. Paul looks bemused. A policeman by the bar sees him and motions to a colleague to follow him. They approach Paul.

POLICEMAN #1

You look a bit young to be here.  
Lets see your ID.

Johnny watches and laughs under his breath. Paul lifts his body to pull his wallet from his back pocket. He slides out a driving licence.

The policeman takes it and examines it in the light of his torch. He checks the photo against Paul's face. He looks at his colleague a smaller cop, but looking just as serious.

POLICEMAN #1 (CONT'D)

It's the twentieth today?

POLICEMAN #2

Yeah - why?

The policeman smiles and hands Paul's licence back.

POLICEMAN #1

Happy birthday. Thank you.

Paul grins and put the licence away. The police move further along the stage. They sport someone else to pull-up.

Katrina bounces into the bar wearing winter clothes and a carry bag over her shoulder. Johnny sees her from his table. No one else notices. She moves in the shadows along the wall and disappears through a staff only door.

Johnny touches his dad's forearm.

He nods in the direction of the staff door.

JOHNNY

She's here. Paul.

Paul looks back to his brother.

JOHNNY (CONT'D)  
Katrina. She's here.

INT. DEE'S HOUSE, PETONE - MORNING

Leslie is getting ready for work. She has her business clothes on - kitten heels and trouser suit with an orange blouse. Her jacket hangs over the settee. She sits in the kitchen taking a moment to have cornflakes and tea. The lounge curtains are still closed.

Dee is still in her pyjamas. She pulls open the curtains letting the dawn light in. Dee looks tired. Turning she approaches the kitchen. She halts and runs her hand through her black hair. Sniffing it she smells something not right.

DEE  
I've got practice after school  
mum. Maori club.

LESLIE  
Okay. You'll be home when I get  
in?

Dee gets a mug out and switches the kettle on.

DEE  
Probably around five.

LESLIE  
Okay.  
(beat)  
Oh... were you up in the night?  
Thought I heard you.

DEE  
No. I woke up though - around  
about one I think. Bad dream.

EXT. SEAVIEW OIL TERMINAL - MORNING

The morning sun has yet to clear the western hills. Oil tanks nestle near the ocean terminal in the grey of the dawn.

Feet start clanging down the winding steps of a huge tank. It is an ENGINEER in green overalls. He checks that his hand-held computer is fastened securely to his belt. His stubbled face seems tired as he checks his watch. He draws out his radio and calls in to someone.

ENGINEER  
Tank twelve clear. What's next  
CHUCKY?

CHUCKY

Nothing. Thats all. Must be time to knock-off.

ENGINEER

Yeah. Thanks Chucky. Be there in ten.

The engineer nears the bottom of the steps. He freezes. Hariana is standing there. She smiles at the engineer.

ENGINEER (CONT'D)

Who are you? You shouldn't be here.

Hariana widens her eyes and puts on a coquettish look for the man above her on the steps.

HARIANA

Why, I'm here for you.

He is not disarmed by her smile and continues down the steel steps. He steps off the last and stops to look at Hariana.

Hariana's face turns deadly serious and is instantly standing behind the engineer. On the last step.

HARIANA (CONT'D)

(whisper)

Boo hoo.

He spins around at her voice and topples backward, scrambling to get away from Hariana. He looks terrified and mutters to himself.

ENGINEER

What the f... Jesus Christ!

Hariana pounces on him in a flash. IN SLOW MOTION she aims for his throat, thrusting his flailing hands away as her red eyes close-in on him. She bites the neck, GROWLING, sending a spray of blood out off her face.

The engineers legs shake in his death throes.

Hariana looks up. Face covered in blood. A huge grin on her face. She bends down for more blood.

EXT. HIGH SCHOOL, LOWER HUTT - DAY

It's another grey day. Low clouds overhead spit the odd shower. Dee stands at the exit from the block. A couple of girls move past her. Dee looks lonely and depressed. She moves off toward the gym where others are heading to.

A group of girls runs past her, toward the gym playing with poi spinning them and lightly smacking their friends.

The sounds of Maori SINGING increases as Dee approaches the gym and open the side door - just as a couple of laughing younger boys come bursting out. Dee frowns and steps aside to make way for the excited kids. They wander off joking together.

Dee lets the gym door shut and hesitates, thinking. She types in a number in her phone and waits for it to answer.

DEE

Hi dad?

The answer phone kicks in.

DEE (CONT'D)

Hi dad. Just calling to see how you are. Thought we could do something. Ring me on my mobile. Okay? Heaps.

Dee shuts the phone off and goes into the gym. Maori club is just starting.

INT. GYMNASIUM, HIGH SCHOOL, LOWER HUTT - DAY

The school Kapa haka students are mingling near the end of the hall. A Maori teacher - MRS SULLIVAN - stands in front of them chatting to a couple of muscly middle-aged men dressed casually.

Dee puts her bag against the wall with the others and joins the group. She sees Melissa and works her way around the back of the group to squeeze in next to her. The boys are excited by an upcoming rugby game, comparing the qualities of various kickers.

Melissa and another girl talk practice their poi skills making complicated patterns with their poi. Dee remembers her poi in her bag and runs back to her bag for them.

Mrs Sullivan smiles at her colleagues and turns to address the group. She holds her hands

MRS SULLIVAN

Everybody! Quiet please students.

She looks around at the group which settles down. Dee rushes back to the group, pushing-in next to Melissa. She gives her Dee sideways grin.

MRS SULLIVAN (CONT'D)

Form into your groups boys over there, girls this end.

The group divides up and the girls gather together under the basket ball hoop. The two men gather the jostling boys about them at the other end.

EXT. GYMNASIUM, HIGH SCHOOL, LOWER HUTT - DAY (LATER)

The main gym doors open as the students leave. They seem happy and playful. Melissa come out before Dee, who comes out on the heels of a bunch of pushing boys. Melissa and Dee walk shoulder to shoulder to Woburn Road.

MELISSA

So you going tomorrow?

Dee doesn't know what Melissa is on about. She looks at her puzzled.

DEE

Am I supposed to know something?

MELISSA

The end of term ball.

DEE

Ball?

MELISSA

Yeah. This Saturday. It's on the noticeboard.

Dee thinks about it. She recalls the posters from somewhere. A look of recognition comes over her face.

DEE

Hadn't really thought about it.  
Are you going?

MELISSA

Hell yes!

DEE

Is Paul going?

MELISSA

God knows. Probably not. Can't  
imagine it being his sort of  
thing Dee.

Dee thinks about it.

DEE

I need to see him, really.

Melissa knows what Dee means. She leans her head and looks serious.

MELISSA

Don't trust him.

DEE

I've got to know something.

(beat)

Is Paul with some other girl?

MELISSA

Before you arrived, I thought he was. But now, I'm not sure. Maybe. Dunno.

Dee looks away. A tear wells up in her eyes. She wipes it away with her fingers. They both walk toward the road bridge over the river. The wind picks up and a drizzle blows into them. Melissa closes her coat.

Pushing her hands further into the depths of her jacket pockets, Dee remembers something Melissa had told her.

DEE

Why would Katrina know about Paul?

MELISSA

She's known him a long time. If anyone can tell you about him, she can.

DEE

Have you got her number?

Melissa keeps walking as though Dee had asked nothing. Failing to hide a look of exasperation Melissa, swings her bag around and pulls out her mobile.

MELISSA

I'll send it to you.

A few minutes later Dee's mobile beeps. She looks at it in surprise.

DEE

My dad's texted me. Got it. Thanks.

EXT. HIGH SCHOOL, LOWER HUTT - DAY

The morning rush to class is on. Dee waits at the main entrance waiting for someone. Paul.

It looks like she is pre-occupied or worried. She scans outside the gates hoping to see someone.

In the distance she spots Paul and another boy. Dee tenses as they round the gate and approach her. They don't look up.

DEE

Hey Paul.

Paul looks up for the first time and sees Dee. He nods to his friend who heads off on his own way. Paul stands before Dee.

PAUL

What's up Dee?

DEE

Missed you. Wondered what you been up to.

Paul comes alongside Dee and she turns to continue walking with him into the main building.

PAUL

Me too.

DEE

The other night... that was real nice.

Paul grins.

PAUL

Yeah it was. Apart from that creepy bitch.

He laughs.

DEE

Strange eh? Anyway, I thought we could have lunch together. Go on the stop bank.

PAUL

Sure. You know, sorry I haven't been around. Just some shit with my folks.

DEE

I was worried.

PAUL

Worried? No need for that. We're a pair, babe. Together. One.

Dee brightens up at his words. She playfully nudges Paul.

DEE

I thought you were cheating on me or something.

Paul shoots Dee an innocent look.

PAUL

Me?

Dee gives a guilty smile and nods, trying to make eye contact with Paul. He looks but doesn't react.

PAUL (CONT'D)

Dee - I'm out of action for a couple of days and you go into meltdown. Chill girl.

They approach the main hallway intersection and halt.

DEE

I know, stupid eh.

Paul smiles at Dee and gives her a light hug.

PAUL

No need to get strung out Dee.

DEE

Yeah. I know.

The morning bell sounds above their heads. They hold each other for a couple of moments then break their clinch.

PAUL

See you later babe?

Dee smiles. She is happier.

DEE

Yeah. See you at lunch?

Paul smiles back and runs down the hall, giving Dee a quick look before disappearing out the side door.

INT. KATRINA'S FLAT, CENTRAL PARK - NIGHT

Someone knocks on the door. Katrina picks up her cigarette and walks to the door. She is wearing jeans and a sequined silver wrap-around top. She checks the peep-hole and opens the door. She walks back to the lounge.

Paul enters after her. She throws him a packet of smokes and lounges with one leg over the settee watching a soap on television. A bottle of whiskey and ashtray is on the side table.

Paul sits in the ragged lounge chair next to the settee. Katrina half looks at Paul and half watches the TV.

KATRINA

Hey babe.

Paul lights a cigarette and tosses the packet back onto the coffee table. He isn't interested in the soap. He looks at Katrina and gives big sigh.

Katrina looks at him for a moment - then back to the TV. She scowls.

KATRINA (CONT'D)  
And how was *your* day?

Paul doesn't get the sarcasm and answers.

PAUL  
Shit. I dunno what were doing  
Kat.

Katrina looks at him blankly. She shakes her head.

KATRINA  
You lost me.

Paul has something on his mind. He decides to blurt it out.

PAUL  
The other night I went with - you  
know - with Dee.

She raises her eyebrows at this.

KATRINA  
You shagged her?

Paul stays silent. He stands up and paces the lounge. For a while he stares at a picture on the wall to compose himself.

Katrina retrieves her leg and sits normally. Her face lights up in amusement.

KATRINA (CONT'D)  
You shagged her. Slag.

Paul turns around. He shrugs innocence.

PAUL  
I did. It was great too. Did it  
on the wharf the other night.  
Thought I better tell you.

Katrina holds up a dirty glass from the table and gestures congratulations to Paul.

KATRINA  
Yeah well... it's not like  
neither of us are virgins now is  
it.

Paul reaches for the glass and whiskey. Squinting, with the smoke in his mouth he pours himself one. He passes the bottle to Katrina. She takes a mouthful.

PAUL

It's just a bit uncomfortable,  
you know. Cheating.

KATRINA

She ain't gonna find out is she?  
(pointing)  
Unless some dumb-ass tells her!  
We've got nothing to worry about.

PAUL

Just that maybe we should...

KATRINA

So, you wanna be a little kid? Go  
running back to your school  
friends? I don't think so. I have  
what you want. No one else does.  
Definitely not her.

Silence falls on between them for a short time. Paul sits thinking and smoking on the settee next to Katrina. Then Katrina breaks the mood and pushes her bare foot onto his leg.

KATRINA (CONT'D)

Paul. Get my shoes?

INT. DEE'S HOUSE, UPPER HUTT - NIGHT

Charles gives his short hair a vigorous rub with the towel as he enters the kitchen. He puts on the pours a coffee from the pot and throws the towel onto the counter.

Without bothering to comb he picks up the phone and makes a call.

CHARLES

Hi ya Dee.  
(listens)  
How you been keeping?

Charles gives a little laugh and relaxes a little.

CHARLES (CONT'D)

Yes. She is a bit that way.  
(listens)  
That would be nice. Thursday or  
Friday. Or anytime - up to you  
kiddo.  
(listens)  
Great. Tomorrow, six o'clock, at  
yours?

(MORE)

CHARLES (CONT'D)

(listens/smiles)

Yeah.

(listens)

Love you. See you then.

Charles hangs up and smiles. He is happy as he drinks his coffee and picks up the towel to finish drying his hair.

INT. DEE'S HOUSE, PETONE - NIGHT

Leslie is washing the dishes from dinner. The washing machine is making a loud BANGING NOISE. Dee looks at her mum and eventually decides to fix the problem. She puts the mobile down and gets up from the settee. In the laundry she opens the washing machine and rebalances the load.

DEE

Mum, me and dad are going out tomorrow.

LESLIE

That was him?

DEE

Yeah. Going out for dinner. He's going to pick me up at six. Dunno where.

Leslie gives Dee a quick look of slight concern over her shoulder, hands still scrubbing a pot.

LESLIE

Oh. No need to do dinner then.

INT. KATRINA'S FLAT, CENTRAL PARK - NIGHT

Katrina is still in her daytime clothes. Like an average girl at university. Jeans, frilly blouse, long scarf, and red trainers. She grabs an apple from the plastic bag and clenches it between her teeth. She finishes putting some groceries away and turns her attention to the lounge.

Paul sits in there, on the floor leaning against the chair, smoking, watching cartoons on television.

KATRINA

You finish with her?

Paul continues to watch the television.

PAUL

Not yet. Thinking about it.

KATRINA

I love you - why waste your time with her?

Katrina sits on the settee and continues to eat the apple. Paul seems to be intently watching the programme. Katrina doesn't see him slightly frown as she turns the apple.

PAUL

I don't know if I feel the same  
Kat.

KATRINA

All the things we've done... and  
you don't feel the same?

Paul turns his head to look at Katrina. He looks like he needs to get something off his mind.

PAUL

It's not that.  
(beat)  
Just that maybe I need time to  
myself. I feel ...I dunno. Like  
I'm cornered between you and her.

Putting the apple on the coffee table, Katrina slides down to sit next to Paul on the floor. She wraps her arm about him and pulls herself close to him.

KATRINA

You've done that yourself.

She leans into his neck to nuzzle him. Paul slightly pulls away from her to give himself some space. She stills has her arm around him though, and her expression changes from a loving one to a cold serious one.

Paul notices her change in attitude and he pulls her arm away from him. His face is serious.

PAUL

Kat, I think I should stop seeing  
you.

Katrina pulls back instinctively from Paul. She snaps.

KATRINA

You want to stop seeing me? Get-  
lost you two faced bastard! Piss  
off.

Paul grabs his cigarettes off the table and gets to his feet. For a moment he is speechless as he looks down at Katrina who rolls away and jumps up to face him. She looks shocked.

KATRINA (CONT'D)

(softly)  
Get out. Now!

INT. DEE'S BEDROOM, DEE'S HOUSE - EVENING

Drawers lie open in Dee's bedroom. The closet door is open. Clothes lie strewn over the bed and the chair. Dee checks her clothes in the mirror and decides that she has eventually got the right combination: stone-washed flared jeans with a long hippie-style patterned top. Glimpsing her clock she starts putting her clothes back in her draws and wardrobe. Quickly running a brush through her hair she checks in the mirror.

Dee grabs her school bag and swaps her purse into a leather shoulder bag, making sure that her cosmetics are there too.

She HEARS a BEEP BEEP of a car horn and grabs her overcoat just in case. She runs from her room past her mum, curled-up on the settee reading a book.

DEE

See you mum.

Leslie looks up from her book and gives a weak smile to Dee.

LESLIE

Okay love. Have fun. Make sure he drops you off.

INT. COBAR RESTAURANT, DAYS BAY - NIGHT (LATER)

Charles sat at the front corner of the restaurant with a view across the harbour to the city lights. Two empty dessert plates sit on the table. Dee walks toward the table and sits contentedly - full. For a few moments both Dee and her father sit watching the outside world.

DEE

This has been incredible dad.

CHARLES

Thought you would like it.  
Someone at work said it was good.

Dee smiles, but her mind seems to have moved-on. She watches a group people wandering along the pavement. They are dressed immaculately. Two women and three men. Pale skinned and with dark hair. They stop at the crossing.

One of the group, a shortish woman looks to her left at the restaurant. She says something to the others and they laugh, slapping her on the shoulder. They all look at the restaurant. Dee - for a moment - thinks that they look straight at her. They hold their gaze as Dee nervously draws a breath and looks back at the table.

Charles looks surprised at Dee sitting opposite him.

CHARLES (CONT'D)

You okay?

DEE

Yeah... just, those people -

Dee nods toward the group. Looking from under her brow she sees that they have vanished. She searches with her eyes, up and down the main road for them. No sign of them.

DEE (CONT'D)

Oh, they've gone.

CHARLES

What about them?

DEE

They just seemed so beautiful.  
Something about them.

EXT. COBAR RESTAURANT, DAYS BAY - NIGHT (LATER)

Dee comes through the side door of the restaurant. She holds it open for her father. Charles feels the cold and tries to pull his coat collar up further.

DEE

Why's we come here? It's way out  
of the way.

Charles smiles and puts an arm briefly around Dee's shoulders, pulling her close to him.

CHARLES

Just thought it would be nice.  
Special.

They slowly takes each step down toward the pavement. The car is parked at the front of the restaurant. A crowd of people comes around the corner.

Dee looks up, almost walking into them. It's the group of beautiful people she had seen earlier.

They slow walking slightly, all seemingly happy, but pre-occupied by something. They all wear smart and elegant clothes. The two females - Dee sees that they are young - 20-ish - one about six foot and the other shorter than Dee herself, about five and a half feet - see Dee. The shorter one of them looks closely at Dee smiling at her - as if greeting her. Her taller friend looks at Dee for second with a flash of disdain.

Dee smiles back. The short girl - ELIZABETH, 17 - holds the look for a moment. Then she shifts her gaze back to the man walking next to her and whispers something to him. He looks around interested.

Charles tugs Dee on the elbow and she half turns around, dragging her hers off the passerbys..

CHARLES (CONT'D)

Give me a moment Dee. Just got to go the bathroom. Be back in a second.

DEE

I'll wait here.

Charles springs up each step - in a hurry to get to the toilet. Dee looks back up the street to the receding group. The short girl looks back over her shoulder.

Dee looks envious of them. She sees the girl say something to her partner and step aside for the others to continue on their way. She turns back toward Dee. She is wrapped in a long jet black coat, almost like velvet with a silk collar and cuffs, and black trousers. Her long black hair is pulled-up exposing her neck. She wears a golden necklace with matching earrings.

Dee stays standing at the bottom of the steps. She stands wide-eyed watching the girl who is now just yards from her.

The girl approaches Dee casually smiling and removes one of her gloves. She stands before Dee and holds her hand out to shake hands.

ELIZABETH

Hello. I'm Elizabeth.

Dee is almost lost for words, and struggles to get her reply out.

DEE

Hi. Ah... Dee. I'm Dee Dee.

She gently shakes Elizabeth's hand. Dee looks at her hand and quickly clasps it with her other. Elizabeth smiles at this apologetically.

ELIZABETH

Sorry - I have cold hands.

She hesitates a moment and throws a look at her friends further up the street.

ELIZABETH (CONT'D)

You're here with him?

Elizabeth's eyes look up the steps where Charles has ran up.

DEE

My dad.

Dee bites her lower lip in a nervous excitement.

ELIZABETH

We've been for a walk. Got a house up the hill.

Dee looks up at the blackness of the looming hill, where the group is walking up the slope towards.

ELIZABETH (CONT'D)

Oh, you can't see it from here.

Elizabeth thinks for a while. Dee's silence suggests a hint of unease has come over Dee.

ELIZABETH (CONT'D)

You would be welcome to come up for a nightcap if you and your dad would like that.

(beat)

You seem nice.

Dee smiles at Elizabeth. Dee is embarrassed.

DEE

Um, I'm not sure. We've got a long way to go back. And I've got school tomorrow.

ELIZABETH

School? Where do you go?

Dee again looks at the group, now making their way up the steeper slope, distant dark shadows in the night.

DEE

Hutt High. Used to go to Upper Hutt High, but things changed.

Dee shrugs her shoulders, with her hands deep in her coat pockets.

Elizabeth gives a little shrug just like Dee.

ELIZABETH

I'm sure my brothers would like to meet you too.

She gives Dee a little "you know what I mean" smile, and for a moment looks at Dee's appearance.

ELIZABETH (CONT'D)

You are very radiant.

DEE

Thanks.

Dee looks back toward the restaurant and shuffles about.

ELIZABETH

I'll meet you after school if you want - tomorrow? I'll give you my number. Call me if you want.

Elizabeth fishes for something in her pocket and brings out a notepad and pencil. She scribbles something and holds it for Dee to take.

Dee just gawks at it. Elizabeth gives her smile to Dee again. Dee looks at the note and slowly takes it.

ELIZABETH (CONT'D)

And you *will* fall in love with our place.

DEE

I...ah...  
(nodding)  
Okay. Um, sure.

Elizabeth's smile broadens almost with joy. She lightly claps her hands together and half turn her back on Dee. She puts her glove back on and makes to re-join her family up the hill.

ELIZABETH

Ring me Dee! We can be friends.

Elizabeth gives Dee a last excited smile and jogs, with a spring in her step, up the hill.

As Dee watches Elizabeth disappear into the night Charles exits the restaurant door and comes down the steps. He sees Dee is captivated by something and follows her gaze into the darkness. She quickly tucks the note into her pocket.

CHARLES

What's up?

Dee pulls her eyes away from the gloom, turning back to her father.

DEE

Nothing. Just talking to someone.  
Elizabeth. She is so... so... I don't know... Lives up there.

Dee nods up at the hill.

Charles gives a little humph and pulls his car keys out.

CHARLES

Must be rich.

Dee throws a last look back up the hill. She just smiles to herself in bemusement and joins Charles walking toward the main road where the car is parked. Dee is absorbed in her thoughts.

DEE

Yeah.

EXT. DEE'S BEDROOM, DEE'S HOUSE - NIGHT

Dee is sat on the edge of her bed, ready for sleep. She holds the lightly crumpled note Elizabeth gave her earlier. She looks at it, carefully re-reading it.

*Elizabeth Chisholm*

*Call me: 688-6783 (anytime)*

*If you want I'll meet u after school.*

Dee looks impassively as she looks at the handwriting, long-hand and immaculate. She places the note on her bedside table, slides under her sheets and reaches to turn her lamp off.

INT. LIBRARY, HIGH SCHOOL, LOWER HUTT - DAY

Through the windows the rain is pouring from the grey dark sky. Sat around the library on cushions and at the tables students sat. Some sit and read, others studying, others chatting with each other.

A crowd of kids are gathered round a table playing cards shouting and laughing about some kid they know. One of them shouts back to the others in defense of his reputation. They laugh again, throwing more insults at the kid. In the end he laughs too.

Near to the table, on the cushions next to the floor to ceiling windows Dee sits, knees pulled up to her chest, reading an economic textbook. A movement out the corner of her eye attracts her attention from her reading.

Paul is stood next to her, holding his lunch. He sits on the cushion in front of Dee.

PAUL

Hi.

Dee closes the textbook and stretches her legs out, toward Paul.

DEE

So, you turn-up finally.

Paul just grins and takes a huge bite from is pie.

DEE (CONT'D)

You know you could have texted me  
or something. Rang.

PAUL

Things are sorted.

DEE

What, you'll be around more?

PAUL

Yeah.

He licks his fingers where the pie gravy has ran down  
overflowing.

DEE

Where have you been?

PAUL

Had to help dad out with some  
stuff.

Dee thinks about this for a moment. She is not convinced  
he's telling the truth. Dee decides to push those thoughts  
aside.

DEE

Why not come round to my place  
after school?

This gets Paul's attention. He lowers the pie and finishes  
his mouthful and looks mischievously at Dee.

PAUL

Yeah, cool.

INT. DEE'S HOUSE, PETONE - EVENING

A pair of beat-up black boy's school shoes lie tossed,  
below a pair of feet hanging off the end of the settee.  
Black and yellow sports socks fallen about the ankles. Paul  
lies there wearing black jeans and red-checked swandri. He  
runs his hand through his short hair.

On the floor next to him Dee lies on her stomach flicking  
through a women's magazine, a pack of cigarettes and a  
lighter lie next to her.

DEE

You know that there are seven  
clues as to whether or not a man  
is truly in love with you?

Paul lets out a brief laugh.

PAUL

You know that there are seven  
signs a girl is into you?

Dee turn to cast a disapproving look at Paul. She flicks  
the magazine at him, but misses.

DEE

What are they?

PAUL

Jealousy, eye-contact, touching,  
whispering, communication,  
intimacy and...

DEE

What?

Paul just stays quiet. A little smile comes over him.

DEE (CONT'D)

What!

He laughs. Then he shuffles onto his side to look at Dee.

PAUL

Arguments.

DEE

Oh, you little prick!

Dee laughs and gets to her knees, moving toward the side of  
the settee. She is close to Paul - his looks at Dee with  
longing. Dee and Paul draw closer and closer. Their  
breathing is mixed together and they finally kiss and  
entwine each other with their arms. Dee climbs on top of  
Paul and they continue their passionate embrace.

EXT. HIGH SCHOOL, LOWER HUTT - DAY

Waiting by the foyer entrance Dee looks happy and relaxed  
as she plugs her earphones in and switches on her media  
player. She chooses a bouncy pop song.

A hand touches her on the arm. It is Paul. Dee switches off  
the music. They hug and quickly kiss.

PAUL

I hoped you would wait.

DEE

Of course.

Paul puts his arm around Dee's shoulder and they walk  
toward the back of the school, toward the huge stop bank  
along the Hutt River.

They don't hear a faint voice calling out to them.

MELISSA

Paul! Dee!

The calling gets a little louder.

MELISSA (CONT'D)

Paul! Dee!

Dee and Paul swing around, leaning into the other. Melissa comes hurrying toward them her bag bumping up and down as she ran. Dee and Paul watch her approach.

MELISSA (CONT'D)

Hey, you going that way?

DEE

Yeah.

Dee gives an embarrassed smile. Paul pulls her closer to him. Dee nestles her face into him.

PAUL

We thought we'd, you know, have some time...

Melissa frowns and then her face changes to realisation. A smile come over her.

EXT. JACKSON STREET, PETONE - NIGHT

The dairy lights are still on. Dee is wrapped up against the cold wind. The street is deserted, except for a far-off movement of car headlights which turn-off onto a side street. Dee looks around and quickens her pace to the shop.

About fifty metres from the shop Dee sees a new Holden Commodore pull up outside the dairy. Three people get out and head inside. One of them sees Dee in the shadows. His eyes follow her as his head turns and continues toward the entrance.

Dee draws a sharp intake of breath. The people look like Elizabeth's family. She hurries toward the shop. As she approaches she sees the car - brand new, black, tinted windows, and very expensive. She cannot see anyone in the rear. As she moves to enter the dairy she spots a person in the driver's seat - the guy Elizabeth had whispered to outside Cobar Restaurant.

ELIZABETH

I thought that was you, Dee.

Dee spins her head around toward the voice. Elizabeth and a guy stand in the doorway of the shop. He towers above Dee. For a second Dee is lost for words.

Elizabeth steps out onto the pavement. Her male friend - MICHAEL, 19 - stays in the doorway, watching.

DEE  
Hi, Elizabeth.

ELIZABETH  
How strange. Coming across you here.

DEE  
I live just round the corner.

Dee gives a quick look back down Jackson Street.

ELIZABETH  
I've been, ah, thinking about you.

DEE  
Me too. I'll give a you a call.

Elizabeth stands next to Dee.

ELIZABETH  
Dee, this is my brother, Michael. And in there - taking his time - is my other brother Stephen.

Dee grimaces a weak smile. She sees Elizabeth's big brother - STEPHEN, 21 - leave the counter and stop in the doorway.

DEE  
Hi.

Michael steps toward Dee wickedly smiling. He is huge. She has to look upward to see his face.

MICHAEL  
Pleased to meet you Dee.

He holds out his gloved hand. She takes it and he gently holds it for a brief moment. He politely smiles. Dee doesn't notice though, as she looks away to Elizabeth. Dee seems captivated by Elizabeth.

Elizabeth pushes Michael out the way with a huff and taking Dee's hand leads her past him.

ELIZABETH  
Scram Ratboy.

Michael steps away and allows the two girls through. Stephen, still putting away some notes into his wallet, jumps away from the shop door.

ELIZABETH (CONT'D)

Dee, get what you came for and  
we'll give you a quick ride home.  
Save you walking.

Dee quickly thinks about it. She doesn't seem sure, but  
then makes her mind up.

DEE

Yeah. Great.

EXT. ELIZABETH'S CAR, JACKSON STREET - NIGHT (LATER)

Elizabeth sits in the huge front passenger seat. She seems  
dwarfed by the space as she peers through the windows at  
the passing houses.

Between the huge figures of Stephen and Michael in the back  
Dee sits, with a surprising amount of room to move. As she  
breathes she sees her breath in the air. Dee gives a little  
shiver.

MICHAEL

Oh, sorry Dee. You're cold.  
Elizabeth, can you put on the  
heater?

Elizabeth looks back at Dee sat bin the middle.

ELIZABETH

Oh yeah, sure.

Elizabeth reaches to the dashboard and flicks a switch.  
Somewhere a fan can be vaguely heard.

DEE

It doesn't matter. My place is  
just up here on the left. Behind  
the blue car.

EXT. DEE'S HOUSE, PETONE - NIGHT (LATER)

Dee climbs out of the back seat after Stephen, holding the  
door open outside.

DEE

Thanks.

The front window rolls down and Elizabeth's face leans out.  
Stephen gets back in and closes the door behind him.

ELIZABETH

This where you live Dee?

Dee nods, slinging her bag over her shoulder and clinging to the plastic shopping bag.

ELIZABETH (CONT'D)

Come around to ours for dinner.

Or we'll go into town.

(beat)

Call, okay?

Dee smiles again at Elizabeth, who is waving her fingers out the top of the open car window at Dee.

Dee watches as the car accelerates away. She stands outside her house until the car vanishes onto the main Esplanade road.

EXT. HIGH SCHOOL, LOWER HUTT - DAY

Dee and Jessica sit on one of the wooden seats along the edge of the playing fields. Finally the sun is shining and a warmth of spring is in the air. Despite the weather Dee still wears jacket and beanie.

Behind them on the fields boys kick a rugby ball in the distance. Paul gets the ball and sprints until he is tagged. He passes the ball off and another boy slaps him on the back laughing. Paul steals a look toward Dee. He laughs at throws an air punch at the boy. Dee has her back to the fields.

In front, girls on the asphalt play netball. A few kids jostle for a basketball.

They pick at their respective lunches: coronation salad for Dee and cold chicken nuggets for Jessica.

DEE

He wasn't around for a while. You know - when he wasn't at school.

JESSICA

Where was he then?

DEE

I don't know. Says it was a family problem and that it's sorted out now.

(beat)

He seems happier too.

Jessica looks worried about something. She falls deep into thought.

Dee cranes her neck up at the sound of an aircraft passing overhead. Shielding her eyes, she squints to watch it,.

JESSICA

Paul...

(beat)

Don't know if I should tell you  
this...

Dee looks at Jessica intently.

DEE

What?

Jessica looks down and is hesitant about saying what she  
has to.

JESSICA

That guy I was telling you about -  
it was him.

DEE

The guy with the hooker girl?

Jessica is nervous. She's not sure about going on and  
telling Dee more.

JESSICA

Yeah.

Dee pushes her salad away from her on the wooden seat,  
trying to control herself. She is lost for words. Jessica  
doesn't look at Dee - just keeps her head down, still.

DEE

No way.

Dee faces-up to Jessica looking for someone to blame. She  
thrusts her finger at Jessica furious with her.

DEE (CONT'D)

You're just jealous... or  
something.

Jessica gathers her strength and finally looks at Dee,  
pleading with her eyes.

JESSICA

It's true Dee.

DEE

I don't believe you. Are you  
jealous of me or Paul?

JESSICA

I was too scared to tell you.  
People know.

(beat)

Everyone.

She shoots Jessica a withering glance and then realises the meaning of what Jessica has told her. Everyone knows.

Standing, Dee shakes her head and paces along by the bench with hands on her hips. A ball bounces past her and she just ignores it. She is consumed with thought.

She returns to the seat next to Jessica. Dee seems drained of energy and holds her face in her hands.

DEE

I can't believe it. I'm so stupid.

JESSICA

How were you to know? I can't believe it - that he would do that.

DEE

Yeah well, it seems everyone is walking over me.

Jessica brightens up and nudges Dee.

JESSICA

I wouldn't.

Dee laughs nervously and Jessica joins in.

JESSICA (CONT'D)

I would *never* hurt you Dee.

Dee looks at Jessica from under her hair. Dee sweeps it away from her face and grimaces at Jessica.

DEE

Hmm, well... I don't know, Jess.

INT. HIGH SCHOOL, LOWER HUTT - DAY (LATER)

Crowds of kids are moving through the hallways, heading for their classes. Dee makes her way, eyes down, toward her next class, still shaken by Jessica's revelation. Dee is conscious of groups of people standing along the hallway. They seem to watch her. They seem to whisper to each other. WHISPERS and GIGGLES can be HEARD in the wake of Dee's passing. Dee tenses as she realises they do know. Her fellow students are laughing at her.

INT. HIGH SCHOOL, LOWER HUTT - DAY (LATER)

Paul is already sat at his desk, his eyes briefly follow Dee's approach toward the back of the room. He lowers his eyes. As Dee drops her bag and turns to remove her jacket Paul faintly smiles, before Dee sits.

Dee reaches down to her bag and pulls out her school books and places them on her table. She tries to ignore Paul. She doesn't look to her right, at him. She is angry and ready to explode at him.

Dee's senses Paul watching her from his lounging position behind her right shoulder. He leans forward. This gets Dee's attention. Dee turns her head and glares at Paul with a fierce face full of hatred.

She holds the stare for a long second then wordlessly, slowly, returns to looking at the front of the class where Mr Watson had entered and is readying his materials.

INT. DEE'S HOUSE, PETONE - NIGHT

Leslie walks from the kitchen up the hallway and lightly knocks on Dee's bedroom door. She is holding a letter from Dee's school.

LESLIE

Dee, come out love. Need to talk to you.

Leslie waits for an answer. She gets slightly agitated. Knocking again Leslie tries to get Dee to come out.

LESLIE (CONT'D)

Love? Can I come in?

A noise of MOVEMENT can be HEARD from Dee's room. The door opens. Dee says nothing. Leslie sees that Dee is upset about something. She has been crying.

LESLIE (CONT'D)

Dee...what's wrong?

Dee leans against the slightly ajar door, holding herself up.

DEE

Nothing mum.

Leslie looks at her tearful daughter with concern. Dee looks downward, toward the floor.

DEE (CONT'D)

Just a bad day.

LESLIE

Must be more than that. What's happened?

Dee turns from the door, her fingers flicking it wider open. She sits on the edge of her bed. Leslie decides to enter Dee's room and sits quietly next the Dee on the bed.

Dee's bag and jacket have been flung on the floor at the foot of the bed. Used tissues lie crumpled on the bedside draws. Leslie tenderly puts a hand on Dee's neck.

Dee looks as though she will start crying again, but controls herself. In her lap her hands clutch a handful of tissues.

DEE

Jessica told me something today  
mum.

LESLIE

The girl you went out with the  
other week?

Dee nods to herself.

DEE

Yeah. About a friend I've been  
seeing.

(beat)

Paul.

Leslie's eyes look away from Dee. She bites her lower lip as Dee continues.

DEE (CONT'D)

Anyway, I've, like, been seeing  
Paul for a while. I thought he  
liked me.

Dee looks at her mum with pain in her eyes. Leslie looks at her and takes hold of Dee's hands.

DEE (CONT'D)

So, I really like him. Last week  
Jessica told me something, but I  
didn't realise what she meant  
then.

Dee takes a big breath and wipes her eyes with her hand. Sniffing she looks down at her hands again.

DEE (CONT'D)

At school, they're laughing at  
me... All the time he's been  
cheating on me. I don't know what  
to do mum.

For a moment Leslie is silent. She holds her daughter's hand and takes a little breath.

LESLIE

You have to let him go.

She watches for Dee's reaction. Dee just gently shakes her head, rejecting that course of action.

LESLIE (CONT'D)

You have to Dee. He is nothing  
but trouble, and he's cheating on  
you. He can't be trusted.

Silence fills the room. Dee looks up at her mother, with  
tears still in her eyes. Dee looks more composed. Certain  
as to her course of action. She bites her lip. Still  
looking down, Dee nods her head to herself. She knows what  
she will do.

A look of grim determination comes over her face.

DEE

When me and dad went out... I met  
someone.

CUT TO:

EXT. JACKSON STREET, PETONE - NIGHT

- SLOW-MOTION FLASHBACK - Elizabeth and a Michael stand in  
the doorway of the shop stunning in their long black coats  
and matching long hair. SLOWLY Elizabeth smiles her white  
teeth at Dee and takes a step toward her.

DEE (O.C.)

I saw her again last night.

In the darkness of the night Elizabeth's white skin looks  
stunningly beautiful and her face supremely confident, in  
control.

DEE (O.C.) (CONT'D)

Something about her that makes me  
want to know her better.

Michael looks like a male model, muscular and confident.  
They both watch Dee with a look of longing on their faces.  
Stephen stands doorway looking at Dee. He shows no emotion  
as he thrusts a hand into his pocket.

DEE (O.C.) (CONT'D)

It would be better if I was  
friends with Elizabeth than  
anyone else. She seems... decent.

(beat)

I think.

BACK TO:

INT. DEE'S HOUSE, PETONE - NIGHT

Dee pulls a hand free from her mum and wipes her cheeks,  
then runs a finger across her brows.

Leslie puts an arm around Dee, pulling her closer.

LESLIE

I think anyone would be better  
than that creep, *Paul*.

INT. HIGH SCHOOL, LOWER HUTT - DAY

The clock on the wall behind the teacher's desk shows it is almost the end of the school day. Students wait sitting at their desks already wearing their jackets and coats and with bags at the ready for grabbing.

At the front of the class the form teacher MISS CONWAY gives out last minute instructions to her class. Dee sits next to Melissa, their desks near to the windows opposite the class door. The students are silent as they keenly await being let out.

MISS CONWAY

The Guy Fawkes bonfire is  
tonight. I expect that some of  
you will be going.

Dee looks up interested. She had forgotten it was that time of year.

MISS CONWAY (CONT'D)

It is an organised night and you  
are expected to behave properly -  
or the council will ban future  
nights. Is that clear?

Miss Conway barely waits for the assent of the students, some of whom nod, before she goes on.

MISS CONWAY (CONT'D)

Enjoy the night. Respect other  
people and don't - do not - take  
your own fireworks.

EXT. PETONE BEACH - NIGHT

A faint glow of the sun is still visible behind the western hills. The orange streetlights stretch along the motorway and the lights of the city shimmer from across the harbour. Along the Esplanade running the length of the waterfront masses of families, children and adults stand keenly watching the festivities begin.

A sudden volley of skyrockets rushes into the dark sky, splitting up. A WHOOSH of excitement comes from the crowd. The fireworks explode forming great flower patterns in red, slowing spreading out, falling down. The crowd again murmurs it's appreciation.

Dee watches with her mother, about a hundred metres east of the centre of attraction. Crowds of people, wrapped-up against the chill evening jostle for position. Dee seems distracted as she looks around for her friend.

EXT. SEA CADET PARADE GROUND, PETONE - CONTINUOUS

A group of people stand on a balcony watching the first fireworks.

Elizabeth and another person walk across a grassy area scanning the gathered crowd for someone. Elizabeth has jeans and winter jacket on with a furry-trimmed hood on it. The other person - HARIANA, 20 - is wearing Doc Martins, combat trousers and a long trench-coat. Hariana's dark hair is tied back, a ponytail swinging down her back. They stop on the footpath, people rushing by them.

Elizabeth nudges her sister and shoots a look back away from the wharf. The crowd stretches away east, along the waterfront.

EXT. PETONE BEACH - CONTINUOUS

A loud BOOM shakes the ground as everyone's heads strain upwards. A WHOOP of excitement rises from the crowd as they see a white flash above them. Another BOOM moves their heads further south as another flash fades from the sky. YELPS of children, CLAPPING and "OOHS" and "AHS" can be HEARD.

Dee is half watching the display, half watching for Elizabeth. She takes another look at the slowing falling white light over the water.

ELIZABETH (O.C.)  
(whisper)  
Like a falling star.

Dee spins around, flicking her right ear with her hand. She sees a smiling Elizabeth standing at her shoulder, her lips pursed trying to hold back a big smile. Dee gasps.

DEE  
You came!

ELIZABETH  
Couldn't miss it.

Dee lightly hugs Elizabeth. In a moment she withdraws, embarrassed.

DEE  
Sorry.

ELIZABETH

No. It's nice. Oh, I brought my  
sister with me.

Elizabeth looks around for Hariana. She is not there. She  
looks back to Dee and her mum.

ELIZABETH (CONT'D)

She's somewhere.

Dee pulls on Leslie's arm.

EXT. PETONE BEACH - CONTINUOUS

From a dark corner below a sea-front building Hariana  
watches her sister talking to Dee and her mother. She  
listens to their FAINT conversation, amongst the jumble of  
voices from the crowd. Her expression is almost that of  
anger as she watches, gritting her teeth. A pair of fangs  
is obvious.

Dee takes Elizabeth's left elbow in the cup of her hand.  
Elizabeth holds Dee's arm closely with her right hand.

DEE (O.C.)

Mum, this is who I was telling  
you about. Elizabeth.

Another BOOM goes off. Hariana's eye's barely twitch at the  
white light.

LESLIE (O.C.)

Nice to meet you. It's nice to  
meet one of Dee's friends.

ELIZABETH (O.C.)

(laughing)

A pleasure to meet you.

Hariana cringes at the small talk. A look of disdain is on  
her face. She puts a pair of wrap-around sun glasses on and  
steps out of the dark recess and walks in the opposite  
direction of he sister.

EXT. PETONE BEACH - CONTINUOUS

Elizabeth watches the fireworks shoot into the air. a bunch  
or multi-coloured symmetrical explosions reaches over the  
harbour like luminous flowers. Dee stands close to her,  
leaning into her. Leslie smiles at Elizabeth.

LESLIE

You go to school?

ELIZABETH

No, we're all past school age. I used to go to Saint Margaret's, in Christchurch.

Another whoosh of fireworks streaks into the sky. They all split up and begin to sparkle, slowly falling back down.

PAUL (O.C.)

(whisper)

Why are you ignoring me?

Dee is looking up at the sparkling display. A smile is on her face, and Lesley's as they watch. Elizabeth watches Dee out the corner of her eye. Dee's focus on the sky drops as she strains to hear the voice.

PAUL (O.C.) (CONT'D)

Why are you ignoring me?

Dee spins around and she sees a dark figure looming over her. Dee slowly tracks her eyes up the body of the person. It is Paul. Dee steps back in surprise and GASPS.

PAUL (CONT'D)

Why?

DEE

(surprised)

Ignoring you?

PAUL

In class, you just totally dissed me. Why?

Dee regains her composure and looks down at the feet - Elizabeth's feet next to her. Dee's eyes blink quickly as she gets over the shock.

Elizabeth tracks Dee's attention and turns to see Paul behind her - now facing Dee. Elizabeth's nose seems to sniff the air.

DEE

I didn't see you.

(beat)

Anyway, you have a girlfriend. I eventually found out. The *whole* school told me.

Paul looks at Dee with a pained expression. Like he is biting his tongue.

PAUL

I finished with her. Never again.

Elizabeth straightens-up and takes a half step between Dee and Paul. She looks Paul directly in the eyes.

ELIZABETH  
(softly)  
Back off Cheeto!

Paul is momentarily silenced and backs away from Elizabeth. He moves to the side to get away from Elizabeth and closer to Dee.

PAUL  
Dee, I've finished with her!  
Believe me.

DEE  
Paul, go away. You smell like  
you've been drinking.

PAUL  
Drinking? Yeah, I've been  
drinking. And doing dope. Oh,  
yeah, and a bit of sniffing. But  
you know that!

Dee glares at Paul. He is pleading with his hands for her to talk to him.

DEE  
Go. Away.

Paul almost buckles and staggers at the waist under Dee's rejection.

EXT. PETONE BEACH - CONTINUOUS

Hariana watches the confrontation between Dee and Paul. She sees Elizabeth put an arm around Dee and turn her away from the boy. Elizabeth turns Dee but still stares at the tearful boy. For a moment there is the hint of cold hatred on Elizabeth's face - just as another BOOM explodes above them. Then she turns back to face the fireworks and her smile reappears as she comforts Dee.

Paul turns away from Dee and seems to have all the energy in him exhausted. He walks dejectedly away from the now joyous crowd.

Hariana moves closer to the corner of the building to watch Paul.

Paul gets to the road and looking for a gap in the traffic jogs across, away from the fireworks, into the darkness.

Hariana's gaze switches back to watching Dee.

EXT. ORIENTAL STREET, PETONE - MORNING

The sun has yet to rise in the sky, the sky is showing early signs of dawn. A white painted wooden-slatted house. Curtains closed. Lights on behind them. The front floor opens. A middle-aged woman, wrapped up against the cold slowly appears, carefully closing the door behind her. She looks up at the sky, sniffs, then heads out for her morning walk.

EXT. WILLIAM STREET, PETONE - DAY

A group of five or six residents stand on the corner with Jackson Street. Behind them the elderly woman sits on the porch of a nearby house. She is visibly upset by something, and holds a tissue. A middle-aged couple chat together at the gate, focussing their attention on something further up the road. The others, younger, stand around quietly excited by the events. All their heads turn as SIRENS can be HEARD getting louder.

A police car with flashing lights speeds past the intersection before breaking hard and stopping a few houses up the road. The policemen inside get out, quickly looking around before heading for a house nearby. Another police car races to a stop right behind the first.

EXT. ORIENTAL STREET, PETONE - DAY (LATER)

Dee walks slowly toward Jackson Street, headphones on, wearing her parka and with her satchel slung over her shoulder. She has her head down, selecting a song on her media player.

As she approaches the corner she looks up and notices the police cars and an ambulance with lights flashing, back doors open parked further up Jackson Street. A crowd of people stand on the pavement. A police car blocks access to the side street.

Dee hesitates as she surveys the scene, then she continues her way in the opposite direction. She looks back over her shoulder and shudders slightly - as though someone has stepped on her grave.

INT. HIGH SCHOOL, LOWER HUTT - DAY (LATER)

Students have their books and folders open. Handwritten scrawls about journalism and broadcasting fill their pages. The English class is quiet, except for Mr Watson's deep voice. Dee is not listening, as she seems in a daze.

She thinks about the phone call she made at lunchtime. Dee can HEAR the phone RINGING as she waits for it to be answered.

ELIZABETH (O.S.)

Hello?

DEE (O.S.)

Hi. It's Dee.

ELIZABETH (O.S.)

Oh, hi ya Dee. I was just thinking about you.

DEE (O.S.)

Just thought I'd call you. Last night was great. Really nice that you came.

ELIZABETH (O.S.)

My pleasure. We should do it more.

DEE (O.S.)

Yes. I would like that...that would be nice.

ELIZABETH (O.S.)

Hey, I just heard - somebody got killed near your house last night. In William Street.

Dee GASPS.

In the classroom, Dee looks around and studies the empty desk and chair next to her. Instantly Dee is worried.

EXT. WILLIAM STREET, PETONE - DAY

The face of the policewoman stood guard at the front gate of the section shows signs of boredom. She clutches a clipboard and pen tightly to her chest as she shifts her weight from foot to foot.

The SOUND of VOICES can suddenly be heard as the house front door opens. The policewoman looks around and sees someone in white protective overalls - covering their faces, hands and feet covered too - edging through the door carrying a gurney. A body is carried-out covered with a pink blanket and straps.

A second crime scene technician helps the first to lift the gurney down the steps to the path.

EXT. KATRINA'S FLAT, CENTRAL PARK - DAY

The steps of the tall residential tower are bathed in morning sunshine. Two figures sit on the steps smoking. A WOMAN, 40-ish, carrying a basket of clothes walks up the steps past them.

WOMAN

(mutter)

Slag!

Katrina hears the woman, and glares over her shoulder, at her receding back as she vanishes into the tower.

KATRINA

Bitch.

Katrina looks back to Paul. She flicks her butt toward the gutter. The butt soars slowly through the air, still burning, tumbling.

KATRINA (CONT'D)

I knew you'd come back.

PAUL

She doesn't give a shit about me.

KATRINA

I do.

PAUL

Yeah, all you want is my body.

KATRINA

And more.

PAUL

Cougar.

They laugh and nudge each other.

KATRINA

I'm glad you called last night.

PAUL

It was bloody cold waiting for you though.

KATRINA

Yeah well, only got your text when I finished work.

Katrina puts her arms around Paul's thigh, clasping him like he'll try to escape.

PAUL

She knows about you.

KATRINA

Had to happen. Kids at school, you know.

INT. HALLWAY, HUTT VALLEY HIGH SCHOOL - DAY

Dee slowly walks toward the front of the school, heading towards the reception foyer. She keeps to the sides of the hallway as other students rush by her. She checks her phone for messages. Closing the mobile she sits on the seat as if waiting for someone

The flow of students slows down to a trickle. Dee sits in silence, fidgeting with her bag, and biting her nails. Dee grabs her bag and stands. She casts a look up the hall way and around the foyer as she steps into the centre of the open space. Her eyes pass over posters about the end of year ball, prize-giving and sports notices. Dee looks sad.

Turning to face the main door, Dee pulls out her phone and speed details a number. She nervously clutches her side.

DEE

Hey Melissa. Been waiting for you  
after school. Call me later...

Dee closes her mobile and slides it away. Biting her lower lip she strides to the front door and out of school.

INT. KATRINA'S HOUSE, CENTRAL PARK - DAY

A cell phone rings. The phone is sitting on the bedside table in Katrina's room. Texts are unread and messages have been left.

The front door opens. Paul and Katrina enter the flat. She is throws her cigarettes and lighter onto the couch and turns into the kitchen to put the kettle on. Paul hears the phone ring. It stops ringing. He rushes up the hallway and retrieves his phone.

PAUL

Dad's been trying to get me.

He looks at a text message as her walks back into the lounge. He stops mid stride. A look of horror comes over his face.

Katrina notices his seriousness and comes to the kitchen doorway.

KATRINA

What is it Paul?

Paul looks at her in disbelief, wide-eyed - horrified.

PAUL

Johnny's been killed.

INT. CHISHOLM HOUSE, DAYS BAY - NIGHT

A pale face with amber eyes staring at the ceiling - the crystal chandelier, the plaster work, the pure white. The face is that of Hariana. She lies on the couch, her face impassive as she stares upward.

ELIZABETH (O.S.)  
Stephen's playing nice.

Soft classical PIANO MUSIC can be HEARD. Hariana sweeps her hand through her long brown hair, splayed out about her head.

HARIANA  
You going out?

Elizabeth enters the room wearing jeans, hoodie and a pair of trainers. Her hair is tied back. She leans briefly against the door frame, then proceeds toward the huge window overlooking the harbour. She does not look at Hariana.

ELIZABETH  
Why don't you come? Be good for you. Need to eat.

Hariana maintains her upward stare.

HARIANA  
No.  
(beat)  
Thinking about her.

Elizabeth turns from the view and faces her sister.

ELIZABETH  
You can't do anything. She's not her. Just forget her.

HARIANA  
You're the one who found her.  
Don't blame me for remembering.

Elizabeth gets slightly agitated and fidgets with her fingers. She sits on the other seat.

ELIZABETH  
It was a shock. Dee looks...  
so...

Hariana turns her head to look over at Elizabeth. A painful smile crosses Hariana's face. It vanishes just as quick.

HARIANA  
Exactly the same as her.

ELIZABETH

Come out with us tomorrow. Maybe dinner.

HARIANA

No.

ELIZABETH

Why not? The brothers don't know her. They wouldn't have a clue.

HARIANA

(whisper)

No! She's dead. Gone. Just leave her be.

Elizabeth stands up from the seat and walks over to the window. She looks out, absent-mindedly stroking the curtain.

ELIZABETH

I won't hurt her.

Hariana smiles to herself. Elizabeth doesn't see her shake her head slightly.

ELIZABETH (CONT'D)

I'll protect her.

HARIANA

Beth, she can't know about Fatima. She would run.

Elizabeth turns to Hariana and kneels in front of the couch where she lies.

ELIZABETH

I promise. I won't tell her. I won't hurt her.

HARIANA

Then stay away from her. I don't want to have to watch over you.

ELIZABETH

You don't understand - I want Dee. For myself.

(beat)

Like you had Fatima.

Hariana rolls away from Elizabeth to face the cushion.

HARIANA

I lost her. The only person I loved.

Elizabeth strokes the side of Hariana's face and hair. She nestles close to her neck.

ELIZABETH

I loved her too.

INT. DEE'S HOUSE, PETONE - NIGHT

Leslie sits at the kitchen table in her dressing gown. She has her laptop out and connected to the telephone line. She looks at a paper report next to the laptop and types numbers into at spreadsheet.

Dee is curled-up on the settee, watching the television in the lounge. She is bored and flicks through the channels using the remote. She stops at *E!* Dee looks over at her mum.

DEE

Mum, you hear who got killed?

LESLIE

Yeah, a some young man. "Home invasion" they said.

DEE

Who was he?

LESLIE

Not sure. You be careful. Don't stay out late, okay?

DEE

Yes mum.

Dee's phone beeps with a new message. She picks it up off the coffee table and reads it.

DEE (CONT'D)

Elizabeth wants to go out tomorrow.

LESLIE

That girl you met - out with dad?

DEE

Yeah. Wants to go into town - Wellington.

LESLIE

The city? What's on?

Dee is busy texting a reply to Elizabeth.

DEE

Gonna find out.

Leslie stops what she is doing and looks over to Dee.

LESLIE

Don't forget to look into finding  
a job for when school finishes.

DEE

I'm going to uni mum.

Leslie smiles, her mood suddenly lighter. She closes her  
laptop and goes over to sit next to Dee on the settee.

Leslie is pleasantly surprised.

LESLIE

You are? I thought you'd decided  
not to.

Dee finishes the text and puts the phone back down.

DEE

Changed my mind. I think I can do  
better than I have been.

LESLIE

Elizabeth anything to do with  
that?

Dee looks at her mum and smiles.

DEE

Maybe. Just her and her family  
seem so well-off, you know. Sort  
of like an encouragement.

LESLIE

That's all you need. The right  
company.

(beat)

Go out Saturday. And I want to  
meet her. How old is she?

DEE

Not sure. She looks my age.

EXT. SEAVIEW ROAD, GRACEFIELD - DAY

A BMW races into sight passing large oil tanks, factories,  
and warehouses. Elizabeth is at the wheel, focussing on the  
road. She overtakes a bus and speeds toward Petone.

INT. DEE'S HOUSE, PETONE - DAY

Dee is making sure she has everything she needs. Her school  
bag is open lying on the bed, it's contents tipped out:  
purse, phone, pads, lipply, balm, keys, and make-up. One by  
one she chucks them into her black leather shoulder bag.

That done she checks in her mirror and adjusts her her so that it falls straight.

She checks her watch. She goes into the living room.

The front-door bell chimes. Dee rushes to the window and sees a dark grey BMW parked out front. Stretching to look toward the front door, Dee moves the net curtain and sees Elizabeth waiting at the door.

DEE

Get the door mum!

Dee rushes back to her room and slings the bag across her. She runs out to the front where her mum has just opened the front door.

LESLIE

Hello, you must be Elizabeth.

ELIZABETH

Yes. I am.

LESLIE

I'm Dee's mum. She has spoken very highly of you.

Standing next to her mum, Dee looks at Elizabeth. Dee is slightly embarrassed.

DEE

(soft)

Mum!

LESLIE

I'm just being polite.

ELIZABETH

That's okay. It is nice to meet you.

Elizabeth turns on a smile for Dee's mum.

LESLIE

You are both going into Wellington?

ELIZABETH

Yes, Mrs Woods. We're going around the shops and go out for lunch. There's a wonderful place on the wharf.

DEE

I, um, haven't got money.

ELIZABETH

Don't worry. You won't need  
money.

Leslie stands slightly aside so that Dee can get through  
the door.

LESLIE

You won't be late will you? I  
mean with what's been going on...

Dee heads toward the BMW.

ELIZABETH

No. I'll make sure Dee gets home  
safely. Back by say, nine?

Elizabeth turns and follows Dee.

LESLIE

Great. Don't be a stranger  
Elizabeth.

EXT. BMW, PETONE - DAY

Dee and Elizabeth sit in the car. Elizabeth starts the car  
and lets it idle.

ELIZABETH

So, what is it? Courtenay Place  
or Lambton Quay?

Dee smiles back at Elizabeth. For a moment she is not sure  
what to say.

DEE

Both?

Elizabeth smiles back and nods.

ELIZABETH

Exactly!

INT. KIRKALDIES, LAMBTON QUAY - DAY

-- SERIES OF SHORT TABLEAUS --

-- Elizabeth and Dee are looking through the clothe's  
racks. Dee sees a top with lacing on the sleeves and hem.  
She holds it up to her body and looks at Elizabeth for her  
opinion.

-- Elizabeth pulls out a long navy blue skirt with little  
patterns on it. She holds it over Dee's legs and smiles a  
wicked smile at Dee.

ELIZABETH

(softly)

Oh yeah!

-- Clothes are mounting up on the customer seat as the lace top and the dress are piled there. Another top gets added to the pile.

-- Dee notices a brightly coloured pair of shorts in the distance. She carefully runs over to the rack and grabs it off the rail.

-- Elizabeth has an armful of clothes - black trousers, another frilly blouse and a sash top. She hands them to Dee with a nod. Dee looks at the "changing room" sign.

-- END OF SHORT TABLEAUS --

EXT. DEE'S HOUSE, PETONE - DAY (LATER)

Shopping bags - paper and plastic - and price tags are scattered about the floor of the lounge. Golden light enters the room from the sinking sun. An untouched glass of water stands on the coffee table.

Dee runs from the lounge clutching her new clothes.

DEE

Be back in a moment. Gotta try these on.

Leslie is sitting on the lounge chair, smiling, watching Elizabeth who gets-up from the settee and starts to collect the rubbish on the floor.

LESLIE

Oh, don't you do that Liz. We can take care of it.

Elizabeth continues with bent back, picking-up the rubbish.

ELIZABETH

No probs Mrs Wood.

Leslie gets up and steps toward Elizabeth with her hand extended.

LESLIE

You sit down. Let me...

DEE (O.S.)

Wow mum!

Leslie and Elizabeth stop and turn to look at Dee as she enters the room from the hallway.

She is wearing a her new black slacks, frilly lace top and a pair of new open-toed kitten heels. Her long black hair perfectly balances her appearance.

Dee does a twirl, smiling happily., She hugs Elizabeth and looks at Leslie.

LESLIE

Very nice Dee. Should do something with that hair.

DEE

You always say that mum.

Dee spins to look in the mirror above the mantelpiece and runs her fingers through her hair.

DEE (CONT'D)

Though... maybe. I don't know.

ELIZABETH

We have the greatest hair dresser you could ever imagine Dee.

DEE

You do?

Dee looks at Elizabeth in the mirror. Elizabeth meets her eyes and nods. Dee turns and faces her.

ELIZABETH

Yep.

A broad smile comes over Elizabeth's face.

INT. CHISHOLM HOUSE, DAYS BAY - DAY

Somebody is watching from above the driveway - from the large window at overlooking the harbour.

Trees surround the house perched on the side of the hill, above the bay. A BMW speeds up the steep road and swings into a driveway. It parks beneath the window. Hariana stands at the house window silently watching the arrival.

Dee and Elizabeth are still in the car. Hariana turns to look at the view - but she is deep in thought.

After a few moments Hariana turns away from the window, dragging her eyes past the BMW. Her eyes are a deep amber. She is deep in thought - perhaps slightly worried - as she leaves the window.

INT. BMW, CHISHOLM HOUSE, DAYS BAY - CONTINUOUS

Dee reaches for the door handle as she leans forward in the seat to look at the house. Elizabeth reaches over and touches her on her sleeve.

ELIZABETH

Wait.

Dee hesitates and looks back to Elizabeth.

ELIZABETH (CONT'D)

Dee, ah, thanks for coming.

Elizabeth smiles.

DEE

No - it's great Elizabeth.

ELIZABETH

My brothers have gone out, but Haryana is around, somewhere. She doesn't really mix very well.

Dee looks at her a bit puzzled.

DEE

Oh. Well, that's okay. She knows we're coming, right?

Elizabeth nods vigorously.

ELIZABETH

Just that she can be a bit...  
(grimacing)  
intense.

DEE

She won't be horrible like, will she?

ELIZABETH

No, no.  
(beat)  
I hope not, anyway.

Elizabeth giggles lightly and looks up at the house.

ELIZABETH (CONT'D)

She'll be okay I'm sure. Just a heads up.

EXT. BMW, CHISHOLM HOUSE, DAYS BAY - CONTINUOUS

Dee and Elizabeth get out of the BMW.

Dee looks around - at the view, the house, at her friend. She struggles to take it all in and looks at Elizabeth wide mouthed.

DEE

I'm lost for words.

Elizabeth walks over to Dee and takes her by the arm, leading her toward the ground-level door.

ELIZABETH

Don't be. Come on in.

The two women enter the house.

INT. CHISHOLM HOUSE, DAYS BAY - DAY (LATER)

The house seems quiet as Elizabeth leads Dee up the final few steps and into the large open reception area of the huge house.

Elizabeth looks left and right for signs of life. Dee stands close behind her.

ELIZABETH

'Anna, you here?

Elizabeth looks around at Dee and looks excitedly at her. Dee stays silent and follows Elizabeth's lead.

ELIZABETH (CONT'D)

She's here. I know it. You want a drink?

Elizabeth shoots Dee a questioning look.

DEE

Ah, sure. Anything.

ELIZABETH

Anything... OJ?

DEE

Great.

INT. CHISHOLM HOUSE, DAYS BAY - LATER

Dee is sat perched on the three-seater leather settee. She flicks slowly through a hair magazine. Elizabeth is sat on the matching chair next to her. She has a notebook on her knee and is scrolling through her music library.

ELIZABETH

I think you would look great with your exactly as it is now - just about half the length.

Dee looks up at Elizabeth, without moving her head.

DEE

Hmmm - or just have pigtails.

ELIZABETH

Too frumpy Dee. You are sexy. You can look absolutely stunning - like Bella with a Dobrev twist.

Dee has no idea what her friend is on about. She looks hard at her.

ELIZABETH (CONT'D)

Bella Swan? Twilight? Nina Dobrev - Vampire Diaries?

Dee's face is blank.

ELIZABETH (CONT'D)

You know Bella right- long brown hair, wavy?

Dee nods.

ELIZABETH (CONT'D)

Nina Dobrev is lead actress in The Vampire Diaries. Long straight brunette.

DEE

Not really watched that one.

Elizabeth jumps up from the seat and grabs the remote off the media centre stand.

ELIZABETH

I'll show you.

(beat)

You would look better than both of them!

DEE

I would?

INT. KITCHEN, CHISHOLM HOUSE, DAYS BAY - CONTINUOUS

From about thirty feet away Dee and Elizabeth's voices barely carry. Dee puts the magazine on the settee next to her and curls up to watch the tv.

Elizabeth returns with the remote and sits at the other end of the settee. Like Dee, she tucks her feet up under her.

From her vantage point hidden by the kitchen wall, Hariana watches and listens to them discussing various styles of Dee.

INT. CHISHOLM HOUSE, DAYS BAY - CONTINUOUS

Elizabeth continues to watch the flat screen - images of The Vampire Diaries kick in and she selects a scene from the menu.

ELIZABETH  
(calling out)  
Don't be shy 'Anna.

Dee's eyes flick to Elizabeth, questioning. She turns to look back up the house. A head bobs out from the kitchen.

ELIZABETH (CONT'D)  
Just come in here. Dee won't bite.

Elizabeth smiles - still focussed on the TV.

ELIZABETH (CONT'D)  
Here Dee - you see her hair.

Dee returns her gaze to the video. Nina Dobrev's mousy face and straight hair seems bland compared to her own.

ELIZABETH (CONT'D)  
Yours...

She looks at Dee.

ELIZABETH (CONT'D)  
Much more fantastic!

Elizabeth looks around toward the kitchen.

ELIZABETH (CONT'D)  
Jeez, Haryana. Just get in here!

Dee doesn't waver this time from watching the TV. From the corner of her eye she is aware that a figure has entered the room.

Haryana hovers on the edge of the front room. She stands still and quiet. She fidgets with her white fingers.

HARIANA  
Hi.

Dee looks at her, lost for words.

Haryana is dressed like something from a Gothic nightmare: black everything - except her SKIN which is WHITE. Her eyes are almost the same shade as Elizabeth's, but slightly more reddish. A pair of wrap-around sunglasses sit propped on-top of her head.

Dee sees something vaguely familiar about Hariana. She shakes the thought from her head and looks over at Elizabeth who looks at Dee seriously.

ELIZABETH

(whisper)

Hariana is a bit strange.

HARIANA

No more than you, little one.

Hariana falls down into the seat her sister had vacated. She looks casually at Dee with a little mischievous grin.

HARIANA (CONT'D)

So you're Dee. Heard a lot about you.

DEE

Um, yeah.

HARIANA

Liz thinks you would be a wonderful... friend.

Elizabeth shoots her sister a threatening look. Hariana sees it and smiles.

Dee is embarrassed. She thinks about what to say - unsure.

DEE

Well, yeah - I, ah, like her too.

ELIZABETH

Don't come-on all heavy 'Anna.

HARIANA

You live in Petone?

ELIZABETH

You know she does.

HARIANA

I think you may like it here.

(beat)

You should stay over.

DEE

I don't know. Mum expects me home.

HARIANA

But she'd rather you be here than with that guy...

DEE

Paul? How you know that?

ELIZABETH

Hariana.

Hariana shifts around in the seat and pushes herself up to a standing position. She forces out a smile and looks from Elizabeth to Dee.

HARIANA

Nothing... I would like you to stay.

(beat)

It would be nice.

Dee is surprised. She still can't figure out why Hariana looks familiar.

DEE

Thanks.

Hariana takes a step toward the front windows and hesitates.

Dee watches her turn and leave the room, disappearing back past the kitchen.

ELIZABETH

See, she's just shy.

Dee is amused by this and pulls her face away from the kitchen. A smirk is on her face.

DEE

How'd she known about Paul?

ELIZABETH

Probably saw what happened at the fireworks the other night.

Dee thinks about this for a moment. She shrugs, dismissing the issue in her head. She reaches for the glass of orange on the coffee table.

DEE

Oh, you said she was there.

Elizabeth nods.

DEE (CONT'D)

What was she on about - me "staying"?

ELIZABETH

We thought maybe you'd like to stay around here over the summer. You know, just hang out here.

Dee's eyes light-up and she looks at Elizabeth. She sees that Elizabeth's eyes are unnaturally yellowish.

DEE

You both have the same eyes.

ELIZABETH

We do look the same. There is a reason.

DEE

You're sisters.

ELIZABETH

No. Not that. We aren't actually related. Just that we, well, we ah, have been bought-up the same.

DEE

That's why you both are absolutely stunningly beautiful, with like, really white skin, the same eyes, and like, super rich?

Elizabeth laughs hysterically and rolls over onto Dees legs.

DEE (CONT'D)

What?

Elizabeth recovers herself and straightens up off Dee.

ELIZABETH

Nothing. Sorry.

(beat)

Just that yes, we do have certain idiosyncracies, I suppose you could say.

DEE

More than that. I couldn't dream of life like this.

For a long moment they are silent. Elizabeth is thoughtful as she surveys the room with its original art, sculptures, modern technology and comfort.

ELIZABETH

You could have it too.

DEE

I'd never even get close to affording anything like it.

ELIZABETH

Oh, we can arrange something.

INT. HARIANA'S ROOM, CHISHOLM HOUSE, DAYS BAY - LATER

The room is dark with the curtains closed. The wrap-around sunglasses are on the desk in front of the darkened window. The curtain moves as a breeze blows through the open window.

Picture frames stand on the desk, beside the large LCD computer screen. One of the pictures is an old colour photo taken at a beach somewhere. Blue sky, a long stretch of sand, waves breaking in the background. A woman who looks exactly like Dee, smiles happily with her hair billowing about her.

EXT. BEACH, RIVERSDALE, 1973 - DAY

-- FLASHBACK - The cloudless sky stretches over the sea and the golden sands that go on for ever into the distance. The waves CRASH with a ROAR as a young woman - FATIMA, 19 - wearing brightly coloured bikini runs across the sand and leans forward so that her long black hair hangs forward off her head.

With a laugh she flings her head back and water sprays everywhere. She steps back as Hariana lifts the camera. Her image is frozen forever.

INT. HARIANA'S ROOM, CHISHOLM HOUSE, DAYS BAY - DAY

Hariana stands frozen staring at the picture. She seems deep in thought. Somewhere soft VOICES can be HEARD.

DEE (O.S.)  
That would be brilliant.

ELIZABETH (O.S.)  
That's what I was thinking. A  
bang would set it off...

Hariana slowly looks toward her closed room door. She sniffs - as though she has been crying, which she hasn't - and reaches for her glasses. Pausing, with her other hand she strokes the glass photo cover.

HARIANA  
(whisper)  
I love you.

A look of determination comes across her face. Hariana turns and putting on the glasses opens the door and leaves the room.

INT. CHISHOLM HOUSE, DAYS BAY - NIGHT (LATER)

The door of the house opens and Dee exits. She looks back at Elizabeth. Dee's hair is dead straight and half the length it was earlier. The SOUND of CICADAS is LOUD.

Dee holds the door open with her trailing hand. Elizabeth follows her through.

They both make their way to the BMW.

DEE

I better let my mum know I'm on  
my way.

Dee fishes out her mobile phone from her jacket pocket and rounds the vehicle, as Elizabeth opens her door.

EXT. BUSH, DAYS BAY - CONTINUOUS

From high above the Chisholm house someone watches Dee and Elizabeth get into the car. The car starts and backs out to the drive and turns away down the road.

A low SNARL passes the lips of the watching person. Instantly the person is sprinting through the dark bush - a blur barely visible in the barely visible moonlight.

EXT. LOWERY BAY - NIGHT (LATER)

The BMW races past a deserted bus stop and small boathouse on the left. Its red tail lights vanish into the distance.

EXT. BUSH, LOWERY BAY - NIGHT

The figure races through the thick bush and vines, somersaulting and spinning through the seemingly impenetrable gloom. From high above the road, the BMW can be seen rapidly approaching the Hutt Valley lights.

INT. BMW, SEAVIEW ROAD, GRACEFIELD - NIGHT

Elizabeth drives like a woman possessed on the lonely stretch of road. The car though is smooth and quiet as it breaks for the approaching round-about. MUSIC plays a piano lullaby.

EXT. RACECOURSE, GRACEFIELD - NIGHT

The lights of the BMW recede away from the chasing person. Dressed all in black the person flashes across the road and behind the factories along the main road. The figure is keeping-up with Dee and Elizabeth.

EXT. ORIENTAL STREET, PETONE - NIGHT

Leslie's car is parked out front. The BMW pulls up to the curb one house along from Dee's house. The street is quiet as Dee opens the door. Her house lights are on, light coming from the edges of the closed curtains.

Dee opens the door. Elizabeth gets out the car and wanders around to Dee.

ELIZABETH

Dee, you want me to come in?

Stepping away from the door Dee looks round at her house.

DEE

Nah. I think mum might not be too happy. You know, it's late already.

They look at each other for a moment and then hug. Dee smells Elizabeth's hair and nestles in. For a long moment Dee and Elizabeth hold their embrace.

They break apart and laugh. They tenderly hold hands, lingering for a while.

Dee gestures at the house.

DEE (CONT'D)

You know - mum is going to go psycho over all those clothes you got me.

Elizabeth smiles proudly at Dee.

ELIZABETH

Don't worry Dee. It's nothing, really. I loved doing it as much as you.

(beat)

And your hair is fantastic!

EXT. THE ESPLANADE, PETONE - CONTINUOUS

From the main road the person tailing Dee and Elizabeth watches. Their dark hood is pulled closely over their head so that no-one can see who it is.

Dee leans forward and kisses Elizabeth on the cheek.

DEE

Great.

Elizabeth runs back to her car and half opens her door.

ELIZABETH

I'll call you when I get home,  
okay?

EXT. ORIENTAL STREET, PETONE - CONTINUOUS

Dee smiles and nods as Elizabeth gets in the car without waiting for a response. Dee watches the BMW as it accelerates toward The Esplanade.

She turns with a sigh to her house - about thirty feet away. She is still smiling to herself.

HARIANA (O.S.)

Hello Dee.

Dee spins around and sees Hariana stood closely behind her. She jumps backward with a gasp. Her hair splays through the air as she loses her balance and falls backward. A look of terror and realisation crosses Dee's face as she falls backward.

A dark blur passes and lunges at Dee on the pavement.

EXT. ORIENTAL STREET, PETONE - LATER

Dee's body lies on the pavement. A huge gash has been made in her neck and she appears dead. Blood has flooded around her splayed hair. The street lights reflect off the dark red liquid as it drips into the gutter.

The street is deserted still. All is quiet. The moon is bright.

A CELLPHONE lies on the pavement. Suddenly it lights up and RINGS.

Dee's BLOODIED EYES open.

THE END