

# **OFF THE RAILS**

Screenplay

by

JET WILLIAMS & MAX DONA

Based on the novel

also by

JET WILLIAMS

DRAFT 002

Copyright © City Circle Pictures

[contact@citycirclepictures.com](mailto:contact@citycirclepictures.com)

+61 413 625 083

+61 422 369 575

BLACK SCREEN.

DEDICATED TO KYLE LEONARD WILLIAMS.

CROSS DISSOLVE:

MONTAGE START:

EXT. CENTRAL TRAIN YARD - NIGHT

Three masked men are in the bushes. One of them reaches for a pair of bolt cutters from his GREEN WOOLWORTHS BAG and cuts a hole in the CHAINLINK FENCE. The three men rush the yard with bags filled with RATTLING SPRAY-PAINT. They start painting the train.

CUT TO:

INT. CENTRAL STATION SECURITY OFFICE - NIGHT

Security guard is scratching his ass playing SUDOKU in the NEWSPAPER. He SNIFFS his fingers and looks up THINKING what the next number could be. As he's thinking he notices the vandals on the CCTV. He picks up the phone and dials the police.

GUARD  
(nonchalant)  
Could you guys get down here. We've  
got some vandals in the yard again.

EXT. CENTRAL TRAIN YARD - NIGHT

We see the Graffiti artists add the final touches to their artwork. They hear a loud BARK. There is a dog, and two police officers that appear from around the corner. They grab their bags and make a run for it.

OFFICER  
(Shouting)  
Hey! Get back here.

The group climbs back through the hole in the fence, fending off the branches.

CUT TO:

EXT. CHALMERS STREET - NIGHT

The group runs out to the street and find their parked CAR. It's an old DAIHATSU CHARADE from the 90s. Probably stolen. The driver gets in. The other doors don't open.

VANDAL #3

Fuck.

The driver reaches around and winds down the window. The other two vandals CLIMB in. The car starts and speeds off while one of the VANDALS are getting in. The police get there too late and call for back up.

OFFICER

Suspects are in a white Daihatsu Charade, and are headed up Cleveland Street.

CUT TO:

INT. DAIHATSU CHARADE - NIGHT

The vandals remove their masks, celebrate, reach for a CD in the glove box and start playing the NEBULIZER ALBUM by KERSER. The song that plays is DON'T FUCK WITH KERSER.

CUT TO:

EXT. CLEVELAND STREET - NIGHT

Daihatsu Charade speeds down street, swerving between traffic. A HOLDEN COMMODORE Police Highway Patrol car notices. They turn on their sirens and chase after.

CUT TO:

INT. DAIHATSU CHARADE - NIGHT

Vandal speeds through a red light and nearly hits a car. The driver looks in the rearview mirror at the red and blue lights. The cops are getting closer. One of the other vandals spills a CAN OF WARM JIM BEAM he is drinking.

VANDAL

Fuck!

CUT TO:

EXT. ANZAC PARADE - NIGHT

AERIAL. Police chase.

CUT TO:

INT. DAIHATSU CHARADE - NIGHT

Driver takes a sharp right turn at MAROUBRA JUNCTION. Close up. Wheels skidding.

CUT TO:

EXT. MAROUBRA JUNCTION - NIGHT

AERIAL. Daihatsu Charade turns down a side street. Police go a different way.

CUT TO:

INT. DAIHATSU CHARADE - NIGHT

VANDAL  
(looking back at the boys)  
Think we lost em.

As the vandals exit the street on to the intersection, the driver forgets to look left, and gets T-BONED by another car.

VANDAL #2  
Fuck! You dumb cunt.

EXT. MAROUBRA BOYS HIGH - NIGHT

The other driver is a PISSED OFF AUSSIE. The vandals ignore him, ditch the car and make a run for it. They throw their paint, SKETCHBOOK, and other pieces of evidence over fence of the school into a BUSH. Vandals run into the darkness. Camera stays on the school. Police drive past, searching...

MONTAGE END:

FADE OUT:

THE NEXT DAY...

EXT. MAROUBRA BOYS HIGH - DAY

CUT TO:

INT. MAROUBRA BOYS HIGH - CLASSROOM - DAY

JAY, a tall, skinny, fifteen year old boy with a buzzcut, sits at his desk distracted. He sneakily checks his phone while pretending to pay attention to the teacher. He is waiting for the team list to be posted for The Junior Rabbitohs rugby league squad. He keeps refreshing the page but it won't load. He has TERRIBLE RECEPTION. 2G.

JAY (V.O.)

There were five minutes till I found out if I was going to get one step closer to following my my dads footsteps, and becoming a professional rugby league player.

CUT TO:

EXT. PENRITH STADIUM - NIGHT

Archive footage of JAY'S DAD playing NRL in MULTIPLE HOMES on MULTIPLE TV's.

JAY (V.O.)

I wanted to be just like him. Pulling on that jersey. Running out under the lights, and having hundreds of fans cheering you on.

CUT TO:

Jay impatiently checks the time on his GOLD CASIO F91W watch. He raises his hand to ask a question.

TEACHER

You can ask questions at the end.

JAY

It's not a question. I need to go to the toilet.

TEACHER

Again? You already went at the start of class.

JAY

Please sir, I'm busting.

TEACHER

Alright, go on be quick.

JAY gets up from his seat and makes his way to the door.

CUT TO:

EXT. MAROUBRA BOYS HIGH - COURTYARD - DAY

Jay walks to the toilet. Excited. Confident he's made the team.

CUT TO:

INT. MAROUBRA BOYS HIGH - BATHROOM - DAY

Jay locks himself inside a GRAFFITI FILLED toilet stall. He can smell shit. He looks down to find a mountain of used toilet paper.

JAY

(disgusted)

Fucking dirty cunts.

He closes the lid of the toilet and takes a seat. He unlocks his phone, and tries refreshing the page AGAIN. He struggles to get a connection. The page loads. He scans through the list of names.

JAY (CONT'D)

(quietly scanning)

Regan, Ben, Jack, Tim, now where is Jay...

He recognises a dozen of his teammates, but can't find his own name. He scrolls back up, scans the page again for his name and finds nothing. You can see the excitement in his face fade. He is visibly upset, but holds back his tears. He sits there for a moment in silence before wiping his eyes and getting back up.

CUT TO:

EXT. MAROUBRA BOYS HIGH - COURTYARD - DAY

Jay makes his way back to class, his head is down, kicking rocks, until he accidentally kicks a lone SPRAY CAN into a BUSH. He's CONFUSED and SLIGHTLY INTERESTED. He walks closer to the bush and finds another spray can. He crouches down a little closer and finds an EXERCISE BOOK wrapped in ARTIFICIAL COWHIDE.

He picks up THE BOOK and opens it to the first page. There is a drawing of CAT with BLACK SUNGLASSES with the words STAY OUT, PROPERTY OF THE COOL CATS. The book has a MAGNETIC quality to it that blocks out the rest of the world.

CUT TO:

EXT. MAROUBRA BOYS HIGH - FRONT GATE - AFTERNOON

TOP DOWN view of Jay still ABSORBED in the SAME BOOK, the only thing that's changed is the background scenery.

CHASE (O.C.)  
What's doing cunt!  
(yelling)

JAY  
(SLAMS the BOOK shut)  
Oh Chase. Sdoing bra.

Jay looks up. CHASE comes closer. His shirt is untucked, belt is missing, and tie is undone. The two friends shake each others hands. Jay is still upset but hides how he feels.

CHASE  
You keen for tonight or what?

JAY  
Fuck yeah.

JAY (CONT'D)  
(flashing the book)  
Also, take a look at what I found.

CHASE  
(sarcastically)  
What? Did you find some cunts old diary? Mad!

JAY  
No dickhead, open it up.

Jay passes Chase the book. He opens it up and is met with an assortment of tags, hand-drawn graffiti pieces of the names BOGS, BLIK and NEBS, and hundreds of drawings of a CAT wearing BLACK SHADES.

CHASE  
This is fucking sick. Where'd you find it?

JAY  
It was in the bushes over there.

CHASE  
 What the fuck were you doing  
 looking in the bushes?

JAY  
 Long story, anyway, take a look at  
 this.

Jay flicks to a page with a HAND DRAWN MAP to what appears to  
 be a SECRET HIDEOUT for THE COOL CATS HQ.

CHASE  
 Bundock Street! That's in Coogee,  
 right up from my place.

JAY  
 No way!

CHASES MUM arrives in her car ready to pick the boys up.

CHASES MUM  
 (trying to get his  
 attention)  
 Chase! I'm here.

CHASE  
 (ignoring his mum)  
 We should go there tonight...

CHASES MUM  
 (getting annoyed)  
 CHASE!

CHASE  
 (rolling his eyes)  
 Coming!

Jay and Chase walk over to Chases Mum's car continuing their  
 conversation.

JAY  
 What do you think is inside?

CHASE  
 Maybe it's where they tag? I don't  
 fucking know.

JAY  
 True.

Chase gets in the front seat. Jay gets in the back.

CHASE  
 Hey mum. This is my friend Jay.  
 He's gonna stay tonight.

CHASES MUM  
 (smiling)  
 Nice to meet you Jay.

CHASE  
 Anyway, we gotta go there!

CHASES MUM  
 Go where?

CHASE  
 Just some place.

CHASES MUM  
 Oh, don't be too specific.

Chase ignores his mum, looks back at Jay and looks down at his phone, grinning.

CUT TO:

EXT. FITZGERALD AVE - AFTERNOON

AERIAL. Chases Mum drives off. Camera follows car traveling down FITZGERALD AVE past HEFFRON PARK. We can see a SPLITSCREEN of the boys texting each other. PING.

CHASE (TEXT)  
 Oi

JAY (TEXT)  
 Yeah?

CHASE (TEXT)  
 WE R GOING TONIGHT.

JAY (TEXT)  
 No way. What about your parents?

CHASE (TEXT)  
 Fuck them cunts.

JAY (TEXT)  
 But what if we get caught?

CHASE (TEXT)  
 1. We wont.

CHASE (CONT'D)

2. Who cares.

JAY (TEXT)

I do. Your mum will probably tell my parents.

CHASE (TEXT)

Learn to have some fun you fucking bitch.

Jay takes a moment to respond. TYPING.

JAY (TEXT)

Alright. Fuck it.

They drive past MAROUBRA BEACH, AND COOGEE BEACH. This moment introduces Sydneys gorgeous coastline, before they arrive at CHASES HOUSE tucked at the BOTTOM of THE STEEP STREETS COOGEE.

FADE TO:

INT. CHASES HOUSE - AFTERNOON

MONTAGE BEGINS:

They open the BOOK to the page with the map. They cross reference GOOGLE MAPS trying to decipher where the hideout is. Chase reaches for a piece of paper and writes a SHIT WE NEED LIST. They ransack his dads shed and finds an old can of spray paint. They test it on an old piece of wood, both writing their names, laughing at how bad it looks. Chase gets his MOUNTAIN BIKE, while JAY get's his little sisters PINK BIKE. They STASH Chases backpack and the bikes in the bushes down the street. The sun is QUICKLY setting. They prepare ice-water, and CHASE disables the sensor lights.

MONTAGE ENDS:

CHASE

(holding a RUSTY  
BOXCUTTER)

And finally... one of these.

JAY

What the fuck do we need that for?

CHASE

In case of those cunts from the COOL CATS are in there and they try fucking with us?

CHASE (CONT'D)  
How else are we gonna defend  
ourselves?

JAY  
You're fucked cunt.

CUT TO:

INT. CHASES HOUSE - NIGHT

It's the middle of the night and Chases parents are asleep.  
They sneak out of the room, down the stairs and out into the  
street.

JAY  
Fuck that was easy.

CHASE  
Told you.

CUT TO:

EXT. ARDEN ST - NIGHT

The boys grab the bag and the bikes from the bushes. Jay gets  
on Chases sisters bike.

CHASE  
Pink looks good on you, matches  
your pussy.

JAY  
Fuck off cunt, now what way is this  
place?

CHASE  
How the fuck am I supposed to know?  
You're the one with the map Indiana  
Jones.

JAY  
Alright fuck-face, let me get it  
out.

Chase flicks open the map to the page with the HAND DRAWN  
MAP.

JAY (CONT'D)  
It's on the corner of Bundock St  
and Felicity Place.

CHASE

Oh yeah, right. Bundock St. that's  
up there at the top of that hill.

They ride over to the foot of the MONSTER SLOPE. The streets  
are EMPTY. DEAD SILENT.

JAY

Fuck, are you kidding me?

CHASE

Nope.

CUT TO:

EXT. BOTTOM OF BUNDOCK ST - NIGHT

Boys STRUGGLE to ride up the hill. When they reach the top  
they are exhausted. SWEATING. But EXCITED. ADRENALINE is  
pumping.

CHASE

I think Felicity is down there.

JAY

Alright, let's do it.

They CRUISE down the hill. Chase ahead, Jay not far behind.  
Jay feels the wind in his face. He is SMILING. Chase turns  
into Felicity Place. Jay follows.

CUT TO:

EXT. FELICITY PL - NIGHT

CHASE

Must be near the military base.

JAY

Cunt! When was there a military  
base in Coogee?

CHASE

The whole time dickhead. Now lets  
pull up near that fence. That's  
gotta be it.

CUT TO:

EXT. FELICITY PL - CHAINLINK FENCE - NIGHT

The boys park their bikes at the chainlink fence. The area is dark. Jay is NERVOUS.

JAY

Are you sure you wanna go in there?  
What if it really is in the  
military base and they try shoot  
us?

CHASE

(laughing)  
Calm down. We're not in fucking  
GTA. Now hand me the torch lets  
find a way into this cunt.

JAY

(hesitating)  
Alright. Whatever you say...

Jay's SWEATY HANDS reach into the bag. He grabs the torch and it slips from his hands and SMASHES to the ground.

CHASE

Good one dickhead.

Chase picks the torch back up. It's not turning on. He shakes it a couple times, and a LIGHT shoots out revealing a HOLE at the bottom of the FENCE.

CHASE (CONT'D)

Bingo. This has to be it.

CUT TO:

EXT. UNKNOWN LOCATION - NIGHT

They crawl through the hole into an unknown field. They are unable to see what's ahead. They walk on through the WEEDS until the ground turns to SHATTERED ASPHALT. You can hear the broken beer bottles CRACKING below their feet. Chases torch catches a lone SPRAY CAN. He looks back at Jay and smiles. As they walk deeper into the plot of land a DILAPIDATED WAREHOUSE emerges from the SHADOWS.

CUT TO:

EXT. ABANDONED WAREHOUSE - NIGHT

The warehouse is covered in graffiti and all of the windows have been smashed in.

JAY  
 Oi, Look! It's NEBS. One of the  
 guys from the book.

CHASE  
 Sick!

As they approach the front door ripped from the hinges, Jay  
 pauses.

JAY  
 Hey Chase. What if they're in  
 there?

Chase UNSHEATHES his BOXCUTTER.

CUT TO:

INT. ABANDONED WAREHOUSE - NIGHT

They enter the warehouse. Jay's fists are CLENCHED, and  
 Chase's BOXCUTTER is ready. As they go deeper they are met  
 with hundreds of intricately woven ART PIECES. Jay is in AWE.  
 It's like a SECRET UNDERGROUND ART SHOW. They are worried  
 people are in there. But there is NO ONE. It is silent. They  
 walk further into the warehouse and discover a MAKESHIFT HANG  
 OUT SPOT, with a mattress, a fridge, and dozens of milk  
 crates. They take a seat for a moment.

CHASE  
 Pass us that spray can lad.

Jay reaches into the bag and throws CHASE the rusty can.  
 CHASE shakes it. The rattle ECHOES through the warehouse. He  
 approaches the fridge and tries to write his name.

CHASE (CONT'D)  
 Fuck! It's empty.

CHASE is pissed off. He throws the can across the warehouse  
 and kicks the FRIDGE door in FRUSTRATION. The door swings  
 open in retaliation and reveals a fully stocked fridge filled  
 with SPRAY PAINT.

JAY  
 Holy fuck.

CHASE  
 You keen?

JAY  
 Fuck yeah.

MONTAGE STARTS:

The boys BURN through dozens of cans as they bounce around the warehouse tagging THEIR NAMES, and drawing GIANT PENISES on ANY and ALL surfaces—even pre-existing pieces by other artists. By the end they are exhausted. Before they leave they stuff the bag with as many cans as possible.

MONTAGE ENDS:

FADE OUT:

THE NEXT WEEK...

EXT. JAYS HOUSE - EVENING

Jay lives in a red brick brick semi. There are skateboards, scooters, and footballs in their front yard.

JAYS DAD (O.S.)  
(yelling)  
GO! GO GO!

CUT TO:

INT. JAYS HOUSE - EVENING

Jay's dad, a stocky, muscular man, with a buzz cut is sitting on the lounge watching the footy. He is visibly EXCITED—almost in a TRANCE like state.

CUT TO:

INT. JAYS HOUSE - KITCHEN - EVENING

Jay's Mum, a slender, brunette woman, has just finished cooking CRISPY CHICKEN WINGS, and has taken the the FRIED RICE out of the microwave.

JAYS MUM  
Boys! Dinner!

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - EVENING

Jay shares a room with his younger twelve year old brother. Jay is drawing on his bed and his brother is playing a skate game on the playstation. They ignore their mums first call, LOST in what their doing.

JAYS MUM (O.S.)  
(louder)  
BOYS! DINNER IS READY!

CUT TO:

INT. JAYS HOUSE - DINING ROOM - EVENING

The brothers drop what their doing and run to the dining room table. They load there plates with wings and rice. Their mum takes a seat. Jay's dad is still watching the footy, ABSORBED, clapping his hands, YELLING.

JAYS MUM  
(Making sure Jay's Dad  
heard her)  
Fucking rude cunt.

Jays dad eventually makes his way to the dinner table. The boys have already started eating. There isn't much conversation happening. TENSION is in the air between the parents. As Jay is eating the news report is playing on the TV in the living room for a moment before it catches his ATTENTION. His ears PERK UP.

TV REPORTER (O.C.)  
(isolated audio)  
Three members of the graffiti gang known as The Cool Cats were arrested last week after a high-speed pursuit. Not long after, investigators raided the home of the 27-year-old alleged gang leader Connor Matthews, discovering hundreds of spray cans, a hard drive containing photographs and videos of the groups activities, and a Sydney Trains uniform.

Jay turns around to look at the TV.

TV REPORTER (CONT'D)  
Police also allegedly found heroin, ice, steroids, a push knife shaped as a feline creature, and knuckle dusters.

(MORE)

TV REPORTER (CONT'D)

Police claimed that Matthews, who had a small fortune of \$12,000 and thirty pairs of Nike shoes valued at \$6,000, used the graffiti tag NEBS during his escapades.

JAY

(under his breath)  
No fucking way.

JAYS DAD

Pardon me, watch your mouth, mate!

JAYS MUM

So fucking what? it's a swear word, who cares.

Jays parents continue arguing about why Jays dad needs to loosen up while Jay blocks out the drama and thinks to himself.

JAY

(rushing)  
Alright, thanks for dinner.

Jay gets up from the table, takes his plate to bin, empties his scraps, and rushes back to his room, leaving his family at the table.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - NIGHT

Jay opens the book to a page with all the contact details of the COOL CATS.

JAY

I knew it! NEBS!

He gets back up, paces to his chest of drawers and pulls out his stolen paint wrapped in a pair of pants. He rolls it out on the bed, and contemplates what to do next. He looks worried. There is a KNOCK at the door.

JAYS MUM (O.S.)

Hey are you in there?

JAY

Yeah, one sec, don't come in yet.  
I'm getting changed.

JAYS MUM

I just need you to help me take a couple photos for my eBay when you're done.

JAY

Alright, gimme five minute.

Jay QUICKLY wraps his paint back up and STUFFS it back into the back of his drawers.

CUT TO:

INT. JAYS PARENTS ROOM - NIGHT

Jay enters his parents room. The room is filled with antique artifacts. His mum is looking in the mirror trying on clothes. There are a dozen items of vintage clothing sprawled out on her bed.

JAYS MUM

Shouldn't take too long. I just need a couple photos of all that stuff.

JAY

Sure, no worries.

Jays mum hands him an old CANON POINT AND SHOOT CAMERA held together with STICKY TAPE.

JAY (CONT'D)

(reminiscing)

Same camera! Wow! This reminds me of when you used to pay me to do this when I was little.

JAYS MUM

(laughing)

Yeah \$2 an item.

JAY

(smiling)

This ones on the house.

Jay helps his mum take photos for the next twenty minutes. He quickly starts losing concentration. You can see he is LOST in his thoughts, THINKING.

JAYS MUM

(snapping her fingers)

Hey, can you focus?

(MORE)

JAYS MUM (CONT'D)

We only need to do three more items, and then you can go back to your room.

Jay focuses his attention back on the camera, takes some more photos, and then GETS AN IDEA.

JAY

(re: camera)

Hey could I borrow this next week?

JAYS MUM

Sure.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - NIGHT

MONTAGE STARTS:

Jay flicks through THE BOOK looking at each of The Cool Cats TAGS. He is inspired, and starts trying to come up with his own TAG. He scribbles hundreds of different words. None of them fitting right, until suddenly five letters align perfectly. He reaches for the camera, and takes a photo with the flash. The word is LIGHT.

MONTAGE END:

FADE OUT:

INT. ART CLASS - DAY

MS. WOZNIAK has jet black hair, and is teaching her class about vanishing points.

MS. WOZNIAK

All lines must return here if you want to get the 3D effect.

Jay is in the class. FOCUSED on how to create the illusion of 3D in his drawings. When she is done explaining how the technique works, she hands out a set of markers to each table. Jay takes a marker, and scribbles his tag at the back of his book. The THICKNESS of the marker looks GREAT. As Jay continues with the class exercise he notices there is a SPARE marker on the desk. He makes sure everyone else is preoccupied with what they're doing before, reaching for the SPARE MARKER, sliding it up into the sleeve of his jumper, and clutching his cuff.

For the rest of the class he sits UNCOMFORTABLE. Unsure if Ms. Wozniak will know. The bell rings. It's lunch.

CUT TO:

EXT. MAROUBRA BOYS HIGH - QUADRANGLE - DAY

Jay leaves the class and takes the marker from his sleeve. He looks down at his hands. Thinks for a moment, and runs back to class.

CUT TO:

INT. ART CLASS - DAY

Ms. Wozniak is cleaning up the class.

JAY

Hey Ms! I accidentally put one of your markers in my pencil case, and I wanted to make sure I got it back to you.

MS. WOZNIAK

Oh wow, that's so kind of you. I really appreciate the effort to come all the way back here on your break to return a marker.

JAY

No worries.

MS. WOZNIAK

These markers are quite important to me since they're from my own collection. It would break my heart if I were to lose any of them. My mother got them for me as a gift from her last trip to Tokyo before she passed away.

JAY

(smiling)

Oh, well, I'm glad I could get this one back to you then, Ms.

MS. WOZNIAK

You've probably already noticed, but the school has cut down on funding the art department, so I've had to pool my own resources to make sure everyone in class still gets access to the best tools.

JAY

That's why you're my favourite teacher, Ms.

CUT TO:

EXT. MAROUBRA BOYS HIGH - QUADRANGLE - DAY

AERIAL. Jay walks across the quad, ALONE.

JAY (V.O.)

Ms. Wozniak was right. The art department always got shit on, and no one seemed to ever take what she or anyone in her classes did seriously. Most kids just laughed when I told them I chose visual arts as an elective, because according to them, art is for faggots.

CUT TO:

EXT. MAROUBRA BOYS HIGH - TOILET BLOCK - DAY

Jay is spotted by his teammate REGAN. He is muscular, has sandy blonde hair, and is holding a footy. He is also ARROGANT.

REGAN

Oi, Jay! Spewing about missing out on the team.

JAY

Yeah. I know. It's all good. Maybe next year.

REGAN

Yeah hopefully. It's going to be so fun up north.

JAY

Yeah, I can imagine.

REGAN

Anyway, did you get invited to Sarahs this weekend? All of the TLC girls gonna be there.

JAY

Not that I remember. Don't think I got any invites.

REGAN

Oh. That sucks. Everyone we know is going.

JAY

Nice.

REGAN is called over by a group of boys congregating.

REGAN

Gotta go, laters bra.

JAY

See ya.

CUT TO:

EXT. MAROUBA BOYS HIGH - STEEL BENCHES

Jay walks over to Regan and Jared, an overweight kid with a bowl cut. They are invested in Jareds computer looking at something INTERESTING. They spot Jay.

CHASE

Oi, Jay! Get over here.

CHASE (CONT'D)

I was just telling Jared about what we did at the warehouse the other night, and he reckons there's an old train yard in Botany we could get into! Look!

The boys turn the laptop to reveal BOTANY TRAIN TRACKS on Google Maps. Jared is GNAWING on a custard bun. He licks his fingers before adding to the conversation.

JARED

Yeah, my dad works there and apparently, it's just for those freight trains that take coal and other random shit across the country.

JAY  
That sounds sick.

JARED  
(touching the screen)  
And look, there's just that one  
gate you gotta hop over.

CHASE  
Cunt, can you stop touching my  
screen with your greasy fingers,  
you fat cunt.

Jared is UNAFFECTED by the comment. He doesn't care. Wipes  
his hands, and continues talking.

JARED  
Plus no one works there on the  
weekends.

JAY  
So what do you reckon, should we go  
there this weekend and use some of  
our new paint?

CHASE  
I'm in.

JARED  
Me too.

FADE OUT:

EXT. BUS - MORNING

The boys are traveling on the local bus to a port-side town  
called BOTANY. This is an industrial town filled with  
warehouses, and working class homes. Through the window you  
can see Chase and Jared laughing, while Jay looks sad.

CUT TO:

INT. BUS - MORNING

Jay is looking at his phone. He sees a photo posted from  
Sarahs party from the night before.

JARED  
(pushing the button)  
This is us.

Jay looks back up and shakes himself off.

CUT TO:

EXT. KELLOGS FACTORY - MORNING

The boys get off the bus outside THE KELLOGS FACTORY. It was a Saturday morning, so the streets were EMPTY. Not a person in sight. The only noise you could hear were the morning birds, CHIRPING. The walk around the side of the factory until they reach a FENCE. Chase climbs over first, Jay second, and finally JARED who struggles to get his FAT ASS over.

CUT TO:

EXT. BOTANY TRAIN TRACKS - MORNING

Jay notices the NO TRESPASSING SIGN and looks WORRIED. You can see it on his face.

JAY

You sure no ones here?

JARED

One hundred percent. No one works here on weekends.

JAY

Alright whatever you say.

CHASE

Now pass us one of those red cans will you.

Jay unzips the bag, digs around until he finds a red, and throws it to Chase.

JAY

(looking at Jared)  
What colour do you want?

JARED

Blue.

JAY

Aight.

Jay throws him a can and he drops it. They laugh. Jay reaches in the bag for a can for himself. Pops the lid off, and does a test spray.

JAY (CONT'D)

Lets do this.

MONTAGE BEGINS:

The boys make their way down the tracks spray painting anything and everything they find. They tag on rocks, broken chairs, rail equipment and signs. Jay TAKES HIS TIME writing his tag LIGHT. He pays CLOSE ATTENTION to the detail of his lines, while Chase and Jared run around drawing DICKS and writing FUCK THE POLICE. They enjoy THE DESTRUCTION. You can see it when they throw away their cans trying to BREAK whatever is in front of them. This is CONTRASTED with Jays CARE.

MONTAGE ENDS:

The boys have made it to an underpass and Jay has started working on a bigger graffiti piece. He is attempting to replicate the 3D EFFECT he learnt in class, but Chase and Jared are growing IMPATIENT. They start tagging on Jays artwork.

JAY (CONT'D)

Can you cunts fuck off? I'm trying to finish something!

CHASE

(laughing)

Why do you care?

JAY

Because I want to make it look good.

JARED

Why? It's not like anyone's gonna see it.

JAY

It's not about that. Anyway lets take a photo of us three.

Jay reaches for his MUMS CAMERA he's packed in THE BAG.

CHASE

Why?

JAY

I don't know, memories? This place looks cool.

CHASE

Yeah righto.

Jay sets up the camera on a nearby bucket. He turns on the self timer, and quickly runs back. The boys pose besides Jays RUINED ARTWORK, all LOOKING DIRECTLY at the camera, spray cans in hand. Jared sticking up the middle finger. CLICK. The flash goes off. The boys walk back to were they entered, throwing away the final can from the bag.

JAY (V.O.)

I could tell Chase and Jared enjoyed destroying shit more than they liked making shit. But that wasn't going to stop me. I wanted to get better. And to do that, I was going to need some more paint. But buying spray paint as a fifteen year old wasn't so easy. So I thought I'd turn to the one person who'd do anything for me...

CUT TO:

INT. JAYS PARENTS ROOM - NIGHT

Jay KNOCKS at the door, and SOFTLY, shuffles in. His Mum is trying on her vintage clothing, looking in the mirror.

JAY

(putting on his sweetest voice)

Hey mum...

JAYS MUM

(looking at him through the mirror)

Yeah?

JAY

Do you think you could buy me some paint from this shop in the city? I want to start making art again.

FREEZE FRAME:

JAY (V.O.)

My mum had been collecting all of my drawings since I was a kid.

The screen is overlaid with a collage of old drawings.

JAY (V.O.)

So when she said...

RESUME:

JAYS MUM  
(ultra-close-up)

Of course I can!

JAY (V.O.)  
I wasn't suprised. But the art shop  
I wanted to go to wasn't any art  
shop. This was ART HOUSE.

CUT TO:

INT. ART HOUSE - DAY

ART HOUSE is a TINY, DARK and GRIMY art store. The inside walls are covered with TAGS, and there are dozens of GIANT BONGS on display. There is a GIANT CAGE full of every colour SPRAY PAINT imaginable. At the counter sits an AMERICAN MAN, with a CUBE SHAPED HEAD. The DOOR opens. There are two customers. It's JAY and his MUM. She looks MORTIFIED. Jay looks around for a moment before THE AMERICAN speaks.

THE AMERICAN  
(annoyed at their  
presence)  
What do ya want?

Jays Mum looked at Jay, and waiting for him to make his choice. But Jay was in AWE of the display case of MARKERS, INKS, and high-end SPRAY PAINT. There was SO MUCH to choose from. He had to think about it for a moment, until he ordered EVERYTHING he wanted.

JAY  
Could I get two of those POSCA  
paint markers? Three cans of black  
Ironlak paint. A blue, a yellow,  
and maybe a pink. Oh, and throw in  
one of those markers, and a bottle  
of ink.

JAYS MUM  
I think that might be enough stuff  
for now.

JAY  
Alright.

The American began assembling Jays equipment into a WET CARDBOARD BOX he found on the ground, before ANOTHER CUSTOMER, entered the store. THE STRANGER was wearing a worn-out pair of hyper-blue Nike TNs, a Lacoste polo shirt, and a pair of Canterbury sports shorts three sizes TOO SMALL.

As he got closer to Jay and his Mum, they began to take in his STENCH. Jay looked at his mum. Silent. Giving her the look that said. THIS CUNT STINKS.

THE STRANGER  
(mumbling)  
Oi, coud I get mi pickup braz?

The American dropped Jays box, and immediately started taking care of The Stranger. Jay turned to his mum in disbelief.

JAYS MUM  
Excuse me, mate, you were just serving us.

The American SHIT himself, and was SHOCKED to get called out by a middle-aged woman. He looked at The Stranger.

THE AMERICAN  
Give me one moment man.

While he finished putting together Jays NEW SUPPLIES. His mum asked him a question ALOUD.

JAYS MUM  
I hope you're not planning on doing any graffiti, are you?

Jay looks EMBARRASSED but swallows his pride.

JAY  
No, of course not! It's just easier than using a paintbrush, especially on big canvases.

His mum reluctantly accepted his answer before reaching for her purse.

JAYS MUM  
Alright...

CUT TO:

INT. JAYS HOUSE - LIVING ROOM - AFTERNOON

JAY (V.O)  
When I got home my dad asked me the same fucking question.

JAYS DAD  
What's this? Spray-paint?

JAY (V.O)

I wanted to say. No shit dickhead. What the fuck does it look? A can of Coke? But I just kept my mouth shut.

JAYS DAD

You better not be thinking of vandalising anything with these.

JAY

No, of course not. I wanted to use them on those big canvases, and on some of that wood you had in the shed.

Jays Dad thought for a moment.

JAYS DAD

I don't know what wood you're thinking of because there's not much you can paint on in there.

JAY (V.O.)

The cunt had an answer to everything. So I gave up trying to persuade him.

JAYS DAD

If you want though. We could goto BUNNINGS and get you something to put up in the backyard to paint on.

JAY (V.O.)

And that's exactly what we did.

MONTAGE START:

JAY (V.O.)

I was my parents were doing what they could to support me. Especially because they could tell I was still disapointed about the whole Junior Rabbitohs thing.

Jay and his dad go to Bunnings. Buy a sheet of plywood. Take it home, and nail it up in their backyard.

JAY (V.O.)

It was nice having somewhere I could express myself every afternoon, and I couldn't wait to take my art to the streets.

Jay paints on his new BACKYARD CANVAS. Practicing. Day in and day out. His work slowly getting better.

JAY (V.O.)  
But it didn't take long until that  
dream also came crashing down...

MONTAGE ENDS:

CUT TO:

INT. JAYS HOUSE - DINING ROOM TABLE - AFTERNOON.

Jay is sat at the table WORRIED. His parents are across from him. His dad's face is EXPRESSIONLESS. Jay is UNSURE what is happening, until his dad slides his MUMS CAMERA across the table.

JAYS DAD  
Do you want to explain yourself?

Jay trembled in FEAR. STUTTERING.

JAY  
Can I get a drink first?

JAYS DAD  
No, you're sitting your ass down  
and explaining WHY THE FUCK I found  
a photo of you on the train tracks.

Jay froze up. Sweating. Unable to speak. His father WAITING for a reply, maintaining EYE CONTACT the ENTIRE TIME. Jays dad powers on the camera, and flicks to THE PHOTO. He JAMS the camera in JAYS face.

JAYS DAD (CONT'D)  
Who are these fuckwits you're with?

JAY  
They're my friends from school. You  
don't know them.

JAYS DAD  
Yeah, well, you better tell me who  
they fucking are, because you're  
not going to be hanging out with  
them for a while.

JAY  
(quietly)  
Chase and Jared.

JAYS DAD

Who? I've never heard of them before.

JAY

Mum's met Chase, I stayed at his house a few weeks ago.

JAYS DAD

Well I've never heard of him.

JAY

I told you, you don't know them.

JAYS DAD

Don't fucking speak back to me, mate! You're the one in trouble.

This sent his FATHER over the LINE.

JAYS DAD (CONT'D)

(shouting)

YOU WANNA END UP DEAD ON THE TRAIN TRACKS, OR IN JAIL WITH THESE FUCKWITS?

JAYS DAD (CONT'D)

HOW DO YOU THINK YOUR MOTHERS GOING TO FEEL WHEN SHE HAS TO GO AND IDENTIFY YOUR DEAD BODY IN A MORGUE?

JAYS DAD (CONT'D)

WHAT ABOUT YOUR BROTHER WHEN HE HAS TO HELP ME CARRY YOUR BODY DOWN THE AISLE AT YOUR FUNERAL?

JAY

(starting to sob)

I'm sorry, I didn't think it was that bad. There weren't even any trains around.

JAYS DAD

Yeah, well what happens when out of nowhere a train comes and crushes you?

Jay kept his mouth shut, and dropped his head into his arms on the table.

JAY  
 (mumbling)  
 I wasn't even hurting anyone, I was just painting.

JAYS DAD  
 Yeah, well, there's not going to be any more painting after this. I'm taking down your wall outside and throwing away your spray paint.

JAY  
 No, please don't! I promise I won't ever graffiti again.

His dad got up from the table, grabbed a GARBAGE BAG and STORMED outside. He filled the bag with all Jays paint and markers before unscrewing THE CANVAS, and SNAPPING it in half with his BARE HANDS AND FEET. Jay stands POWERLESS, crying as he hears the wood CRACK. When Jays dad his done, he throws the garbage bag, and broken canvas in his car before driving off.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - AFTERNOON

Jay is crying facedown into his pillow. He can hear his parents arguing through the wall.

JAYS MUM (O.S.)  
 You didn't have to go so fucking hard on him. He wasn't hurting anyone.

JAYS DAD (O.S.)  
 Yeah, well, what do you want me to do? If I don't go hard on him, how do you think he's going to learn his lesson?

Jay sits up on his bed still upset, teary eyed, and starts quietly talking to himself in FRUSTRATION.

JAY  
 (talking to himself)  
 I don't understand why they don't get it? I was just painting. AND there weren't even any trains there. What the fuck!  
 (MORE)

JAY (CONT'D)

Cunt's acting like I was running through a real train tunnel. Hah. I wish.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - LATE MORNING

Jay wakes up EXHAUSTED. He looks like SHIT. He rubs his eyes, and DRAGS himself out of bed into the kitchen.

CUT TO:

INT. JAYS HOUSE - KITCHEN

Jay has no motivation, but still pours himself a bowl of COCO POPS. He sees the KELLOGS logo on the box, remembering the KELLOGS FACTORY near BOTANY TRAIN TRACKS. It makes him feel worse.

JAY (V.O.)

It was the first day of the holidays and I was already grounded.

CUT TO:

INT. JAYS HOUSE - LIVING ROOM

Jay is BORED. Nothing to do, but watch TV at home.

Which meant all I could do was sit and watch fucking Dr Pill, and whatever other dogshit shows middle-aged mums watched during the day.

CUT TO:

INT. JAYS HOUSE - AFTERNOON

Jay wonders the house BORED, looking for something to do. He wants to play on his PHONE but His WIFI is down. He looks through his room, finding nothing exciting but a rubix cube he cant solve. Eventually he looks through the cupboard in the lounge room and finds THE CAMERA. He looks disappointed but he powers it on, and takes a photo of a plant in front of him, and than he takes ANOTHER photo, and ANOTHER, and ANOTHER, he is having fun. Until suddenly he hears his dad get home, and quickly put the camera back in the drawer. His mood INSTANTLY DROPS.

JAYS DAD (O.S.)  
 (from down the hallway)  
 Hey Jay! I got you a Slurpee if you  
 want it?

Jays face looks ANNOYED. His dad enters the lounge room and hands Jay the drink.

JAY  
 (softly)  
 Thanks.

He takes a sip and goes back to watching the TV. Silent. You can tell he is RESENTFUL.

JAYS DAD  
 "Look, I know you're grounded, but  
 do you want to go down the beach  
 for a quick swim? It's pretty hot  
 out there."

Jay thinks about it for a moment.

JAY  
 Yeah, I guess.

JAYS DAD  
 Alright come on then.

CUT TO:

EXT. MAROUBRA BEACH - AFTERNOON

The beach is packed. As Jay gets out the car he can hear a LOUDSPEAKER playing on the rocks below him. He looks WORRIED, and keeps his HEAD DOWN.

JAY DAD  
 It's only gonna be a quick swim  
 alright. I gotta get back to help  
 out with dinner.

JAY  
 All good.

As they make there way down the stairs he notices a GROUP OF KIDS on the rocks DRINKING and PARTYING. He RECOGNISES them and quickly looks away. Not wanting to be seen. He and his dad are quiet. They walk to the water and jump in. Jay swims around for a bit until he feels a SPLASH on his neck. It was TRENT, and old teammate. You could tell he was DRUNK.

TRENT  
Oiii, lad!

JAY  
Oh, Trent, sup.

TRENT  
Haven't seen you in yonks, lad.  
Whats been doin'?

JAY  
Not much ay.

TRENT  
Should come for a drink over on da  
rocks with us. Couple boys from MBH  
you'd know and a couple TLC oobdays

JAY  
Nah, I'm good, bra. I'm about to go  
home and just chill for the rest of  
the afternoon.

TRENT  
Oh, das all good my bra. Are you  
coming to Regan's next Friday?

JAY  
Haven't seen any invites yet, so  
I'm not sure.

TRENT  
Check your Facebook, adlay, I  
could've sworn I saw your name on  
there. There's over a hundred  
people invited. It's gonna be  
hectic.

JAY  
Oh, my internet has been down for  
the past few days, so I'll check  
when it's back up.

TRENT  
Mad, well, I'll probably see you  
there then, lad.

Trent walks off, STUMBLING back over to the group of kids.  
Jay gets out of the water and walks over to his dad drying  
himself off.

JAY (V.O.)  
 I had to wait two days until my internet was fixed and I could finally see if I got an invite to my first real party.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM

Jay is on his phone. WAITING to CONNECT. When his Facebook FINALLY loads he sees THREE NOTIFICATIONS. One from an aunty commenting on his photo. Another from an uncle inviting him to play Candy Crush, and finally an invite to PROJECT REGAN 2.0.

JAY  
 (confused)  
 Hmm weird. I don't remember 1.0, whatever... Fuck yeah!

Jay looks through the list of attendees and notices that Chase and Jared are also invited. He is excited again. He scrolls down the list of attendees until he sees KATY. He clicks on her account and looks through her photos, finding an old photo of him and her at the pool in year seven. You can tell he still has a CRUSH on her.

JAY (V.O.)  
 But... there was a problem. I was still grounded.

CUT TO:

INT. JAYS PARENTS ROOM

Jay approaches his mum very politely. She is in her room watching a TV show on her laptop in bed. You can hear his dad in the living room yelling at the TV AGAIN.

JAY  
 Hey mum.

JAYS MUM  
 What's up?

JAY  
 You know how I'm technically grounded for another nine days...

JAYS MUM  
 Yeah... go on.

JAY

Regan from footy was having a little get-together at his house with a few of the boys, and I was wondering if I could go?

JAYS MUM

(smiling)

It's a party isn't it.

Jay hesitates for a moment. He is caught off guard.

JAY

Yeah... it is. I just didn't want you to say no, sorry for lying again. I promise I'll be good.

Jays mum stayed silent for a moment. Before she could respond Jay starts begging.

JAY (CONT'D)

You were young once. What about all those stories you told me? Can I please go?

JAY (CONT'D)

Like what? Do you want me to not know how to socialise? What if I finish high school and can't get a job because I never learned to speak to people because I never got to go to parties?

Jays mum laughed.

JAY (CONT'D)

I'll even wash the dishes every night for the next two weeks, and I'll clean the bathrooms on the weekends! I'll even wash your car! Please! Can I go?

When Jay was done PLEADING, his mum finally opened her mouth, SMILING.

JAYS MUM

Alright, you can go, but you need to be home by midnight at the latest, and I'll take that car wash at a later date, thank you.

JAY

(hugging his mum)

Thank you so much!

JAYS MUM

Also, no unprotected sex. I don't want you catching any diseases or turning me into a grandmother at forty. If you're not careful, you'll get warts all over your penis.

JAY

Mum! I'm only fifteen!

JAYS MUM

I just want to have these open conversations with you, so you don't make any silly decisions.

JAY

I understand, and I promise I won't do anything silly.

JAYS MUM

Alright good.

JAYS MUM (CONT'D)

(lowering her voice)

And between me and you, I thought your dad throwing away all your paint and tearing down the board was a bit over the top.

JAY

I know, right? He always goes so overboard.

JAYS MUM

He just loves you and doesn't want you getting hurt or ending up in jail.

JAY

(feeling guilty)

I know.

JAYS MUM

Also, did you want me to get any drinks for you?

JAY

No way. I don't want to touch any of that shit. Fuck that.

JAYS MUM

You don't need to lie to me again, it's alright.

(MORE)

JAYS MUM (CONT'D)

I'd rather know what you're getting up to than have you hide things from me. As long as you're sensible, you can have a drink or two.

JAY

(hesitant)

Alright.

JAYS MUM

I think Jenny, left a couple drinks here from the other night. You can take them with you.

CUT TO:

INT. JAYS HOUSE - AFTERNOON

JAY (V.O.)

My mum thought it was best to not tell my dad I was going to the party since we both knew it would turn into an argument. Thankfully though, he was supposed to finish his shift around 3 AM that night, so as long as I made it back by midnight he wouldn't have a clue. I did feel bad for not telling him, but I was a teenager, and I wanted to try get myself my first real kiss, from Katy, the girl I hugged that one time.

Jay is waiting for his dad to leave for work. He looks out the window, peaking through the CURTAINS, waiting for his dad to drive off. When he's gone. He runs to the bathroom, gets a speaker, and starts getting ready. He sprays on TOO MUCH deodorant. Puts gel in his hair. Looks in the mirror. He is FEELING HIMSELF, DANCING to the music. Until he closes his eyes and starts KISSING the mirror. Dreaming of Katy, until his is INTERRUPTED by his mum and brother coming home.

CUT TO:

EXT. REGANS HOUSE - SUNSET

Jay gets out of his mums car carrying his six pack of SOMERSBY APPLE CIDER.

JAYS MUM

And don't forget, no unprotected sex!

MUM

I KNOW! CYA!

JAYS MUM

(beeping the horn)

Love you!

Jay looks EMBARRASSED, and walks away from his mum, towards the MUSIC coming from REGANS house. He lives in a two-story brick-semi with an overgrown front yard filled with dozens of smokers. He is carrying a GREEN WOOLWORTHS bag with his DRINKS. He scans for Chase and Jared, until he feels a tap on his shoulder. It's THEM. Jay is excited. They all greet each other and head into the house.

CUT TO:

INT. REGANS HOUSE - SUNSET

The boys push SHOULDER to SHOULDER through the PACKED house. There are NO PARENTS in sight. Only TEENAGERS drinking. They make their way to backyard.

CUT TO:

EXT. REGANS HOUSE - BACKYARD - NIGHT

The sky was a COTTON CANDY pink. You are in Jays P.O.V. He scans the backyard finding a group of kids playing KINGS CUP at one table. There is music playing but NO ONE is dancing. Bodies are awkward. People are STIFF. Jay says hello to some of his teammates before CHASE, JARED, and HIM take a seat in the circle of chairs. He takes out a CAN from his bag, CRACKS it open and takes a sip. He is disgusted. It's FLAT and WARM. He thinks to himself, looking at everyone else drinking.

JAY (INNER THOUGHT)

Why the fuck do people drink this shit?

He spots KATY talking with REGAN. He is JEALOUS. He can't focus on the conversation with CHASE and JARED, and keeps looking over from the CORNER OF HIS EYE. Until SUDDENLY, TWO OLDER BOYS take a seat in the circle. They were each dressed in practically THE SAME OUTFIT: sports shorts, TNs, a satchel, and a polo shirt, just in a DIFFERENT COLOUR. Jay snaps out of his INNER WORLD.

RED POLO  
Ayyy, anywun got a lite?

JAY  
Nah sorry bro.

RED POLO  
(looking at BLUE POLO)  
Oi Bill, wer'd yu put mi fuckn  
liter?

BLUE POLO  
I don't got it, my ba.

You can hardly understand the POLO BOYS.

RED POLO  
Oh, I got it, my bad haha. It was  
in mi pockot the hole time.

Red Polo pulls out a CERAMIC PIPE and a saddy of WEED from his satchel. Chase and Jareds faces LIGHT UP. The boys watch as Red Polo stuffs it into his PIPE, before he passes it around the circle.

RED POLO (CONT'D)  
Haha, have a smell.

Jared took a deep sniff, and so did Chase. They both were ENTICED. Jay on the other hand NOT SO MUCH. Red Polo takes the pipe back and Jay gets distracted. He is looking for Katy but she has MOVED. Red Polo lights the pipe, take a hit, and passes it around the group. Chase and Jared happily took a puff before COUGHING from the bottom of their lungs. Went the pipe got to Jay he politely declined.

JAY  
Nah I'm good bro.

RED POLO  
What? Are you a fucking itchbay?

BLUE POLO  
Yeah, it's just a bit of bud, mate.

RED POLO  
Just take a puff. It's not going to  
do anything.

Jay was getting FRUSTRATED with these ANNOYING CUNTS.

JAY  
(yelling)  
I SAID NO. NOW FUCK OFF, CUNT!  
DON'T TELL ME WHAT TO DO.

Jay gets up.

JAY (CONT'D)  
Just heading to the toilet.

Jay pushes his way back through the crowds of people, and up the stairs. Outside the toilet there is a couple ARGUING. Jay interrupts.

JAY (CONT'D)  
Are you waiting for the toilet?

STRANGER  
Nah, you're good, man.

As Jay opened the door he was met with REGAN sticking his TONGUE down KATYS throat, as she sat upright on the SINK. They were so INTO IT they didn't notice Jay standing right there. Jay COUGHED to announce his presence.

REGAN  
What the fuck are you doing, cunt?  
Can't you see we're busy?

KATY  
(pulling Regan back in)  
I told you to lock the door.

JAY  
Can't you guys take this to one of the rooms next door? I need to use the toilet. You've got all the rooms in the house, and wanna suck each other's faces here?

REGAN  
Yeah, right-o, come on.

JAY  
Thank you!

REGAN  
(tapping Jay on the shoulder)  
No, thank you, my boy.

When they left Jay slammed the door and took a seat on the toilet, not even needing to go. This was just his ESCAPE.

JAY (INNER THOUGHT)  
 Why the fuck am I even here. Like  
 what am I doing? I don't even like  
 parties. Fuck this.

Jay reaches for his phone and texts his mum: Could you come  
 pick me up? x

CUT TO:

INT. JAYS HOUSE - BOYS ROOM

Jay is sitting on his bed. You can tell he is still UPSET. He  
 is still wearing the same outfit. He scrolls through his  
 phone looking at all the photos being posted live from the  
 party. He gets a message from Chase.

CHASE (TEXT)  
 Yo where are you?

Jay ignores the message and continues MINDLESSLY DOOM  
 SCROLLING. Until ONE PHOTO captures his IMAGINATION and draws  
 him in just like THE BOOK. It's a photo taken on a rooftop  
 during sunset in Sydney's CBD.

JAY (V.O.)  
 That was the first time I saw my  
 city as if I was a tourist  
 experiencing it for the first time.

Jay clicks the account and discovers an entire library of  
 photos ABOVE and BELOW Sydney, taken from rooftops and inside  
 train tunnels. He is ENAMORED.

This strangers photos drew me in  
 just like that book.

I wondered how this stranger was  
 able to summit my cities buildings,  
 and run through our train tunnels.

Did they have keys? Or did they  
 break in?

I had no idea, but this hidden side  
 of Sydney was drawing me in.

Jay mood has changed and he sends a message back to Chase.

JAY (TEXT)  
 Was vomiting in the toilet, so I  
 got mum to pick me up.  
 (MORE)

JAY (TEXT) (CONT'D)

We should catch up in the next few days though. I got an idea...

CUT TO:

EXT. JAYS HOUSE - BACKYARD - DAY

JAY (V.O.)

The next day, I was so inspired that I grabbed my mum's digital camera and decided to go exploring. I didn't know where to start, so I started at home.

Jay has his mums point and shoot in the backyard. He begins taking photos of the cracked pavement, plants, and anything else he thinks looks interesting. You can see his mum smiling as she looks out the window at him enjoying himself. Eventually he stumbles around the side of his house and finds THE HOLE his dad uses to access the houses underground storage. His face LIGHTS UP. This is exactly what he was looking for.

CUT TO:

INT. BELOW JAYS HOUSE - DAY

Jay climbs through the hole into the darkness. There is something MAGNETIC about being somewhere he wouldn't normally be. He takes dozens of photos using his FLASH to light the way. He feels like an EXPLORER. During his time below the house he finds his families old STORAGE BOXES, and decides to open them up and start digging through his HISTORY. First he finds his old drawings his mum had kept, and then he finds an old photo of him as a kid holding a CAMERA smiling. You can tell he feels good, and then he opens another box and finds all his dads old MEMORABILIA. Inside are his dads old professional jerseys, and all his trophies. He takes one out, holds it up, and throws it over his shoulder, before making his way back to the entry.

CUT TO:

INT. JAYS HOUSE - LIVING ROOM

Jay puts down the camera for a moment and tries on his fathers jersey in front of the mirror. IT DOESN'T FIT. Jay picks up the camera and GRIPS IT FIRMLY. You can tell this FITS. Jay is interrupted by a message on his phone. Chase has responded.

CHASE (TEXT)

All goods lad. Party was itshay  
anyway. Jared ended up greening out  
the fucking idiot.

Anyway, what's your big idea?

Jay smiles.

CUT TO:

EXT. CIRCULAR QUAY - DAY

Chase and Jared are looking up at THE MARRIOTT, a hotel in  
CIRCULAR QUAY. They have their TOWELS in hand and BOARD  
SHORTS on. They look like they are going to the beach.

JAY

What do you reckon? Should we give  
it a go?

CHASE

Looks pretty fancy, doubt we'll get  
in.

JAY

Come on cunt, your normally the one  
calling me a bitch. Now look at  
you.

CHASE

Fuck lets do it.

CUT TO:

INT. THE MARRIOTT - DAY

The boys slip into the lobby and SCAN for the nearest  
elevator. They avoid ANY and ALL eye contact with the staff.

JAY

(whispering)  
Left corner...

The boys make it to the elevator. Chase SPAMS the UP button  
as if it was going to make their ride come any quicker. When  
the doors open Jay presses the button for THE ROOFTOP POOL.

CUT TO:

INT. THE MARRIOTT - ELEVATOR - DAY

JAY  
Alright level 50 it is.

The boys wait for a moment. CONFUSED. Nothing is happening.

JAY (CONT'D)  
Why aren't we moving?

CHASE  
(pointing at the card  
reader)  
Wait, I think you need a keycard.

JAY  
Fuck.

The doors OPEN. Jay and Chase STRAIGHTEN UP. There is a FAMILY.

JAY (CONT'D)  
(patting his pockets)  
Have you got the card or does  
Chelsea?

CHASE  
I think I do, let me check.

THE FATHER  
Where do you boys need to go?

JAY  
Our mums are up at the pool, so  
level fifty would be perfect!

THE FATHER  
No worries.

The boys ride up the elevator until the family leaves. When the doors close, THEY CELEBRATE.

CHASE  
Holy shit! What a mad cunt.

JAY  
Eshays. We're about to sneak into  
our first hotel pool BABY!

CUT TO:

INT. THE MARRIOTT - LEVEL 50 - DAY

As the boys exit the elevator they can immediately see the POOL up ahead. They walk to the ENTRY only to discover you once again NEED A CARD.

CHASE

Are you fucking kidding me

JAY

Bruh

Jay CUPS his hands around his EYES and looks out the glass door at the BEAUTIFUL POOL and GORGEOUS HARBOUR VIEWS. THIS IS WHAT HE WANTS. SO CLOSE BUT SO FAR. As he watches the people swimming he hears A VOICE, and FLINCHES.

WORKER

Excuse me, boys. Do you mind telling me your room number?

JAY

Uhh... 305

WORKER

Well, technically, there is no 305, since the entire thirtieth floor is reserved for business meetings bookable only by our guests.

JAY

Sorry, I can't really remember. All I know is there's a three in it.

WORKER

How about both of you come down to the reception to confirm your room number?

CUT TO:

INT. THE MARRIOTT - ELEVATOR

The Boys and The Worker are traveling back down to the lobby when Jay reaches for his phone.

JAY

I think my mum's calling me...

Yep, yep, so you and dad are in Chinatown?

Should me and Rocky meet you there?  
(MORE)

JAY (CONT'D)

Ok, perfect, we'll be there in ten minutes.

When the elevator arrives at ground Jay looks at The Worker, apologises, and runs away towards the entrance, Chase not far behind.

JAY (CONT'D)

Sorry, but we need to meet our mum right now!

THE WORKER

Hey! Wait a minute!

CUT TO:

EXT. CIRCULAR QUAY - DAY

You can tell the boys are HOT. They are SWEATING.

CHASE

Who the fuck is Rocky?

JAY

You, you cunt, had to think of something on the spot!

CHASE

You're actually good at this shit.

JAY

Haha thanks. How about on this next attempt we ditch these towels and wait for someone to trail behind. That way, we can ask them to buzz us up to the pool as soon as we enter the elevator with them.

CHASE

And what if we need a keycard to get into the actual pool again?

JAY

It's a hot day. Can you imagine how many people will be coming in and out of the pool? We just got unlucky on our first attempt.

CHASE

Alright. We better. I don't know how long I can be walking around the city for hot as fuck.

The boys walk around for A COUPLE HOURS having NO LUCK. You can tell CHASE wants to GO HOME but JAY is still HOPEFUL. The boys kept making excuses: that one looks like they got security guards, that one looks too expensive, that lobbies too small... THE LIST WENT ON, until eventually they had ENOUGH.

JAY

Fuck it what about this one right here?

It was the Four Seasons.

CHASE

Bro, at this point, I don't even care. I just want to get in the water

JAY

Alright, let's wait somewhere close to the door, but not too close that we look suspi-

Before Jay could even finish his sentence he saw someone walking towards THE ENTRANCE. They dash across the road and slip into the hotel behind the man. They have entered what appears to be a SIDE ENTRANCE and there is no staff.

CUT TO:

INT. THE FOUR SEASONS - DAY

JAY

Oh shit! Look, the pool is literally right there lol.

CHASE

Yeah, but you need a keycard like I fucking said, LOOK!

JAY

Chill lad, we got this.

The boys wait for a brief moment until a mother and her daughter exit the pool. She holds the door for the boys

JAY (CONT'D)

Thank you!

The OUTDOOR POOL is on the GROUND level but it's GOOD ENOUGH. The exterior is DECORATED with CHRISTMAS ORNAMENTS.

JAY (CONT'D)

Bro, what the fuck, I full forgot  
it's Christmas tomorrow.

CHASE

Haha you dumb cunt.

The boys drop their bags on two of the day beds and make themselves at home. They get towels, and load up on food from the SELF SERVE KIOSK before finally peeling off their SOGGY SHIRTS, and DIVING in the water. IT IS HEAVENLY. The boys get out of the pool and order CHOCOLATE MILKSHAKES. They come in METAL CUPS. CLINK.

JAY

Cheers cunt.

Jay reaches in his bag for his camera and takes some pictures of his first hotel. He then looks up at the towering building, envisioning what it might be like being up there.

JAY (V.O.)

And although I'd just snuck into my  
first hotel pool. It wasn't the  
real view I was looking for.

FADE OUT:

EXT. HEFFRON PARK - DAY

P.O.V shot: You are playing rugby league. The ball is passed to you but you KNOCK IT ON. You look to the right and you see the Rabbitohs selectors on the sideline. The P.O.V shifts to the viewpoint of the selectors. You see a list of names. The view shifts back to the game. You try to run around the park but you are TOO SLOW. Your legs don't seem to be working. You BOUNCE OFF the opposition and let someone in for a try. The view shifts back again to THE SELECTORS.

SELECTOR

That's a no for number 11.

He crosses off JAYS NAME. Everyone else has TICKS.

View shifts back to the game, and you look at the SCOREBOARD. Your team is behind by 2 POINTS but you SEE A HOLE in the defense. You SCREAM for the BALL. This is YOUR CHANCE. You catch the ball this time and ACCELERATE through the LINE. YOU MAKE A BREAK. You are running in SLOW MOTION. You can see the TRY LINE. You are getting CLOSER and CLOSER.

If You score this YOU WIN THE GAME. As you run you look to the SELECTORS before looking back at the TRY LINE. Until SUDDENLY you hear a POP.

YOU  
(hobbling)  
Fuck! My leg!

Players pile on top of you until everything goes DARK.

YOU (CONT'D)  
Get off me!

A player looks at you and grabs you by the shoulders

OPPONENT  
Oi wake up. It's Christmas!

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - MORNING

It's Jays Brother shaking him by the shoulders. EXCITED. Jays energy SHIFTS and he JUMPS out of bed. RUNNING DOWN THE HALL.

CUT TO:

INT. JAYS HOUSE - LIVING ROOM

His Parents are sat on the couch smiling. There is a tree with PILES OF PRESENTS.

JAYS PARENTS  
MERRY CHRISTMAS!

Jays Brother grabs a present, lifts it to his ear, and shakes it, trying to guess what's inside.

JAYS DAD  
Alright, so what are you going to open first?

Jay reached for a smaller package. Saving THE BIG ONES for last.

JAY  
This one!

He tears open the package, finding a T-SHIRT. He isn't impressed, but tries to be grateful. The boys continue ripping open their gifts one by one. One of Jays gifts is a LYNX AFRICA DEODORANT SET.

JAYS DAD

(laughing)

Now that you're becoming a man,  
you're going to need some of that.

JAYS MUM

Yeah, especially now that you've  
got a couple hairs on your balls.

JAY

MUM!

As Jay continued making his way through his gifts,  
collecting: clothes, shoes, backpacks and water bottles, he  
approached HIS LAST GIFT. He was waiting for this one.

JAY (CONT'D)

(looking at his parents)

Hmmmm. What could this be?

JAYS MUM

This one was a last-minute present,  
but we think you will like it.

Jay TEARS through the festive paper, uncovering a NIKON  
D3100.

JAY

How the fuck did you know I was  
looking at this exact camera?

JAYS DAD

Language, mate!

JAYS MUM

It's just a fucking word, calm  
down... Anyway, you left some tabs  
open on my laptop the other day.

JAY (INNER THOUGHT)

Oh shit... I hope I closed those  
other tabs.

JAYS MUM

And I noticed you've been enjoying  
taking photos in the backyard with  
my little old thing. So, I thought,  
why not get you your own proper  
camera?

JAY

(hugging his parents)

I love it! Thank you so much.

JAYS DAD

Now, no taking pictures of any  
illegal activities with this one,  
alright.

JAY

Of course not, I promise.

Jay pulls out the CAMERA BODY and inspects THE TWO LENSES  
that came in the box. He is EXCITED and begins assembling the  
camera.

JAY (V.O) (CONT'D)

I was excited to finally start  
shooting on a DSLR since you could  
swap lenses, change the shutter  
speed, adjust the aperture, and  
even get those blurry backgrounds  
you saw in all the professional  
photos. No longer would I be  
dictated by the automatic settings.  
Finally, I could choose how I  
wanted to see the world.

CUT TO:

EXT. JAYS GRANDMOTHERS BACKYARD - DAY

Jays family is sat around the table outside. You can see a  
FEAST of Australian Christmas foods. Jay is DISGUSTED by  
everyone SUCKING DOWN PRAWNS and THE WOMEN blowing SMOKE in  
each others faces. Jays mum is telling the story about him  
getting in trouble, MIMICKING his dad.

JAYS MUM

You WanNa End Up DeAd oN The TrAin  
TrackS?

Jay and his dad DID NOT LIKE THIS. You can tell by the look  
on their faces. Jays UNCLE LIAM, chimed in, trying to relate.

UNCLE LIAM

If you like graffiti you should  
check out the old tunnels over at  
the headlands. I can take you, your  
brother, and the girls after lunch  
if your keen?

Jay looked HESITANT.

JAYS MUM

You can go test out your new  
camera!

JAY  
Uhhh... yeah, alright, I'll go.

CUT TO:

EXT. HILL 60 WAR BUNKERS - DAY

Jay takes a photo ILLUMINATING the TUNNELS.

UNCLE LIAM  
This entire complex was built during World War II to protect important infrastructure like the steel working industry here in Port Kembla. So that's why theres dozens of similar sites scattered along our coastline, like at Maroubra.

JAY  
Cool!

UNCLE LIAM  
There's even a set of abandoned tunnels that were converted into air raid shelters beneath St James station in the city, AND there's an UNDERGROUND LAKE hidden below Hyde Park, that not many people know about.

JAY  
No way is there actually an underground lake in SYDNEY!

UNCLE LIAM  
Yep.

JAY  
That's so cool. I'd love to check it out one day.

UNCLE LIAM  
That's impossible. It's all locked up.

JAY  
(disappointed)  
Oh, that sucks.

UNCLE LIAM

Anyway, did you boys know your great-grandfather was seriously wounded in the Siege of Tobruk before being evacuated, recovering, and having your nan! If he didn't survive none of you kids would be here today.

JAY

No way!

Eventually the group made it to the end of the tunnel to one of the OUTLOOKS.

UNCLE LIAM

Look! You can see where another one of the turrets was set up. Can you imagine being stationed here, all day long, keeping an eye out for enemies?

Jay put his eye to THE CAMERA, envisioning standing behind the TURRET. HE SEES THE ENEMY SHIPS, and FIRES AWAY. The SHUTTER of his camera BANGED like a RAGING RIFLE. As he took a look at the VIEWFINDER to see THE DAMAGE. He was met with a CALM OCEAN. Jay smiled.

JAY

(quietly, looking at his camera)

Thanks, great-grandad.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM

Jay wakes up WELL RESTED. He checks his phone for a response from Chase only to be DISAPPOINTED. He isn't defeated for LONG though.

JAY (V.O.)

That night I had my first good sleep in a LONG TIME. I guess things weren't that bad after all.

I did try messaging Chase though, to see if he wanted to come on another city adventure, but he said no.

(MORE)

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

I guess he couldn't quite understand why I wanted to walk around the city in the scorching heat, taking photos.

But that's okay. It just made me realise, I had to become friends with some PHOTOGRAPHERS.

CUT TO:

INT. JAYS HOUSE - DINING ROOM TABLE - MORNING

MONTAGE START:

Jay is eating his breakfast, VEGEMITE on TOAST, while editing the images from the WAR BUNKERS on his computer. He is having so much fun. His face LIGHTS UP as do the IMAGES when he edits them. He also edits the photos from THE FOUR SEASONS, and BELOW HIS HOUSE. He is assembling a COLLECTION. He transfers the images to his phone, and opens the INSTAGRAM APP. He thinks about posting to his REAL ACCOUNT, but LOGS OUT and CREATES A NEW ACCOUNT. JFROMSYD. Once he is done posting his new photos, he starts FOLLOWING every URBEX PHOTOGRAPHER he can find in SYDNEY. He sends dozens of messages TRYING TO CONNECT. He patiently waits for a response. You can see TIME progressing through the DAY. It's now the AFTERNOON, and he is still impatiently checking for a reply. He looks DOUBTFUL until he checks his phone one last time. There is a response from an account named SYDY.

MONTAGE END:

SYDY (TEXT)

Come shoot tomorz.

Jay types his response, grinning.

JAY (TEXT)

Lets do it.

CUT TO:

EXT. CENTRAL STATION ENTRANCE - MORNING

Jay gets off the bus. ALONE. His camera is DANGLING around his NECK. You can tell he is NERVOUS. He has NO IDEA who he is even looking for. He buys a BOTTLE OF WATER, and takes a seat at a bench, LOOKING, WAITING.

Eventually he spots someone in the distance also with a CAMERA around his neck. The stranger is walking with another kid, HALF HIS HEIGHT. The pair LOCK EYES with jay.

JAY  
(waving, unsure)  
SYDY?

SYDY  
Yeah g, but you can call me TY,  
nice to meet you. And this is SAM.  
His username is SAMXPLORES,

Ty was a tall, lanky Islander, roughly the same height as Jay. His friend Sam was a short, blonde-haired boy wearing skinny jeans and Nike Air Maxes.

SAM  
(puffing out his chest)  
Nice to meet you brah!

Before Jay even had a chance to introduce himself, Sam took the lead, IMMEDIATELY DIRECTING THE DAY.

SAM (CONT'D)  
Alright. So first we're going to  
pop a ridgy over the Harbour  
Bridge, and then we're going to hit  
a roof in Milsons that overlooks  
the city.

JAY  
What the fuck is pop a ridgy?

SAM  
A ridgy is the nickname for the old  
K-set trains.

JAY  
Never heard of them before.

SAM  
Anyway, when you pop a ridgy, you  
break into the drivers compartment  
of a K-set train, and hang out the  
back of the carriage. It's so  
fucking fun. Just make sure you  
don't fall out.

JAY  
Right, that sounds sick, and what  
does a K-set train look like?

SAM

They look like shit. They're the oldest trains still running.

TY

The government has been trying to phase them out with the new Waratah trains, but there's still another ten or so years, at least, until they go extinct.

The boys begin making their way into CENTRAL STATION, continuing their conversation.

CUT TO:

INT. CENTRAL STATION - DAY

Sam stops for a moment and hands Jay his phone.

SAM

You can also download this app called Tripview and check what type of train is coming. Here, take a look.

Jay looks at the phone, unsure at what he's looking at.

SAM (CONT'D)

You can see the next train running to Milsons Point. See? W for Waratah, but we want a K.

JAY

Ahh, I see!

The group walk towards the turnstiles.

JAY (CONT'D)

Hold up, let me buy a ticket quickly.

SAM

Nah, fuck that, just jump it. Save your money for a feed later.

JAY

Uh, alright...

Jay follows the boys lead and hops the gate. The train guard is PISSED.

TRAIN GUARD

Oi, boys! Where's ya tickets?

SAM

Ignore that idiot.

Jay is NERVOUSLY EXCITED. He grins. He is feeling the ADRENALINE BUBBLING.

CUT TO:

EXT. CENTRAL STATION PLATFORM 16 - DAY

The boys are WAITING. Jay looks around at the rest of the trains coming and going. They look NEW and SHINY. Until IT APPEARS. THE RIDGY. It's a corrugated steel train covered in tags, with a tiny K69 embellished on the front.

JAY

Is that it?

SAM

That's the one.

The OLD TRAIN pulls into the platform, SCREECHING. The boys wait at THE LAST CARRIAGE until THE YELLOW DOORS OPEN.

CUT TO:

INT. RIDGY - DAY

The boys enter the carriage and are met with the THRASHED OUT insides of the train. There are TAGS everywhere. Sam walks over to the GUARD COMPARTMENT DOOR.

SAM

(gripping the handle)

So what you want to do is put your foot up here, and yank the handle as hard as you can. Here, you have a go.

Jay walks over UNSURE. He is WORRIED about THE STRANGER reading the paper

JAY

(whispering, hinting at the stranger reading the paper)

What about old mate over there?

SAM  
Who give a shit, cunt probably  
doesn't even speak english.

JAY  
Righto, here goes.

Jay grips the handle and RIPS the door. It POPS open,  
revealing the GUARDS COMPARTMENT.

SAM  
Your a natural.

CUT TO:

INT. GUARDS COMPARTMENT - DAY

MONTAGE START:

The boys rush the GUARD COMPARTMENT and open the SIDE AND  
BACK DOORS. They stick there heads out as they SHOOT through  
THE CITY CIRCLE. Jay NEARLY HITS his head.

JAY  
Holy shit!

TY  
Come to the back door, theres more  
space.

Ty and Jay continue TAKING PHOTOS while SAM RECORDS VIDEO on  
his IPHONE. When they pull into the next station they shut  
the doors, and HIDE, until the train departs again. They do  
this until they make it to WYNYARD. The last stop before they  
go over THE HARBOUR BRIDGE.

SAM  
(smiling at Jay)  
Ready for your first bridge run  
lad?

JAY  
Fuck yeah.

The boys travel through the last tunnel until the train exits  
out on to the HARBOUR BRIDGE. Sam is still hanging out the  
back, while HUNDREDS OF CARS ZOOM PAST. Jay and Ty take  
cover. Jay is WORRIED he might get spotted. Sam pulls down  
his PANTS and MOONS the traffic. He is met with dozens of  
BEEPS. Jay looks at Ty.

JAY (CONT'D)  
 (quietly)  
 Where did you find this kid?

TY  
 (man of few words)  
 Haha.

Sam looks back at Jay and Ty.

SAM  
 What are you pussies doing back  
 there? Aren't you going to come get  
 your photos?

Jay and Ty both cover their faces with the necks of their  
 shirts before continuing TAKING PHOTOS.

MONTAGE ENDS:

CUT TO:

EXT. MILSONS POINT STATION.

JAY  
 With the amount of people that saw  
 us hanging out of the train I was  
 sure the police were waiting to  
 arrest us at Milsons Point. But to  
 my surprise, there was no one. And  
 I was ready for my first rooftop.

The boys exit the train EXCITED. Jay looks back at THE BRIDGE  
 he just crossed and can't believe what he just did. As the  
 boys exit the station out on to the street they SPOT a PAIR  
 OF BOYS also with CAMERAS DANGLING around their necks. They  
 passed by looking at each others cameras without anyone  
 saying a word.

SAM  
 Urbexers for sure. There's tons of  
 roofs in Milsons that everyone's  
 started to hit. It's kind of become  
 the go-to spot for harbour views of  
 the city.

JAY  
 Did you know who they were?

TY

No clue. There's at least fifty different kids running around Sydney, climbing rooftops, hanging off trains, and exploring the tunnels.

SAM

Yeah, anyway, fuck those cunts, lets go climb this roof.

CUT TO:

EXT. MILSONS POINT STREETS - DAY

The boys walk the backstreets of the LUXURIOUS Milsons Point. The EXOTIC jacaranda trees are in FULL BLOOM. You can tell this is an EXPENSIVE AREA. This is CONTRASTED with the HOLES in SAMS Air Maxes. You can tell these boys DON'T BELONG here. Eventually, they make it to the BASE of the BUILDING they plan on summiting.

SAM

Alright, the front door is locked, so we'll need to wait for someone to leave the building before we hit the fire exit, and walk up thirty stories of stairs. I left the roof door unlocked from the last time I was here, so should be eetswa.

The boys patiently WAIT across the road until one of the local MILFS exit the front door with her puppy.

SAM (CONT'D)

(distracted)

Look at the ass on her!

TY

(clicking his fingers)

Oi! Lets go!

Sam snaps out of his daze and the boys rush across the road, making it inside the building JUST IN TIME. Sam takes the lead once again and leads the boys into the fire exit.

CUT TO:

INT. FIRE EXIT - DAY

The boys RUSH up the STAIRS. Jay takes the LEAD. He is much faster than everyone else. He is EXCITED. They finally make it to the ROOF DOOR and are met with a NO ENTRY, AUTHORISED PERSONNEL ONLY SIGN. Sam PUSHES the door expecting it to open.

SAM

What the fuck? I could've sworn I left my library card in between the latch! FUCK!

TY

Bra, be quiet.

JAY

(reaching down to the floor)

Is this what you're looking for?

SAM

Yes! That's it. Now how the fuck did it end up on the floor? Unless those kids we saw came here and forgot to keep it unlocked. Fucking dumb cunts.

JAY

How did you open it the first time?

SAM

You can push the card into the latch and wiggle it until it unlocks, but it took me ages to get it last time.

JAY

(Tries unlocking the door)  
Here, we'll just try again.

Jay can't get it open.

SAM

See! I told you it's fucking hard.

TY

Here, let me try.

Ty INSTANTLY unlocks the door within the first few seconds of trying.

TY (CONT'D)  
 (looking down at Sam's  
 face on the card)  
 You should also use another card  
 next time.

SAM  
 (embarrassed)  
 Fuck. I'm an idiot.

CUT TO:

EXT. THE ROOFTOP - DAY

The boys exit the fire escape on to THE ROOF. They can see THEIR CITY in all it's GLORY. It's stunning. The Harbour. The Boats. The Bridge. They could see EVERYTHING from up there. The boys walk to the edge of the building and take a seat, DANGLING THEIR LEGS OFF THE ROOF. Ty and Jay snapping away as many photos as they can.

Jay gets up and EXPLORES more of the roof. He discovers an AIR VENT covered in STICKERS and TAGS. One sticker catches his attention. It's from THE WELL DRESSED VANDALS. He calls over the boys. They walk over.

JAY  
 Oi, what's this? Like a graffiti  
 gang?

SAM  
 Nah, it's a clothing brand, they  
 sell t-shirts and stuff.

JAY  
 Oh, sick.

Inspired by the tags, Jay reaches into his bag and finds a SHARPIE. He wants to write his own name. However, right before he does Ty stops him.

TY  
 Take nothing but photos and leave  
 nothing but footprints.

JAY  
 You're right. I'm here to take  
 photos, not tag.

SAM  
 Well I'm not, give that to me.

Sam takes the SHARPIE from Jay and inscribes SAM WAS HERE on the vent. Ty looks at Jay without saying anything.

TY

We should probably head off soon,  
can't be up here too long.

JAY

You're right, look at how many  
people can probably see us up here  
right now.

The boys pack up their stuff and make their way back to the fire exit.

CUT TO:

INT. FIRE EXIT - DAY

The boys hear a RATTLE. It sounds like a pair of KEYS. It's the BUILDING MANAGER holding a pack of smokes walking up the stairs. He SPOTS the boys.

BUILDING MANAGER

Hey! What the fuck are you doing up  
there?

JAY

Uhh, taking photos.

BUILDING MANAGER

Of what?

JAY

The roof...

SAM

(whispering)  
Shut up cunt.

BUILDING MANAGER

The ROOF! No one is allowed up  
there, not even the residents! And  
by the looks of it, you boys  
definitely don't live here. Are you  
also the ones responsible for all  
the graffiti up there?

JAY

No, I swear, we were just taking  
photos.

BUILDING MANAGER  
 (pointing his finger in  
 Jays face)  
 DON'T YOU LIE TO ME MATE! YOUR THE  
 BLOODY VANDALS TAGGING OUR PROPERTY  
 AREN'T YOU! I'm calling the police,  
 you three wait here.

As the man reached for his phone and made his phone call, Jay and Ty can hear Sam quietly counting down.

SAM  
 3... 2.. 1, Later's Cunt!

Sam ducks under the mans arm and makes a run for it. Jay and Ty following his lead. The boys JUMP down DOZENS of STEPS at a time. You can hear THEIR FEET smashing into the STEEL STEPS, ECHOING THROUGH THE FIRE EXIT.

BUILDING MANAGER  
 We have you on camera!

SAM  
 Catch us if you can, you fat cunt!

The boys make it to the bottom of the stairs, out on to the street. The Building Manager was too slow. They run a little more until they take cover in an alley. They are EXHAUSTED. PANTING, but PROUD. They DID IT.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - NIGHT

JAY (V.O.)  
 That night I realised I needed a way to stay under the radar from any suspicions from my parents, especially if I wanted to keep exploring my city.

MONTAGE START:

Jay opens his LAPTOP and goes to YouTube. He watches a video on HOW TO JAILBREAK YOUR IPHONE. He goes to another site to download the firmware. He is met with pop-up ads claiming, HOT MOMS ARE IN YOUR AREA. He IGNORES the distractions, FOCUSED, and starts the download. He plugs in his phone and starts THE JAILBREAK process. He then installs a PLUGIN called MyVault. You can see him import all the photos from his recent adventures.

Next, an IMPORTANT POP UP APPEARS:  
WOULD YOU LIKE TO ENABLE BACKUP MODE IN CASE OF ACCIDENTAL  
DELETION. He hits YES. He then LOCKS his VAULT, and deletes  
his images.

MONTAGE END:

JAY  
(quietly)  
You can never be too safe...

CUT TO:

EXT. CITY - DAY

JAY (V.O.)  
For the next month, I travelled  
into the city day after day to meet  
up with Ty and Sam. It didn't take  
long until we met another  
photographer named Nikhil.

CUT TO:

CLOSE UP of NIKHIL, an INDIAN teenager wearing RIMLESS  
FRAMES, he is taking a photo on the roof, FOCUSED.

JAY (V.O.)  
As a group we summited over twenty  
different buildings, from hotels,  
to apartment complexes, to literal  
banks.

Boys are on top of each of the different kinds of buildings  
as it CUTS between locations at various heights. You can tell  
the boys are getting more COMFORTABLE with RISK, and DANGLING  
OFF buildings for a photo.

JAY (V.O.)  
We did almost anything to get high.  
We jumped out of windows onto  
rickety roofing, climbed thousands  
of steps, and lied through our  
teeth to whatever cunt was between  
us and the roof.

CUT between footage of The Boys in each of the brief  
situations above.

JAY (V.O)

I was becoming a tourist in my own city, and was starting to see why so many people traveled so far to come here.

Cinematic shots of Jay taking in HIS CITY. He is in AWE.

JAY (V.O) (CONT'D)

I began looking at Sydney from a place of curiosity. It's like I could finally see what was always right in front of me.

Jay is on the bus, GAZING at the city. Everywhere he looks he sees a PHOTO OP. The MUNDANE has become CINEMATIC.

JAY (V.O) (CONT'D)

However, as we climbed more roofs, and shot more of the city, our subject matter began to dry up, and we started running out of ideas of what to do next. Well, that was at least until I remembered about our cities greatest secret.

You can tell the boys are BORED. They are walking to HYDE PARK to EAT THEIR LUNCH, they are UNSURE of what to do next. The camera pans to ST JAMES station and STAYS THERE. This is THEIR NEXT ADVENTURE, they just don't know it yet.

CUT TO:

EXT. HYDE PARK - DAY

Jay, Nikhil, Sam and Ty are sitting in Hyde Park eating McDonalds.

SAM

What the fuck are you eating?

Jay is eating a McCHICKEN with NO MAYO and NO LETTUCE.

JAY

A burger, fukwit. What does it look like?

SAM

I don't know how you don't choke on that dried-up piece of shit.

JAY

Fuck off. Mayonnaise makes me want to vomit. Isn't it made from fish eggs or some dirty shit like that?

NIKHIL

(adjusting his glasses)  
Well, technically, the egg yolk comes from chicken eggs, not fish.

JAY

Whatever.

Jay ignores the BANTER. You can see he REMEMBERS SOMETHING.

JAY (CONT'D)

Hold up... I think there's an underground lake beneath us.

SAM

Yeah, sure there is, chicken boy.

JAY

No, seriously, I swear, my uncle mentioned it the other day. Apparently, there's some kind of abandoned tunnel connected to St James Station.

TY

Yeah, I don't think he's lying. I remember reading a plaque one time at St James about World War II tunnels.

SAM

What the fuck? Why didn't you tell us?

TY

I was too tired, and this was way before we even started talking about tunnels.

SAM

So what the fuck are we waiting for then? Let's go investigate this shit. Come on, chicken boy, hurry up and finish your little Happy Meal.

JAY

Hold up, I'm still eating my chips.

SAM

The station is literally fifty meters away. Come on cunt!

Jay DRINKS the rest of the chips from the bottom of the bag.

JAY

Aight. Lets go.

CUT TO:

INT. ST JAMES STATION - DAY

The boys enter ST JAMES. The station is lit with PISS YELLOW lighting. The old-fashion typography, neon lit signage, and preserved posters, makes it feel your at a station from the 1950s.

CUT TO:

INT. ST JAMES PLATFORM 1 - DAY

The boys rush to the platform. They are excited. Ty is trying to remember where he saw the INFORMATIONAL POSTER.

TY

Thats it!

They jog over, stopping in AWE. It's enclosed behind a GLASS CABINET. Nikhil starts reading aloud.

NIKHIL

During World War II the government prepared for the defence of Sydney from potential enemy attacks. Air raid shelters and purpose-built bunkers were provided across the city. The best-known air raid shelters are the 'ghost tunnels' of St James Railway Station, hidden deep under Hyde Park...

JAY

(interrupting, pointing at Sam)

I fucking told you cunt.

TY

Let him finish.

NIKHIL

During the war, the vacant tunnels were used as public air raid shelters. At St James Station, a new 'Air Raid Shelter' entrance was made from Hyde Park connecting to the disused tunnels. Signs were also installed on the exterior of the entrance on Elizabeth Street, directing the public to safety underground.

SAM

Alright, so let's go back up to Hyde Park. It literally says the entrance is on Elizabeth Street, Look!

TY

There could also be an entry down here. We should check out the rest of the station before we head back up to the park.

The boys try searching the station but are met with DOORS they are unable to open. They don't give up though and are still HOPEFUL.

CUT TO:

EXT. HYDE PARK - SUNSET

The boys search Hyde Park UP and DOWN. They find nothing but STREET PERFORMERS, TOURISTS, SCULPTURES, and A FOUNTAIN in the middle of the park.

SAM

Bra, there's literally nothing up here except for that stupid fucking fountain.

JAY

(jokingly)

What if there's a secret door below it haha?

You can tell Jay wants to keep going but everyone else looks EXHAUSTED, so they all take a seat on the grass and watch as the SUN SETS through the park.

JAY (CONT'D)

There's gotta be something up here, I can feel it.

While Jay is thinking he mindlessly picks up a stone and starts STRUMMING it on the METAL GRILLE below his feet.

SAM  
(getting agitated)  
Can you stop making that annoying  
sound?

Jay ignored him as he continued GAZING out into the park,  
CONTEMPLATING.

SAM (CONT'D)  
I SAID, STOP MAKING THAT ANNOYING  
FUCKING SOUND.

Sam gets up and snatches the stone from Jay and throws it  
into the GRILLE.

JAY  
(shoving sam back)  
What the fuck was that for?

On the brink of a fight starting Jay NOTICES SOMETHING.

JAY (CONT'D)  
Wait, did you hear that?

SAM  
Yeah, that stupid rock just hit the  
ground.

JAY  
Yeah, but it sounded like it fell  
for a couple seconds.

SAM  
And?

Jay SCRAMBLES over to the GRILLE.

JAY  
Can someone pass me their phone?  
Mines dead.

Ty hands him his phone and Jay LIGHTS UP what's below,  
revealing A LADDER.

JAY (CONT'D)  
Yo boys! I think I found the  
entrance!

The rest of the group get on their knees to see what Jay is  
looking at.

TY

This has got to be it. Let's try to lift it up.

The boys stick their hands into the grille and GENTLY LIFT IT UP.

SAM

Holy shit! We can get in.

JAY

Alright, game plan. Let's pretend that one of us dropped our phone, and we're just trying to fish it out. It's a Sunday night so not many people are around. But in case anyone asks what the fuck we're doing, we'll just say we're trying to get Sam's phone back.

SAM

Why's it gotta be my phone?

JAY

Alright, Nikhil's phone then. It doesn't matter. The main point is that we do it confidently and quickly. The less discreet we are, the better. People won't question us if we look confident.

JAY (CONT'D)

So what do you think? Is everyone in?

THE GROUP

(in unison)

Fuck yeah. Let's do it.

CUT TO:

INT. SECRET ENTRANCE - NIGHT

The boys climb into the compartment and make their way down the ladder, descending into THE DARKNESS. When they make it to the bottom they reach a ROOM with a GIANT COOLING UNIT. The Machinery is VERY LOUD. The boys continue searching the room before Sam finds the rock he threw.

SAM

(picking up the stone)

You can thank me for finding this place.

JAY  
Haha fuck off. I found it.

NIKHIL  
Look! A door!

The boys wrap their faces with their t-shirts like NINJAS, and prepare their cameras. They make their way to closer to THE DOOR.

TY  
Can you hear that?

SAM  
Fuck yeah.

The boys can feel the ground SHAKE.

TY  
You wanna do the honors Jay?

Nikhils CAMERA is RECORDING. You can see Jay is NERVOUS. He takes a DEEP BREATH and pulls the door open. He is met with a WHOOSH of a TRAIN.

JAY  
Holy shit!

Jay gets scared, SLAMS the door, and waits for the sound to disperse. Once it's silent Jay opens the door again and they all CREEP into THE TUNNEL.

CUT TO:

INT. ST JAMES TRAIN TUNNEL - NIGHT

Ty checks the TRAIN TRACKER inside the TRIPVIEW APP.

TY  
Alright we've got 10 minutes till  
the next train.

They step out into the middle of the tunnel and start taking photos of each other EXPLORING. There is a MAGIC in the air. They do this until moments before the next train comes, taking cover in one of the SAFETY ALCOVES, as they let the train pass by their faces. They do this like CLOCKWORK. Until they discover A MYSTERIOUS GATE in one of the ALCOVES.

JAY (V.O.)

As we explored deeper into the tunnel I started noticing more and more tags. It was cool knowing that others had walked this same path. It felt like I was connected to something bigger than just me.

The gate is LOCKED... BUT there enough room to SQUEEZE BELOW. Each of the boys take turns dragging themselves through the DIRTY FLOOR. When they make it to the other side they are FILTHY. They are using their phone lights to navigate until Ty finds a FLASHLIGHT on the ground. It works. They continue deeper and discover THE UNDERGROUND LAKE. They are inside a HUGE CAVERN and have just scared a dozen BATS that fly past their heads.

SAM

Holy shit. You weren't lying.

JAY

I told you!

SAM

Can you pass me the torch?

Sam shines the light in the OPAQUE WATER. There is a MOVEMENT.

SAM (CONT'D)

Holy shit did you cunts see that.

NIKHIL

What?

TY

(slightly fearful)  
Chill.

SAM

How the fuck do you know that? You been here before?

There's another SPLASH ahead.

JAY

Ok holy fuck even I saw that.

As they came closer to the edge of the water they were greeted by an ALBINO EEL before it swims away.

NIKHIL

Did anyone take a photo?

JAY  
I was too distracted looking at it.

TY  
Me too.

NIKHIL  
Damm.

CUT TO:

INT. AIR RAID SHELTERS - NIGHT

The boys continue exploring the lake until they find a ladder that takes them to the AIR RAID SHELTERS. In here Jay finds a tag that says CAVE CLAN. There is something MAGNETIC about those two words that PULL HIM IN. He takes a photo. They continue exploring this UNDERGROUND WORLD until they find THE FINAL GATE, protecting AN EERIE ABANDONED PLATFORM. This time the gate is IMPOSSIBLE get past.

JAY  
(fumbling with the lock)  
Fuck, I wish we had whatever key we needed to get in.

SAM  
That's one of the old Sydney Trains locks.

NIKHIL  
Yeah, and?

SAM  
These are on all the gates at all the train stations in Sydney.

NIKHIL  
And how does that help us?

SAM  
Let me finish cunt. Anyway, there's these things called boundary keys that can open all of them up. Apparently, you can find them in the driver's compartment of a ridgy.

NIKHIL  
No way!

SAM

Yeah, now you wanna listen, don't ya?

JAY

Alright, well, I guess this is where we turn back then.

SAM

Righto.

TY

Let's get out of here.

CUT TO:

INT. ST JAMES TUNNEL - NIGHT

The boys make their way back the way they came and continue up the train tunnel until they make it to the platform. They unwrap their shirts and wait for a train to pull in. They trail behind, waiting for the doors to open before walking up the set of stairs and blending in with the other commuters exiting the train.

CUT TO:

EXT. HYDE PARK - NIGHT

The boys run out of St James station into the park, CELEBRATING. They did it.

JAY

That was one of the funnest things I've ever done, hands down. From finding that secret entrance, to squeezing under that gate, oh and the eel. Like holy shit! I can't believe this is literally under our feet.

TY

I can't believe how close we got to the trains when we were in the alcoves.

NIKHIL

Yeah, I thought we were going to get sucked under when it went past.

JAY

Fucking crazy, right? I just wish we could've gone into the abandoned platform. There was so much more to explore!

SAM

Well, you're going to need a boundary key for that.

JAY

Well, let's find one than.

FADE OUT:

EXT. CENTRAL STATION - MORNING

JAY (V.O.)

It was the final day of the holidays and we had planned to take it easy and just hang out at a rooftop pool.

The group is standing at the platform waiting for their train.

JAY

What do you think? Four Seasons? The Mantra? Quay West? I honestly, I don't mind.

TY

Let's go to The Mantra, it gets lots of light, and it looks like a Greek palace up there.

JAY

Alright, Mantra it is.

Nikhil and Sam nod in agreement right as A RIDGY pulls in beside them on the platform.

SAM

(smirking)  
You boys down?

TY

Of course.

JAY

Fuck yeah.

NIKHIL  
Lets do it.

CUT TO:

INT. DRIVERS COMPARTMENT - DAY

The boys POP THE RIDGY and RUSH THE COMPARTMENT. Ty and Nikhil hang out of the doors taking photos while sam reaches into his POCKET and pulls out a SCREWDRIVER.

JAY  
What the fuck is that for?

SAM  
Watch this.

Sam finds THE EQUIPMENT BOX and starts removing the LATCH. When he is done the door POPS OPEN and he is met with a FLUORESCENT ORANGE SYDNEY TRAINS VEST. Sam reaches in and pulls it out.

SAM (CONT'D)  
Eshays! Imagine what you could do  
with this!

Sam crouches back down, looks back in the equipment box, and finds A BOUNDARY KEY.

SAM (CONT'D)  
And look! A boundary key. I fucking  
told you they were in here!

JAY  
It's beautiful. Can we use it at St  
James?

SAM  
Yeah, of course, but I'm keeping it  
and the vest.

JAY  
Wait, do you think you could get  
the key cut for me?

SAM  
Fuck no, I'm not risking taking  
this thing to a locksmith, they  
will probably know where it's from,  
and call the police. If you wanna  
use it, I'll have to be there.

JAY  
Alright then.

Jay continues taking photos with the other boys until they make it to CIRCULAR QUAY.

CUT TO:

EXT. CIRCULAR QUAY - DAY

The boys are chatting as they walk up GEORGE ST towards THE MANTRA. You can see the CAMARADERIE BETWEEN each of the boys.

CUT TO:

INT. THE MANTRA - DAY

MONTAGE START:

The boys effortlessly sneak up to the ROOFTOP POOL, walking into the lobby, call the elevator and go right to the roof all within a few minutes. When they get to the pool they each grab a towel, a drink, some snacks, and make themselves at home. They spend most of the day swimming around, taking photos, and lounging in the sun. It feels like the PERFECT way to end the holidays.

MONTAGE END:

CUT TO:

EXT. THE MANTRA - DAY

The boys are all in the pool, chatting.

JAY  
We've done so much crazy shit these past few weeks.

NIKHIL  
Yeah, I know, and I wish I could keep doing it, but now that school's back, I really want to focus on my studies and put a pause on this photography thing for a moment.

TY  
Yeah, and I'm starting a job on the weekends to help mum out with rent.

JAY

What? No way.

JAY (CONT'D)

Has anyone thought about trying to make money with their photography?

NIKHIL

Not really, it's just a hobby to be honest. I can't see myself doing this forever. Eventually, you need to grow up and start looking at real jobs. That's why I want to start focusing at school, so I can get into a good university.

JAY

But you're so young! Don't you want to keep pursuing your actual interests? Imagine getting to live a life doing what you love!

NIKHIL

Eh, I find that unrealistic. If I told my parents I wanted to become a photographer, they'd disown me. They'd rather I become a doctor or engineer.

JAY

Bro, fuck that. Why would you want to be realistic? If we told people we wanted to explore the underground tunnels of St James and sneak into the best hotels in the city, most people would tell us that's impossible. And look what we've done! Why would you want to be realistic now?

TY

Yo, keep your voice down. It's too loud.

JAY

(lowering his voice)

My bad. But seriously, are you even interested in becoming a doctor or engineer? Or are you just doing what your parents want you to do? What about your dreams?

NIKHIL

It's not that simple. My parents came here all the way here from India with nothing, and for me to take this opportunity they've given me, and throw it away to try to become a shitty photographer, would be the ultimate disrespect to their sacrifices.

JAY

(looking at Ty)  
What about you then?

TY

Look, I love taking photos, but I agree with Nikhil, I don't see it as a real way to pay the bills.

JAY

What are you worrying about paying the fucking bills for? You're a kid, bro.

TY

You don't get it. My mum works two jobs and still struggles to pay our rent. It hurts me every time I hear her get home in the middle of the night after her second shift of the day. I can't keep seeing her struggle like that anymore. I need to get a job to help her out.

JAY

Yeah, but...

Jay can't think of anything else to say. He knows Ty is RIGHT.

TY

Hey, sometimes you need to grow up, and that's alright.

JAY

Fuck off, you mean grow up and work a job I fucking hate just to make other people happy?

TY

Bro, you're living in fairyland if you think you can do this for the rest of your life.

JAY

Why can't the both of you be like Sam and wanna keep exploring?

NIKHIL

What else is there to explore? We've done rooftops, ridgys and now train tunnels?

JAY

What do you mean? There's still so much more to see! Imagine if we went to Melbourne or even overseas!

SAM

Yeah, fucking oath, I'm always gonna keep doing this shit. I love exploring. I couldn't give a fuck about the photos, but I'll still come with you if ever you wanna take em.

NIKHIL

Yeah, well, no offence to Sam, but he's a dropkick. The only reason I hung out with him was because he was already in your group when I got here.

SAM

Fuck off, you Indian cunt. Go back to where you came from.

Sam CLAWS at Nikhils head and ACCIDENTALLY SPLASHES a lady laying on one of the sun beds.

LADY

EXCUSE ME! YOU CAN'T SPLASH PEOPLE WHEN THEY'RE TRYING TO READ!

SAM

Fuck off slut!

Sam focused back on Nikhil and throws another PUNCH at his head.

LADY

THAT'S NO WAY TO SPEAK TO A WOMAN YOUNG MAN. I'M GETTING STAFF TO THROW YOU LITTLE SHITS OUT!

Ty and Jay try pulling Sam and Nikhil a part but there is too much TENSION. Eventually the staff catch on and throw them out on to the street.

CUT TO:

EXT. GEORGE ST - DAY

The boys are standing in the street DRIPPING WET. The clear sky has also been taken over by a DARK CLOUD.

STAFF

If you come back, we will be  
calling the police!

Sam and Nikhil have chilled out but you can tell they are still PISSED at each other. The group is SILENT and AWKWARD while they get changed. You can see Jay take his SD card out from his camera and put it into HIS SOCK.

JAY

(standing next to Sam)  
We'll go this way, and you go that  
way?

TY

(standing next to Nikhil)  
Yeah man.

JAY

Guess I'll see you when I see you.

TY

See you soon.

NIKHIL

Cya.

The boys go their separate ways, and it starts to rain. Jay and Sam take cover at Town Hall Station.

SAM

Fuck that cunt. I always hated him.

JAY

He's not that bad, come on. You  
wanna hit a roof before we head  
home?

SAM

Yeah, there's one near Central I  
know.

JAY  
Let's do it.

CUT TO:

INT. TOWN HALL - DAY

Jay and Sam JUMP THE GATES as usual, and catch a train to CENTRAL.

CUT TO:

INT. CENTRAL STATION - AFTERNOON

Jay and Sam exit the platform down into the UNDERGROUND WALKWAY. They are about to exit until they hear a voice behind them.

POLICE OFFICER  
Excuse me boys, do you mind having  
a word with us?

Jay and Sam turn around. SHOCKED. There are two FEMALE POLICE OFFICERS. One is OLD, HEAVY SET and BUILT LIKE A BLOCK, while the other is YOUNGER, PETITE and GORGEOUS.

CONSTABLE CLARKE  
Hi, I'm Constable Clarke, and this  
is Constable D'Souza. We're from  
the Police Transport Command Centre  
here at Central.

JAY  
Nice to meet you guys.

CONSTABLE CLARKE  
What have you boys been up to  
today?

JAY  
Umm, just hanging out in the city.

CONSTABLE D'SOUZA  
Nice, how fun! We're just doing  
random ticket inspections around  
Central today, and we were  
wondering if you boys had your  
tickets on you by any chance?

Jay and Sam PAT THEIR POCKETS, PRETENDING they had tickets.

SAM

Ohhh shit, I think I left them on the train.

JAY

Yeah, you had my ticket as well right?

SAM

Yeah I did, sorry about that, damm.

CONSTABLE CLARKE

Well, unfortunately, if that's the case, we're going to have to give you a fine. It's around \$250, but I'm sure your parents will be able to pay it for you boys, right?

The boys said nothing. PISSED.

CONSTABLE D'SOUZA

(looking at the camera on Jays neck)

By the way, what's on the camera?

You can see Jay TENSE UP.

JAY

Just some photos of the city.

CONSTABLE D'SOUZA

Nice! can we take a look?

JAY

(trembling)

Uhh, I actually lost my SD card.

CONSTABLE CLARKE

I thought you just said there were photos of the city on there?

JAY

Well, there was, until I lost the SD card.

You can see the two officers pause and EXCHANGE WHISPERS.

CONSTABLE CLARKE

Do you mind if we take a quick look inside your bags? No need to worry, just some routine safety precautions. You know how it is.

(MORE)

CONSTABLE CLARKE (CONT'D)

Especially after the Sydney Siege, everyone's worried about terrorism and all, but you two look like good kids, so you should have nothing to worry about.

SAM

Do we look like fucking terrorists to you?

CONSTABLE CLARKE

Excuse me! You're speaking to a female police officer, who's been doing her job for over twenty years! So I'd like it if you gave me the respect I deserve. I won't be having a word from you until we're done searching your bags.

The boys nervously handed over their bags. You can tell Sam is trying to stay STOIC. Even though he knows what's in his bag. They search Jays bag first, find NOTHING, and then zip open Sam's bag. It feels like SLOW MOTION. The boys know they are FUCKED.

CONSTABLE CLARKE (CONT'D)

(lifting the Sydney Trains vest)

Well, well, well... What do we have here? How did you get your hands on one of these?

SAM

No comment.

CONSTABLE CLARKE

Alright, if you want to make things difficult, we will have to conduct a frisk search.

Clarke DIRECTS the boys to take a seat on THE GRIMY FLOOR and reached for her RADIO. She is calling in BACKUP.

CONSTABLE CLARKE (CONT'D)

I've just called in some backup, since technically, female officers aren't allowed to pat down men, or should I say, little boys.

Jay is sitting there WORRIED. He is chewing his FINGER NAILS. He ANXIOUSNESS GROWS as all the COMMUTERS LOOK AT HIM. ALL EYES ALL ON HIM, or at least HE FEELS LIKE THEY ARE. Clarke EMPTIES the rest of Sam's bag on the FLOOR. POURING everything out before finding THE BOUNDARY KEY.

You can see the boys SINK DEEPER INTO DESPAIR. Eventually, the other two male officers arrived and began the FRISK SEARCH.

MALE OFFICER

Do you mind removing your shoes and socks for me, mate?

Jay pauses before finally PEELING off his SOCKS. Slowly. His SD CARD falls to the ground.

CONSTABLE CLARKE

Looks like we found your SD card.

Constable Clarke reaches for Jay's camera and tries to insert the SD CARD. She is CONFUSED.

CONSTABLE CLARKE (CONT'D)

Now, how do you power this thing on?

Constable Clark eventually figures it out and begins looking through Jays photos.

CONSTABLE CLARKE (CONT'D)

Take a look at this, they've broken into the drivers compartment and have been hanging from the train.

CONSTABLE CLARKE (CONT'D)

And who are these other two boys in the photos?

JAY

I don't know, we met them today, and I can't remember their names.

For the rest of the time, Constable Clark read the boys THEIR RIGHTS, Took their PHONES, Jays Camera, and other evidence, before scribbling down both the boys info. INCLUDING JAYS PASSCODE.

CONSTABLE CLARKE

As of now, there are no charges being laid until we look through the evidence and call both of you in for a sit-down interview with your parents. I'd suggest you tell them that they should be expecting to receive a call from us in the next week.

JAY

Ok.

CONSTABLE CLARKE  
Alright. Now be on your way.

Jay and Sam walk away from the officers. They don't say anything, they just SHAKE THEIR HEADS, and go their own way.

CUT TO:

EXT. BUS STOP - NIGHT

Jay drags his LIMP BODY across the street to his bus stop.

CUT TO:

INT. BUS - NIGHT

Jay sits on the bus looking out at HIS CITY. All he sees are DARK CLOUDS and UGLY BUILDINGS. He no longer sees beauty and starts quietly start sobbing.

CUT TO:

EXT. JAYS HOUSE - NIGHT

Jay gets off his bus and walks to his house. He hangs outside for a moment, worried about going inside.

CUT TO:

INT. JAYS HOUSE - NIGHT

As soon as Jay enters his home, he goes to his room and takes a seat on his bed. You can tell he is DEVASTATED.

JAY  
(yelling out)  
Mum!

JAYS MUM (O.S.)  
What? I'm making dinner.

JAY  
Can you come to my room?

Jay sits there waiting for a moment. His mum enters the room DISGRUNTLED. She spots him crying into the palms of his hands, and INSTANTLY changes her tone.

JAYS MUM  
What's happened?

Jay looks up and says nothing.

JAYS MUM (CONT'D)

It's ok. You know you can tell me anything!

He takes a moment before letting it out.

JAY

You gotta promise you won't tell Dad.

JAYS MUM

Promise.

JAY

I got in trouble with the police today.

JAYS MUM

(concerned)

What happened?

JAY

So, I was on my way to my bus stop from Central when the police randomly asked me and my mate for our ticket, which we didn't have, and then they gave me this fine.

Jay hands her THE FINE.

JAYS MUM

How much is it?

JAY

Two hundred and fifty dollars.

JAYS MUM

Fuck. I just paid your dad's fine the other day.

JAYS MUM (CONT'D)

You know you should be paying for your ticket right?

JAY

I know, I'm sorry, but there's more...

JAY (CONT'D)

Anyway, they ended up searching our bags, and patting us down, because apparently, we looked suspicious.

(MORE)

JAY (CONT'D)

And then when they looked at our stuff, they found photos on my camera of us hanging out of a train, and a set of Sydney Trains keys and a vest my friend had in his bag.

JAYS MUM

What the fuck are you hanging out of trains for?

JAY

We were just taking photos. It looks really cool out the back of the train.

JAYS MUM

What if you fell out, hit your head, and died?

JAY

No, it's not that dangerous, I swear. There's a platform you can stand on. Trust me, I know it sounds fucked, but it isn't, I swear.

JAYS MUM

Who were you with?

JAY

My friend Sam, you wouldn't know him. I met him on Instagram.

JAYS MUM

Why are you meeting up with strangers from the internet? You know he could've been a pedophile, right?

JAY

Yeah, well, he wasn't. We're the same age, and he likes the same stuff as me.

JAYS MUM

Do you have his number so we can get in touch with his parents?

JAY

We could've if I had my phone.

JAY (CONT'D)

The police did say they would give you a call in a few days though, so I guess we'll have to just wait for that.

You can see Jays mum start to get physically ANNOYED. Less with Jay and more with how he was treated by the police.

JAYS MUM

I'm going to write a letter to the ombudsman! They shouldn't be sending a fifteen-year-old home with no phone. Imagine if something happened and you needed help but you couldn't call anyone? It's a fucking joke. They didn't even bother to call me to ask for permission to pat you down!

JAY

The pat-down thing wasn't that bad. It was just a quick ten-second pat to see if I had any weapons or anything like that, I think.

JAYS MUM

Yeah, well, that's not the point, it's the principle.

JAY

They said they were just being extra cautious after the Sydney Siege last year.

JAYS MUM

And what? Did they think you were fucking terrorists? Two fifteen-year-old kids. Yeah, right, fuck off.

JAY

That's exactly what I thought! You should've heard my mate, he said the same thing. He was like, 'Do we look like fucking terrorists to you?'

JAY (CONT'D)

The police officer got so mad at him for talking back. It was so funny.

JAYS MUM

Good, I like this kid. Sounds like  
he stands up for himself.

You can see Jay is a LITTLE BIT less UPSET amongst him and his mum finding some humour in the situation. As Jay and his mum are smiling for a brief moment, she leans in and gives him a hug.

JAYS MUM (CONT'D)

It's all going to be okay, I  
promise.

CUT TO:

INT. MAROUBRA BOYS HIGH - DAY

MONTAGE START: You can see Jay at school DISCONNECTED. He is listening to his friends talk but he really isn't. He is obviously off, LOST, somewhere inside his HEAD.

JAY (V.O.)

It was like nothing changed. It was still the usual lunch time chats about girls and footy-the two things I was having no success with.

Jays voice is heard MIMICKING the other boys talking on screen.

JAY (V.O)

It was all "Who do you think is going to win the comp this year?" and "Guess who I hooked up with during the holidays."

You can see Jay again laughing, smiling, which is FAKE of course.

JAY (V.O.)

And even though I pretended to care, I had no interest in what everyone was talking about.

You can see Jay walk over to another group of friends, CHASE and JARED, but they also seem DISINTERESTED in whatever Jay has to say.

JAY (V.O.)

I also tried sitting with Chase and Jared, but they ignored anything I had to say, and instead chose to reminisce on their benders with those fuckwits from the party they kept hanging out with.

You can see Chase and Jared, LAUGHING, playing VIDEOS on their phones of them TAKING PILLS, and HITTING BONGS. You can tell Jay doesn't care.

JAY (V.O.)

I didn't know what to do. Did I give up and go back to being a normal kid? Or did I figure out how to keep doing what I loved?

You can see Jay sitting on the toilet seat, HIDING, ALONE, with his face in the PALMS OF HIS HANDS.

JAY (V.O.)

All I wanted was to feel like me again, but I couldn't, it was like I lost a piece of myself.

MONTAGE END:

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - NIGHT

Jay is sitting on his bed. You can tell he is REMINISCING on his old adventures. He INSTINCTIVELY goes to check for his phone at his charger, and remembers ITS GONE. He sits back down on his bed for a moment before spotting his laptop and having an EPIPHANY. Jay opens Instagram.com and logs into JFROMSYD. You can see all his OLD PHOTOS on his grid. He SCROLLS through them for a moment, SMILING, until he opens the group chat with Ty, Sam, and Nikhil.

JAY (V.O.)

I wanted to see what everyone in the chat was up to but when I opened our messages, everyone had deactivated their accounts. I realised Sam must've got in contact with them somehow and told them about what happened. Which made me realise I should probably also delete my account, but before I did that there was one unread message in my inbox I had to read.

CLOSE UP of Jay opening a message from JIMBO1974. It says:

JIMBO1974 (TEXT)

Hey mate, I really liked your photos from St James and was wondering if you had any more photos of the Cave Clan art down there?

Cheers,  
Jim

Jimbo has also attached Jays image of the CAVE CLAN TAG from St James he had posted. Jay isn't an idiot, and is IMMEDIATELY CAUTIOUS. He knows POLICE could be on the other end of the messages.

JAY

(thinking...)

Hmmmm, what if this guys an undo

Jay opens another tab and searches for CAVE CLAN. However, when he goes to their website, the page is BROKEN. Thankfully, Jay gets another idea. He opens a new tab, and searches for THE WAYBACK MACHINE-A website you can use to time travel to no longer existing websites. He COPIES the OLD LINK, PASTES it into THE WAYBACK MACHINE, and is transported back to 2002. Jay feels like a HACKER, CRACKING his knuckles.

Jay is met with a early-2000s designed webpage explaining everything about THE CAVE CLAN. You can see the GLOW on Jays face as he DISCOVERS this SECRET WORLD. He reads through the history of the group, and can see dozens of VINTAGE PHOTOGRAPHS of them exploring. He finds photographs of them at UNDERGROUND WATERFALLS, and CONCRETE WATERSLIDES. He is AMAZED.

Jay STOPS and FOCUSES on one of CAVE CLANS MOST IMPORTANT RULES: 'WHEN IT RAINS, NO DRAINS.' When Jay is done EXPLORING the site, he goes back to the message from Jimbo. He types a REPLY and HITS SEND.

JAY (TEXT) (CONT'D)

Are you a member of the Cave Clan?

Almost IMMEDIATELY Jimbo SEES the MESSAGE and RESPONDS.

JIM (TEXT)

Yeah I am. Been exploring since the 90s mate.

Jay is still UNSURE so he keeps his message brief.

JAY (TEXT)  
That's so cool! I was just looking  
at the cave clan website.

JIM (TEXT)  
Wait, how? That's been down for  
years?

JAY (TEXT)  
The Wayback Machine. Here, take a  
look.

Jay sends THE LINK to his conversation and waits a moment.

JIM (TEXT)  
OH MATE! YOU R A BLOODY LEGEND!

JIM (TEXT) (CONT'D)  
I OWE YOU BIG TIME for this!

I thought all these photos were  
lost.

JAY (TEXT)  
Haha no worries.

JIM (TEXT)  
What's your email?

JAY (TEXT)  
How come?

JIM (TEXT)  
I want to thank you with something  
I think you might like.

JAY (TEXT)  
Ok sure.

Jay still looks UNSURE but sends his email nonetheless.

JAY (TEXT) (CONT'D)  
Jfromsydl@gmail.com

JIM (TEXT)  
Also, you didn't get this from me.

JAY (TEXT)  
Promise.

Jim doesn't say anything else and Jay WAITS at his INBOX,  
REFRESHING THE PAGE, until SUDDENLY an email from  
JIMMYBOY72@GMAIL.COM with the SUBJECT: FOR YOUR EYES ONLY,  
arrives.

Jay opens the email and downloads a document attached titled: KNOWN.DOC. When the download is complete Jay opens the file and is met with locations and guides on how to explore, HUNDREDS OF AUSTRALIAS DRAINS, TRAIN TUNNELS, BRIDGE ROOMS SERVICE TUNNELS, AND MORE.

JAY (CONT'D)

Holy fuck! This changes everything.

Jay SKIMS through the HUNDREDS OF LOCATIONS until the word MAROUBRA catches his ATTENTION. He slows down and is met with a location called THE FORTRESS. According to the DESCRIPTION: The Fortress is one of the best stormwater drains in Sydney. It's a two-kilometer-long complex of tunnels and ladders tucked beneath Sydney's southeast. The Fortress was originally discovered by PREDATOR in 2003, using publicly available Water Board documents.

Jay is FOCUSED, READING. You can tell this interests him as he learns about all the drains features. Jay goes back to his messages with Jim to thank him for the MODERN DAY TREASURE MAP, but Jay discovers he's been BLOCKED.

JAY (CONT'D)

What the fuck? The cunt blocked me.  
Eh, whatever.

Jay goes back to what he was reading before opening another tab and SEARCHING for THE FORTRESS MAROUBRA. He is met with an article titled, Inside the Fortress: Paying a High Price for Thrills. He clicks the link and reads through the article, learning about a DEATH in THE DRAIN.

JAY (V.O) (CONT'D)

The article scared me, and made me realise that even if you went into a drain while it's sunny, at any moment, mother nature could send you a flash flood, and send you to your death if you weren't careful.

You can see Jay thinking DEEPLY.

JAY (V.O.)

I thought about whether or not taking my own chance in this drain- or any drain, for that matter, was worth my time, energy, and perhaps even my life. But it did look fucking sick down there.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM - MORNING

Jay is BUTTONING UP his COLLARED SHIRT. He looks like he's going SOMEWHERE IMPORTANT, BECAUSE HE IS. He has his POLICE INTERVIEW at CENTRAL STATION. You can tell, HE IS WORRIED.

CUT TO:

INT. JAYS MUMS CAR - MORNING

Jay is sitting in his mums car, BITING HIS FINGER NAILS.

JAY

Do you think they would put a kid  
in jail for trespassing

JAYS MUM

I doubt it. They'll probably give  
you a warning since you've never  
been in trouble before, but we'll  
have to see, I guess.

Jay SIGHS, and goes SILENT, as he looks out the window at HIS CITY.

JAY (INNER THOUGHT)

Why am I going to this fucking  
police station? I'm a good kid,  
something is wrong.

Jays mum pulls into CENTRAL STATION CAR PARK.

JAYS MUM

(looking over at Jay)  
Hey, Everything's going to work  
out. I promise.

JAY

(looking down)  
Alright, I hope so.

CUT TO:

INT. CENTRAL STATION - MORNING

Jay and his mum are walking through THE GRAND CONCOURSE. No one knows why they are there but Jay feels a HEAVY SHAME, and EMBARRASSMENT. It feels like EVERYONE is LOOKING AT HIM. He sees THE SPOT where he got CAUGHT, and MEMORIES come FLOODING BACK. Eventually, they make it to the entrance of the POLICE TRANSPORT COMMAND CENTRE, and are GREETED by Constable Clarkes same insincere smile.

CONSTABLE CLARKE  
Good Morning, please follow me up  
to one of the interrogation rooms.

CUT TO:

INT. POLICE TRANSPORT COMMAND CENTRE - MORNING

As Jay and his mum are walking up the stairs, she WHISPERS to him, making sure Constable Clark doesn't hear.

JAYS MUM  
Is that the one who arrested you?

JAY  
Yeah, it is.

JAYS MUM  
Well, I already don't like the  
bitch.

Jay has a SHORT GIGGLE before Clark ushers them into one of the INTERROGATION ROOMS.

CONSTABLE CLARKE  
All right, so if you two wouldn't  
mind, please take a seat here for a  
moment while I gather the evidence.  
This shouldn't take more than half  
an hour. It'll just be a few  
questions about what you were up to  
that day, and you should be out of  
here before you know it. Would you  
like a tea?

JAYS MUM  
No.

You can see Jay LOOK around the DISGUSTINGLY OFF WHITE WALLS. The ROOM is FREEZING and you can tell Jay is COLD. He's ANXIOUSLY TAPPING his feet under the table, while he WAITS, SILENTLY.

CONSTABLE CLARKE  
(arranging her papers)  
All right, I'd like to firstly  
apologise for the delay on our end,  
we've been completely swamped.

CONSTABLE CLARKE (CONT'D)

Secondly, I'm sure you're well aware of what your son has been caught doing, but just to reiterate, the main charges he is facing include, trespassing, break and enter, and unlawful possession of government property, which as you might imagine, are all very serious crimes.

Jays mum IMMEDIATELY jumps to Jays defense.

JAYS MUM

What I want to know is why you sent him home without his phone and without contacting me? What if something happened to him?

CONSTABLE CLARKE

Unfortunately, under the new terrorism laws that were recently passed after the Lindt Cafe Siege, we have every right to search anyone who looks suspicious, and thankfully, we did search them, because we found a Sydney Trains vest, and set of keys, as you already know.

Both Jay and his mum nod.

CONSTABLE CLARKE (CONT'D)

Now imagine if either of those items got into the wrong hands, can you think of what could happen?

JAYS MUM

(slight pause)

Alright, I understand that, but I want to ask you a personal question, woman to woman.

CONSTABLE CLARKE

Ok, go ahead.

JAYS MUM

Do you have any kids?

CONSTABLE CLARKE

No, I don't.

JAYS MUM

Thought so. Now, imagine if you had a child, and they got in trouble with the police, had their phone taken, and were sent home with no way to contact you if they got in any trouble? Can you imagine how that would make you feel as a mother?

CONSTABLE CLARKE

(turning her gaze to Jay)  
Look, I completely understand your frustrations, and I would like to apologise for the oversight on that. However, the more pressing issue here is your son's behaviour.

CONSTABLE CLARKE (CONT'D)

Are you aware of the dangers you put not only yourself but your friends in, when you break into train carriages?

Jay NODS, and Constable Clarke continues on with her questions.

CONSTABLE CLARKE (CONT'D)

Now, do you know anything about the Well Dressed Vandals Gang?

JAY

Gang? That's a clothing brand.

CONSTABLE CLARKE

Alright.

Constable Clark reaches for TWO PRINT OUTS of MY IMAGES. They are of TY and NIKHIL hanging out of THE RIDGY.

CONSTABLE CLARKE (CONT'D)

Could you please provide the names of the people you were with on the day you were caught?

JAY

I honestly don't remember. We met them on the train that morning, and unfortunately I don't remember their names since it's been so long now.

You can see Clarke is ANNOYED with his answer but continues nonetheless. We watch Jay answer DOZENS of questions as TIME PASSES until they reach the final stretch of the interview.

CONSTABLE CLARKE

Because this is your first time dealing with us, you will only be receiving a formal caution. And all this means is that there will be an asterisks next to your name whenever an officer looks you up in our system. Keep in mind, this will be removed once you turn eighteen. However, if you were to reoffend, while you are still underage, you would most likely be charged and given a criminal record.

Jay is silent, POLITELY nodding his head.

CONSTABLE CLARKE (CONT'D)

And you know if ever you get a criminal record, you won't be ever able to travel to countries like the USA, right?

JAY

Oh what? No way!

This got Jays ATTENTION.

CONSTABLE CLARKE

Now if I can get you to sign these documents, you can be out of here and I can get your stuff back to you.

Constable Clarke slides Jay a PEN and PIECE of paper. He SCRIBBLES his name, slides it back.

CONSTABLE CLARKE (CONT'D)

And finally, I'll just get you to go with Constable D'Souza to take your fingerprints, while I grab your belongings.

We SEE Jay leave the room with Constable D'Souza. It's now only Jays mum and Constable Clarke.

CONSTABLE CLARKE (CONT'D)

Hey, between me and you. He locked his phone down so securely, we had to call in our cybersecurity team, and not even they could get in.

JAYS MUM

Really?

CONSTABLE CLARKE

Yep. Anyway, I'll be back in a minute with your sons belongings.

CUT TO:

EXT.

Jays Mum and him EXIT the Police Transport Command Centre. Jay is holding his CAMERA and PHONE. He looks RELIEVED.

JAYS MUM

Now, aren't you glad that's finally over.

JAY

Yep.

JAYS MUM

Now, no more breaking into train compartments alright?

We can see Jay REASSURE HIS MUM.

JAY

I promise.

JAY (V.O.)

I didn't say anything about staying out of drains though.

CUT TO:

INT. MAROUBRA BOYS HIGH - AFTERNOON

Jay is in CLASS looking at PHOTOS from THE FORTRESS. He flicks between different pages, BROWSING, distracted from class, until he opens THE ARTICLE BACK UP.

JAY (V.O.)

The Fortress would be my final mission. I couldn't risk getting in trouble again, so I thought I'd finish off with one of Australias best drains, conveneintly hidden beneath my hometown.

We can see the article on Jay's laptop about THE DEATHS in THE FORTRESS.

He looks at his computer and then out THE WINDOW. It was THE PERFECT DAY. He quickly checks the BUREAU OF METEOROLOGY, only to see CLEAR SKIES for the rest of the evening. The Bell RINGS.

JAY  
(quietly)  
It's time.

He CLOSES his LAPTOP.

CUT TO:

INT. JAYS HOUSE - AFTERNOON

Jay gets home from school, goes to his room and pulls a BAG from under his bed. He ZIPS it open to find everything he already packed. TORCH, CAMERA, SNACKS, JACKET, PRINTED PAGES FROM THE KNOWN DOC, ETC. Jay double checks he has everything he needs before going back under the bed and reaching for A SKATEBOARD. He slings the bag over his shoulder and leaves his room, DECK IN HAND. Before he leaves he REMEMBERS something, runs back into his room, and opens his laptop. He looks at the KNOWN.DOC one last time, SCRIBBLES DOWN THE ADDRESS of THE ENTRY on a PIECE OF PAPER and PERMANENTLY DELETES THE FILE. He slams his laptop shut and heads to the FRONT DOOR.

JAY  
(opening the front door)  
Cya! I'm going to the skatepark

JAYS DAD  
Do you need a lift?

JAY  
No thanks. Just gonna skate there.

JAYS DAD  
Alright, make sure you're home in time for dinner, no later than sunset!

JAY  
Ok, I'll see you later.

Jay CLOSES the front door.

CUT TO:

EXT. MAROUBRA JUNCTION - AFTERNOON

Jay is ROLLING through the BACKSTREETS of MAROUBRA. He reaches for the scrap paper he wrote the address on. You can see him checking the STREET SIGNS for the ENTRY. Eventually he spots THE STREET, and skates over to an UNASSUMING GRILL in THE SUBURBAN STREETS of MAROUBRA. He throws his deck on the grass and crouches down, inserting his fingers into the grille, and lifts it UP. You can tell it's HEAVY but he manages to remove it to the side before grabbing his deck and hopping inside the COMPARTMENT BELOW. He reaches back over for the lid, and puts it back in place. Jay opens his bag, grabs his torch, and flicks it on his before squeezing through THE FIRST PIPE and DROPPING into an ANKLE DEEP POOL OF WATER.

JAY

Fuck!

CUT TO:

INT. THE FORTRESS ENTRANCE - AFTERNOON

The next pipe was still TOO SMALL to stand up in, so Jay PULLS himself forward on the skateboard, his knees rubbing against the grip tape. We see him do this until the DRAIN OPEN UP, MUCH MORE WIDER.

CUT TO:

INT. THE FORTRESS - AFTERNOON

He can FINALLY stand up. He puts his skateboard to the side, gets his CAMERA from his bag, powers it on, and takes a PHOTO with THE FLASH. He STROLLS through the tunnel taking photos of THE STALACTITES and GRAFFITI. Out of nowhere he REMEMBERS.

JAY

Fuck, I didn't tell anyone I was going down here today.

Jay reaches for his phone to try send a message to Ty but he HAS NO RECEPTION.

JAY (CONT'D)

Shit!

Jay IMAGINES his BODY DECOMPOSING down there.

JAY (CONT'D)

OI! STOP THAT! WE NEED TO FOCUS.

Jay takes a DEEP BREATH and continues onward. He walks through the first checkpoint, MINI CATHEDRAL, takes a few photos looking up, before walking up a bit more and arriving at THE MEMORIAL for PREDATOR. Jay reads the hundreds of MESSAGES INSCRIBED into the wall. There is a MELANCHOLY in the air. Jay finds a lighter on one of the handmade shelves installed in the drain, and LIGHTS a CANDLE for PREDATOR, and moves on. Up ahead he hears a VIOLENT THUD. He isn't sure if it's THUNDER.

JAY (CONT'D)

Fuck. I hope it isn't about to rain.

We can see Jays face grow FEARFUL. He jogs through the tunnel, WORRIED, until he makes it to THE CATHEDRAL.

CUT TO:

INT. THE CATHEDRAL

Jay is at the base of THE CATHEDRAL and quickly climbs the SEVEN STORIES of UNDERGROUND LADDERS until he makes it to the top. He should be SAFE UP HERE if it rains. He reaches back for his phone. This time HE HAS RECEPTION and sends Ty a message.

JAY (TEXT)

Yo, just letting you know I'm inside The Fortress right now. If I don't message you back tonight, get help.

Jay then quickly opens up the WEATHER APP and is met with CLEAR SKIES in MAROUBRA. We can see the worry in Jay's face evaporate. He looks back down and sees a STEEL T BAR stuck to THE RAILING of THE CATHEDRAL. He reaches down and pulls it off. It's connected with a magnet. He can see the letters DB welded into the junction of the T.

JAY (CONT'D)

What the fuck?

He turns it over and finds a secret message inscribed into the back of the T BAR:

DB

Congratulations! you found one of the Drain Bandit manhole keys!

JAY

(inspecting the key)  
Sick!

Jay puts the MANHOLE KEY in his bag. It doesn't QUITE FIT, and STICKS OUT. Jay climbs back down THE CATHEDRAL ladders and continues on through the tunnel. As Jay makes his way deeper into THE FORTRESS the sounds from before GET LOUDER.

JAY (CONT'D)  
 (tasting the salty mist)  
 Wait a minute?

JAY (CONT'D)  
 Holy shit.

BOOM.

Jay as arrived at THE SLIDE. Here he finds a JERRY RIGGED ROPE to get down. Thankfully it's there because there would be NO WAY BACK UP if it wasn't. Jay slowly descends the SLIPPERY SLIDE. Until he makes it to the END OF THE FORTRESS. He is now in ANKLE DEEP SEA WATER. He can see LURLINE BAY through the STEEL BARS. The SUN IS SETTING. This is where THE PEOPLE DIED. Jay puts his hands on the BARS and sticks his nose through them. THERE IS NO WAY OUT. Jay is lost in his thoughts for A MOMENT until he notices a WAVE BEGINNING TO FORM in front of him.

JAY (CONT'D)  
 Shit!

Jay rushes back to THE SLIDE, TRUDGING through the water, trying not to get his camera wet. He climbs back up the slide JUST IN TIME. He sees the level below him fill up HALFWAY to THE CEILING. He is relieved but SCARED. He checks the time and realises he needs to get home ASAP. Jay makes his way back through THE FORTRESS until he makes it back to the memorial. The CANDLE he lit is STILL BURNING. He smiles, and keeps walking before turning around and taking a photo of the light.

JAY (CONT'D)  
 Through this, your light will live  
 on.

CUT TO:

INT. THE FORTRESS ENTRANCE - NIGHT

Jay makes his way back to THE ENTRANCE. He opens the grille, HOPS OUT.

CUT TO:

EXT. MAROUBRA JUNCTION - NIGHT

Jay SKATES home. He can feel the COOL BREEZE of the night on HIS FACE. He looks PROUD. He is finally SATISFIED. We see him send Ty another TEXT while skating.

JAY (TEXT)  
YO TY! I MADE IT OUT ALIVE!

You can tell Jay realises HOW LUCKY he was to have SURVIVED. TRAINS, ROOFS, TUNNELS, AND DRAINS. He looks up at THE SKY and SMILES. He feels DIVINE PROTECTION.

CUT TO:

INT. JAYS HOUSE - NIGHT

Jay enters HIS HOME, and is IMMEDIATELY met by his dad.

JAYS DAD  
Where have you been? I tried calling you but your phone kept going to voicemail.

JAY  
(taking off his bag and dropping it to the floor)  
Skatepark, I told you. What's for dinner?

JAYS DAD  
(noticing the key sticking out of his bag)  
What's that?

Jay looks SUSPICIOUS, and says NOTHING.

JAYS DAD (CONT'D)  
Show me what's in your bag.

JAY  
(holding up the key)  
Oh, this thing? I found it at the beach, and thought it looked cool, so I kept it.

JAYS DAD  
Are you fucking lying to me? I know what those are for. You haven't been going in drains, have you?

JAY  
Uhh, no.

JAYS DAD  
Show me what else is in your bag.

Jay empties his bag on to THE FLOOR.

JAYS DAD (CONT'D)  
What do you need a torch at the  
skatepark for?

You can see on Jays face he knows ITS OVER. Jays mum has also  
JUST ARRIVED HOME. The TIMING IS TERRIBLE.

JAYS MUM  
What's going on?

JAYS DAD  
He's been in the drains taking  
photos.

JAYS MUM  
Are you serious? Even after what  
happened the other day?

JAYS DAD  
What happened the other day?

JAYS MUM  
(hesitating before  
speaking)  
He got arrested by the police for  
breaking into the back of a train.

JAYS DAD  
What? And you didn't tell me our  
son was arrested? What the fuck  
else are you hiding from me?

JAYS MUM  
We didn't tell you because we knew  
you would react like this. He's  
already been punished by the  
police, but I didn't know he'd go  
out a week later and do the same  
shit.

JAYS MUM (CONT'D)  
(shaking her head at Jay)  
What are you doing? I thought you  
would have learned your lesson by  
now!

Jay had NOTHING TO SAY. He was FROZEN in the middle of THE  
BUBBLING ARGUMENT between his parents.

JAYS MUM (CONT'D)

(to his dad)

Well, you never let me look through  
your phone, you've got locks on  
everything!

Jays parents are VERBALLY FIGHTING until his dad turns his  
attention back towards him.

JAYS DAD

And you, what the fuck else have  
you been doing? Tell me everything,  
and don't fucking lie or you're  
going to be in a lot more trouble!  
Get your stuff and take it to the  
lounge room. I want to see what  
you've been up to with my own two  
eyes.

CUT TO:

INT. JAYS HOUSE - LIVING ROOM - NIGHT

Jays parents are sat on THE LOUNGE waiting. Jay walks towards  
them DEFEATED. He is carrying his PHONE, LAPTOP, AND CAMERA.  
He takes a SEAT in between his PARENTS and UNLOCKS his PHONE.

JAY

Everything's in here.

There is no ENCRYPTION protecting him now. He UNLOCKS his  
VAULT and starts showing them all HIS IMAGES. As he goes  
through the pictures we can see how MORTIFIED his parents  
are.

JAYS DAD

Who the fuck do you think you are?  
Hanging off trains and dangling  
your feet off rooftops?

You can tell Jays dad isn't angry. He's DISAPPOINTED.

JAY

(trying to defend himself)

At least I'm not off my face on  
drugs every weekend like everyone  
else I know.

JAYS DAD

It's not about everyone else. I  
thought much better of you than to  
make the same mistake twice.

JAY

I'm sorry.

JAYS DAD

Sorry isn't going to cut it. I think I'm going to have to take your camera from you for a very long time, and you're not going to get it back until I think you're ready.

JAY

Fuck, are you serious? I literally only just got it back.

JAYS DAD

Well, that's your problem. You shouldn't have been doing what you were doing.

JAYS DAD (CONT'D)

I also want you to delete ALL of your photos.

JAY

No! Please. Why?

JAYS DAD

To teach you a lesson.

You can see Jay ACCEPT HIS DEFEAT even though he is DISTRAUGHT. He presses the DELETE ALL button, and within SECONDS, every memory of his EXPLORATION VANISHES. He looks HOLLOW. Like he just lost EVERYTHING. BECAUSE HE DID. This was his EVERYTHING.

JAYS DAD (CONT'D)

Now go to your room and stay there for the rest of the night. Your food is in the fridge and you can microwave it yourself when you get hungry.

CUT TO:

INT. JAYS HOUSE - BOYS ROOM

Jay is WALKS SLOWLY into his room, DRAGGING his feet. They have let him keep his PHONE though. He can hear his PARENTS ARGUING through the wall.

JAYS BROTHER  
(from the top bunk)  
What happened?

JAY  
Nothing.

Jay throws himself onto his bed. We can see him CRYING into HIS PILLOW.

FADE OUT:

INT. JAYS HOUSE - BOYS ROOM - AFTERNOON

JAY (V.O.)  
For the next few weeks I stayed in my room watching movies and eating shit.

We can see Jay doing NOTHING but eating and watching movies. He looks DEPRESSED. NO MOTIVATION.

CUT TO:

INT. MAROUBRA BOYS HIGH - DAY

We can see Jay get his TESTS handed back MULTIPLE TIMES as we see his MARKS DECLINE.

JAY (V.O.)  
I watched my marks at school fall lower and lower because I didn't care.

We can see him walking around the school yard, ALONE. He looks HOLLOW. Like he's there but he's not.

JAY (V.O.)  
I beat myself up wondering why I was such a fucking loser. My motto became, what's the point?

We can see more of his DEPRESSIVE SLUMP. Cut between the contrast of EVERYONE else around him SUCCEEDING, and BEING HAPPY at school. We can now see him locked inside THE SAME TOILET where he found out he missed out on THE TEAM. He is sitting there QUIETLY SOBBING into his hands.

JAY (V.O.)  
I desperately needed a way out of  
my misery and knew I had to do  
something about how I was feeling.

FADE OUT:

INT. JAYS HOUSE - DAWN

We see Jay wake up at THE EARLY HOURS OF THE MORNING. He quietly puts on his RUNNING SHOES, a HOODIE, and puts his PHONE in HIS POCKET before SNEAKING OUT of his house. He closes the DOOR SOFTLY, he doesn't want to wake anyone up.

CUT TO:

EXT. FITZGERALD AVENUE - DAWN

We can see Jay RUNNING. He is going to THE BEACH. As he gets closer, he notices a group of boys TRAINING on the grass. It's the JUNIOR RABBITHOHS. He can recognise a few people he knows. He IGNORES them and runs ANOTHER WAY.

CUT TO:

EXT. NORTH MAROUBRA CLIFFS - DAWN

Jay stops his run once he makes it to the CLIFFS of NORTH MAROUBRA. He takes a seat for a MOMENT. You can tell he is THINKING. The audience is UNSURE of how he is FEELING. He gets up and walks over to THE EDGE. He can see THE FORTRESS OUTFALL in THE DISTANCE at LURLINE BAY. He thinks about the candle he lit for PREDATOR, GOING OUT. EXTINGUISHED by THE BREEZE of THE TUNNEL.

Jay walks closer to THE EDGE of THE CLIFF. He looks down at the ROCKS BELOW him and looks back up at THE SEA. The golden light breaks through the clouds and shines on his face. He reaches into his pocket for HIS PHONE and TAKES A PICTURE OF THE SUNRISE. CLICK.

CUT TO:

BLACK SCREEN

There is a BLACK SCREEN for a MOMENT.

Inspired by a true story.

CUT TO:

## THE REAL PHOTOS - CREDITS

SEQUENCE of JET'S REAL PHOTOS and VIDEOS from HIS TIME EXPLORING, while REVERSE CREDITS roll from the BOTTOM OF THE CREW UP. When sequence ends text appears.

**Some endings are really just the beginning.**

FADE IN:

INT. JAYS HOUSE - LIVING ROOM

Jay is sitting on the lounge watching a VIDEO on his LAPTOP when his dad arrives home. We can see Jay change his position so his dad can't see what he's watching.

JAYS DAD  
Whatcha watching?

JAY  
(hesitant)  
A video on how to do steel wool  
photography.

JAYS DAD  
(taking a seat next him)  
What's that?

JAY  
It's when you get a piece of steel  
wool, light it on fire, and spin it  
around. It creates this really cool  
effect look.

Jay shows his dad an example of STEEL WOOL PHOTOGRAPHY.

JAYS DAD  
(half-uninterested)  
Nice.

Jay's dad grabs the remote and turns on the TV. The footy is about to start. We can see Jay get annoyed because the TV is distracting him from his video. He gets up and leaves.

JAYS DAD (CONT'D)  
(turning down the TV)  
Hey Jay...

JAY  
(looking back)  
Yeah?

JAYS DAD  
What's it say in the video you need?

JAY  
To do steel wool photography?

JAYS DAD  
Yeah.

JAY  
You need a tripod, a whisk, a rope, steel wool, and a lighter.

Jay's dad doesn't say anything for a moment. He is THINKING.

JAYS DAD  
Give me a sec.

Jay's dad gets up and walks to the kitchen. He scours under the sink, and in the cupboard. Jay is confused. His dad leaves the kitchen and comes back a few moments later. He has JAY'S CAMERA & TRIPOD.

JAYS DAD (CONT'D)  
I think you'll be needing these.

Jay's face lights up.

JAY  
Really!

JAYS DAD  
Yeah, let's give it a try it looks fun.

JAY  
When?

JAYS DAD  
Right now if ya want.

JAYS DAD (CONT'D)  
What about the footy? You've been talking about this game all week?

JAYS DAD (CONT'D)  
(smiling)  
Let's do this instead.

JAYS DAD (CONT'D)  
Also, you got any ideas on any spots we could do this?

JAY  
(thinking for a moment)  
I think I've got just the spot.

CUT TO:

EXT. ABANDONED WAREHOUSE - NIGHT

MONTAGE START:

Jay and his dad are at the FIRST ABANDONED WAREHOUSE, this time TOGETHER. They crawl through the hole in the fence, walk across the shattered asphalt, and enter the building. Jay's dad assembles the supplies while Jay sets up his tripod.

JAYS DAD  
You ready?

JAY  
Let's do it.

Jay's dad lights the whisk and begins spinning the steel wool. SPARKS FLY EVERYWHERE. Jay's shutter opens and he takes A PHOTO. His dad runs back over and and checks Jay's camera for the result. They both smile. They are excited. They go again, again, and AGAIN. We can feel their joy.

FADE OUT:

BLACK SCREEN

The REAL PHOTO Jet took appears of his dad spinning the STEEL WOOL in a circle.

CUT TO:

PHOTO OF JET AND HIS DAD.

FADE OUT:

WRITTEN AND DIRECTED BY JET WILLIAMS & MAX DONA

END.