

KING AND COUNTRY

Original Story and Screenplay

By

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1st 30 pages

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EXT. KATE'S HOUSE - MORNING

An old dog is carrying a white envelope in his mouth.

The dog strolls along an overgrown path toward an old weathered landing.

A figure in a pair of old tennis shoes shuffles along beside him.

The dog gingerly steps up onto the landing and stops in front of a blue door.

FIGURE (O.S.)
(American Accent)
Drop it Rex.

Rex drops the envelope and we clearly see the name "KATE" is written on the front of the letter,

The figure in the old tennis shoes kicks the letter under the door.

FIGURE (O.S.)
Good Dog.

A well tanned hand reaches down and pats Rex on the head, before Rex and the figure wearing the old shoes turn around and walk away.

EXT. KATES HOUSE - MORNING

PULL BACK to see the figure of PERCY HAMILTON in all his glory

- a late middle aged American, well past his prime, yet still wearing a faded Hawaiian shirt and Cargo pants

- waiting at an old gate next to a fading wooden sign on poles saying EELANG CONSERVATION TRUST EST. 1869.

Rex strolls past him, as Percy closes the gate.

They turn and start walking along the footpath for a few steps, before stopping and gazing ahead.

EXT. EELANG - MORNING

We now TURN AROUND and see the view that Percy and Rex are seeing:

- the beautiful and panoramic view of the sleepy coastal town of EELANG,
- the ocean and surf,
- the shops and hotel and a caravan park in the distance.

SUBTITLE AT SCREEN BOTTOM: EELANG

Percy and Rex soak it all in for a few more moments before continuing walking.

EXT. EELANG MAIN STREET - MORNING

Percy and Rex walk slowly along the main street of EELANG, with Percy fixing his gaze straight ahead.

They pass a service station (KOZ MOTORS) where a scruffy looking Eastern European man (KOZ), a cigarette hanging out of his mouth, is putting out a sign.

He smiles at the dog Rex, but ignores Percy.

Koz turns and walks back to the office.

Further along, we see a fidgety figure (HARRY FELDON) outside a store named EELANG NEWS & SOUVENIRS across the other side of the street, trying to find the right key from a bundle of keys.

He turns and glances at Rex and then with a look of disdain at Percy.

Harry returns to juggling his keys.

A bit further and on the same side of the street as the service station, we see an older Chinese woman (VIVIEN LI), wearing an apron and putting out goods out the front of EELANG GENERAL STORE.

She curls up her face in disgust at Percy, who continues to fix his gaze straight ahead.

Vivien Li quickly leans down and from the pocket of her apron produces a treat for Rex, who quickly grabs it and then returns to the side of Percy.

On the opposite side of the road, we see a beer truck pulled up out the front of the EELANG ARMS HOTEL, where ALEXIA ARISTIS is directing the unloading of barrels into the basement.

An old man (BART MANNING) in a faded tweed jacket and pants is sitting on a chair next to the side of the hotel half asleep.

Alexia looks up as Percy and Rex pass on the other side of the road and she shakes her head as they continue their walk of shame.

EXT. BILLBOARD AT ENTRANCE TO EELANG - MORNING

Rex (the dog) relieves himself against a pole supporting a huge billboard at the edge of town.

PERCY (O.S.)
I know Rex. I should have listened to you.

The dog stops relieving itself against the side of the billboard and they walk away.

EXT. BILLBOARD AT ENTRANCE TO EELANG - MORNING

We NOW SEE the BILLBOARD as a giant defaced picture of PERCY with a defaced picture of a man in Mayoral Robes (BARRY BRUCE) in front of an image of a new Marina and multi-storey hotel under the slogan NEW EELANG RESORT AND MARINA and the symbol of OMNIBANK.

Someone has also spray painted the words TRAITOR and SELL OUT across the billboard.

EXT. EELANG HEADLAND - MORNING

Percy sits down with Rex on a grassy headland, looking out toward the ocean.

Percy closes his eyes and lets the sea breeze and sun brush his face.

His moment is interrupted by the sound of a car horn.

EXT. EELANG HEADLAND ROAD - MORNING

The source of all the noise is a dilapidated old model Mercedes - with a Taxi light and signs called EELANG PREMIER CABS driving up the headland road.

The car beeps its horn twice more before abruptly stopping.

A woman in a green ranger looking uniform and boots (KATE) springs out of the cab.

She looks clearly annoyed and stomps over to the grassy headland and the location of Percy.

EXT. EELANG HEADLAND - MORNING

Percy turns around and pats Rex.

PERCY
Looks like it's time Rex.

Rex looks at him sheepishly as Percy stands up and starts walking a few steps in the direction of Kate to greet her.

KATE (O.S.)
(Shouting)
What kind of perverse stunt are you
trying to pull this time Percy?

Percy stops at the end of the grass and turns back, looking at the ocean.

PERCY
What's the point? Omnibank's won.
This is probably the best thing I can
do!

Kate steps up next to Percy.

The patches on her uniform are now clearly visible, saying:
EELANG CONSERVATION TRUST RANGER.

KATE
What? Break your hip for sympathy?

Percy looks at her with a confused look as Kate points down at the sea below.

KATE
It's ten feet Percy. And the tide's
in.

EXT. WATER BELOW HEADLAND - MORNING

We see the water below the headland and it is indeed only a few feet below with the water lapping the edges at high tide.

EXT. EELANG HEADLAND - MORNING

Percy sits down, with his legs over the edge as Rex the dog comes up and sits beside him suitably melancholy - as if on queue.

Kate is still standing.

PERCY

What can I do? The whole town hates me.

KATE

What do you expect? Look at the mess you've left the town in? The town was named after my great grandfather.

PERCY

I was deceived too.

KATE

Yeah, but Barry Bruce isn't around to blame. You are.

PERCY

Not for long. I trust you'll look after Rex.

KATE

(rolls her eyes)

Percy, give it up. You left your car keys in a note giving me the exact time and place, so cut the crap about killing yourself.

PERCY

Well shouldn't the fact that I am still here point to my innocence? I mean, I'm not the one who stole the town's money!

KATE

No, but you are the one that convinced us all to go ahead with the deal.

Percy puts his head in his hands.

PERCY

I'm sorry, OK? I'm sorry I ever trusted Barry Bruce. But he was the Mayor!

Kate puts her hand on the back of Percy and sits down next to him.

She looks out at the ocean as the sun and breeze touches her face in a moment of calm.

KATE

I'm flying to the city in a couple of days for a court hearing to try and stop this. In the meantime you can help me finish the posters for the protest rally. We've got a reporter coming at midday.

PERCY

You really think that'll make a difference?

KATE

We can try can't we?

(pause)

You've made a big mess. Don't leave it for someone else to clean up.

Percy nods affirmatively.

EXT. KATES HOUSE - DAY

We see the old Mercedes with its EELANG PREMIER CABS light, parked outside the same house with the overgrown garden and blue door.

INT. KATES HOUSE, KITCHEN

Inside, we see Kate in the kitchen with her teenage children (SOPHIE LANG and BEN LANG), as well as another woman (MARY-ANN) making signs and attaching them to poles.

BEN

Hey mum, what do you reckon?

Ben holds up a protest poster with the slogan BANKS SUCK YOU!

Kate looks at the poster. She then looks over at Mary-Ann who is desperately trying not to laugh.

KATE

Ben, honey, I think you mixed the words around the wrong way.

BEN
What? Suck you banks?

Harry Feldon, who we saw earlier on the Main Street opening up EELANG NEWS & GIFT SHOP comes barrelling into the room with an armful of white boards.

HARRY
That's all of it.

KATE
Harry you are a wizard.

Harry Feldon seems to swell with the complement.

HARRY
It's nothing really. I once had to arrange the temporary logistics for five thousand public servants, when they -

Harry stops mid sentence as he sees Percy enter from the back door to the kitchen, clutching a set of dirty garden stakes.

HARRY
You!

KATE
Now, Harry this is not the time.

HARRY
What's he doing here?!

PERCY
I live here!

BEN
No you don't, you live in the backyard.

KATE
Ben!

HARRY
But he is the whole reason -

Kate puts her hand up.

KATE
Harry, Percy's just trying to help.

HARRY

Help! He could help by drowning himself, that would be a tremendous help -

KATE

(Shouting)

Alright enough!

Sudden silence in the kitchen.

KATE

Percy, put those back and get the new stakes from the dining room.

Percy nods and leaves the room.

KATE (cont'd)

Harry, thank you. You can take the finished placards and we'll see you at the building site in an hour, OK?

Harry Feldon nods and scampers away.

INT. KATES HOUSE, DINING ROOM

Percy steps into an adjoining room furnished by an dust cloth covered dining table and couple of older looking sofas.

Percy steps over to the sofa closest to the wall and picks up some rolls of tape and new stakes.

On the wall directly above the sofa is a portrait of a stern looking man (CHARLES E. LANG), with his name attached to a nameplate at the bottom of the painting.

Percy freezes for a moment, staring at the portrait.

The portrait staring back - before Percy shakes his head and darts out of the room.

INT. KATES HOUSE, KITCHEN

Percy re-enters the kitchen holding the tape and stakes.

KATE

Thanks, now go and help Harry load the finished signs.

PERCY

But you heard him, he wants me to drown myself.

MARY-ANN

So he's a saint compared to what the others want to do to you. Get over yourself Percy.

Percy shrugs his shoulders and inches away.

PERCY

And I'm not going in the dining room again. That portrait of your great grandfather's following me.

Kate rolls her eyes as she hands another poster to Ben as Percy leaves the kitchen.

EXT. OMNIBANK BUILDING SITE - DAY

A building site of largely earthworks and a few demountables, surrounded by a cyclone wire fence.

Kate, Ben, Sophie and Mary-Ann arrive to where a dozen other locals are standing around, outside the fence, including Harry Feldon, Vivian Li, Koz and Alexia Aristis.

At the front of the site is giant sign emblazoned with the words ANOTHER OMNIBANK PROJECT.

A handful of construction workers standing around on the other side of the fence, appear equally bemused by all the fuss with the locals.

A TV truck arrives with the logo "THIS DAY TONIGHT on Channel 8" written across the side of the van, pulling up on the opposite side of the main road and the building site.

EXT. OPPOSITE OMNIBANK BUILDING SITE - DAY

A young man (RUSSO) gets out of the drivers seat of the TV van.

He is followed by another (ANDO) who gets out from the passengers side.

An attractive young female (SUSIE RADCLIFF) approaches both men, waving her arms whilst still simultaneously holding a mobile phone to her ear.

SUZIE RADCLIFF

(On Phone)

Yep. I know. Yep..

Ando hands the woman an earpiece, which she slings around her left ear, while still on the phone.

She grabs a battery pack, putting it in her pocket and then a microphone.

Ando pulls out a sound recorder and boom microphone, while Russo grabs a camera and they shut the van.

SUSIE RADCLIFF

(On phone)

I got it Ken. This is ours. Channel 4 have no idea.

KEN BRIGHT (O.S.)

I'm just saying. We're in a ratings war, Susie. We need this.

INT. CHANNEL 8 BOILING POINT SET

The caller at the other end is an older man, half undressed (KEN BRIGHT), sitting back on a chair in front of a studio set saying THIS DAY TONIGHT - CHANNEL 8.

An assistant is buzzing around him, trying to help him into a jacket.

KEN BRIGHT

Angela Kostakos is killing me -

SUSIE RADCLIFF (V.O.)

Ken this story has everything. Small town, big banks, corrupt politicians -

EXT. OPPOSITE OMNIBANK BUILDING SITE - DAY

A police car drives past and pulls up in front of the crowd at the building site opposite.

KEN BRIGHT (V.O.)

It better have, or my ass will be -

SUSIE RADCLIFF

Ken, the police are here. We'll talk about your ass later.

Susie hangs up the phone and whips out a mirror to check her make up, before putting it back as quickly as she flipped it out.

SUSIE RADCLIFF (cont'd)
(To Russo)
Make sure you get the police car in
the shot.

Russo nods as the journalist and camera crew cross the road.

EXT. OMNIBANK BUILDING SITE, INSIDE THE GATES - DAY

As the police car stops outside the locked site, an older and taller one of the workers (FOREMAN) steps forward and unlock the gates.

FOREMAN
(To Worker#1)
Finally, the cops are here.

EXT. OMNIBANK BUILDING SITE - DAY

We see a tall Indigenous police officer (SGT. JAGAMARA) get out of the police vehicle and walk over to Kate who is watching as the journalists get closer.

SGT. JAGAMARA
Is this it?

KATE
The best I could do at short notice.

Susie Radcliff and her team are now within eye contact with Katie as she nods acknowledgment to the journalist before turning to Sgt. Jagamara.

KATE
The TV crew are here, I gotta go.

Sgt Jagamara nods as he moves toward the gates and through the people.

EXT. OMNIBANK BUILDING SITE, INSIDE THE GATES - DAY

The foreman moves closer as the police sergeant comes up to the gate.

FOREMAN
We were beginning to think you'd
never come.

SGT. JAGAMARA
How can I help you boys?

FOREMAN
You could start by arresting those
protestors. This is private property.

SGT. JAGAMARA
How about you open the gate so we can
stop talking through this grill?

The foreman nods and moves over to open the gates.

EXT. OMNIBANK BUILDING SITE - DAY

Kate steps up to Susie Radcliff and they shake hands.

SUSIE RADCLIFF
Susie Radcliff, Channel 8, This Day
Tonight.

KATE
Hi Susie, I'm Kate. We spoke on the
phone. I run the Eelang Conservation
Trust.

Susie smiles warmly, while looking around at the handful of
people milling around.

As she sees the Susie, the figure of a police officer (Sgt.
Jagamara) bounding toward them she stops smiling.

Kate turns around to see what is concerning Susie Radcliff
and beams as Sgt. Jagamara comes up beside them.

KATE
Oh and this is Sergeant Jagamara.

Jagamara grins warmly.

SUSIE RADCLIFF
(to Kate)
Are these all the people you have?

KATE
(Nodding)
All we could get at such short
notice.

Ben and Sophie step up next to Kate holding anti OmniBank
Signs.

KATE

We have signs and placards.

Susie surveys the scene still shaking her head as the whole group is now listening.

SGT JAGAMARA

How about I put the police car lights on?

Susie Radcliff shrugs her shoulders, before nodding her head positively.

SUSIE RADCLIFF

Good. Right. Let's make this thing look like a story. Okay, I want you guys to walk back forth behind the police car, the rest of you back and forth in front of the police car. We'll film it tight, so it looks like a cast of hundreds.

Sgt Jagamara and everyone get into position, before starting to move back and forth, waiving their placards.

CROWD

(Chanting)

Stop OmniBank. Save our Town. Stop the Banks. Save our Town.

SUSIE RADCLIFF

Remember you're angry, people!

Susie Radcliff ushers Kate in closer.

SUSIE RADCLIFF

Now Kate, I loved how you sold the story to me over the phone - that's what got me here. You're obviously a very smart and articulate woman. But we need to dumb it down for interview, OK?

KATE

Dumb it down? I don't understand.

SUSIE RADCLIFF

We want to reach the widest audience possible, right?

KATE

Of course.

SUSIE RADCLIFF

Great. So tone down the big words,
act like a victim and this story will
make waves all the way to the top.

KATE

Okay, but -

Susie Radcliff smiles positively before preparing herself
for a live cross, as the camera crew get into position.

SUSIE RADCLIFF

How do I look?

Ando gives a thumbs up.

ANDO

On you in three...

Ando continues the countdown with his fingers in silence.

SUSIE RADCLIFF

(To Camera)

Hi, I'm Susie Radcliff reporting from
a little town called Eelang where the
entire town and its neighbouring
communities have all turned out to
protest against global giant,
Omnibank, who have staked their claim
to the seaside town. It's just the
latest chapter in the battle between
corporate greed versus the little
Aussie community just trying to
survive.

EXT. OMNIBANK HQ - NIGHT

We see a tall skyscraper in the twilight and a large
OMNIBANK sign on the front.

INT. OMNIBANK HQ, CEOS OFFICE

Watching a large television screen within the OmniBank
Headquarters is the CEO (ELLIS PICKERING) sitting behind a
desk, with two other men (MARTIN FAY and ED CARTWRIGHT)
watching the screen, showing the same report of Susie
Radcliff at Eelang interviewing Kate Lang as the protestors
move back and forth with their chant.

SUSIE RADCLIFF

So what you're saying Miss Lang is that OmniBank has effectively stolen the town from underneath you, aided by your corrupt mayor, Barry Bruce?

KATE

(flustered)

Yes. Yes, that's right.

(pause)

The marina was supposed to benefit everyone. But the horrible OmniBank stole it from us and now wants to foreclose on the town.

SUSIE RADCLIFF

Thank you Ms. Lang. So there you have it. Another example of big banks stomping all over the little people.

We cut back to see the current affairs anchor Ken Bright frowning into the camera in front of a studio set saying THIS DAY TONIGHT - CHANNEL 8.

KEN BRIGHT

Susie Radcliff reporting there from the town of Eelang where ordinary people are doing it tough against the big banks. I wonder what the audience thinks given the upcoming federal election?

We turn back to see Ellis Pickering press the remote control to another channel, showing the smiling head of PETER VICAR, the Opposition Leader in a campaign ad.

ELLIS PICKERING

(To Ed Cartwright)

You said you had this project under control? The whole state's protesting!

ED CARTWRIGHT

At least they still think we're building a marina.

Ed Cartwright swallows nervously as we continue to hear the campaign commercial in the background.

PETER VICAR (O.S.)

And that's why when I'm elected Prime Minister I'm going to hold all the banks accountable -

Ellis Pickering presses the remote control again in frustration, only to see the tail end of another political commercial.

PETER VICAR

So vote for Peter Vicar and I will
stand up for the little guy -

Ellis Pickering finally presses off and throws the remote down on the desk.

ED CARTWRIGHT

The fishing permits are all ready to
go. It's all under control.

MARTIN FAY

With all this circus happening? And
Just before a Federal Election?

Ellis Pickering starts rubbing his forehead, before looking up at Ed Cartwright.

ELLIS PICKERING

Control my backside, Cartwright! I'm
sending you and Botta to Eelang
personally to make sure we keep a lid
on this thing. No more stunts like
this one. Understand?

Ed Cartwright nods nervously.

INT. KATES HOUSE, KITCHEN

Sophie Lang is sitting in the kitchen, eating breakfast cereal as her mother (KATE) comes barreling in, in a dress and carrying a suitcase and looking at her wrist watch.

SOPHIE

You look pretty mum!

KATE

Where the hell is Percy?

Sophie shrugs her shoulders. Kate huffs and leaves the room.

EXT. KATES HOUSE, BACKYARD

We see the back of the house as Kate pushes open a screen door and step out into the backyard.

KATE

Percy! We're late.

EXT. KATES HOUSE, BACKYARD VIEW

Now we see the view of the backyard from the perspective of Kate and an old caravan is pitched in the back, with Rex asleep near the back door.

Kate bounds over toward Rex.

KATE
Where is he Rex?

Kate opens the door to the old Caravan.

INT. PERCYS CARAVAN

Inside, the Caravan is a tribute to the 1970's California, with Posters of The Eagles and Beachboys and surfing movies.

EXT. PERCY COMING OUT OF THE SURF

Meanwhile, we see Percy in a wet-suit coming out of the surf, carrying a surf board, looking every bit in his element.

EXT. MERCEDES TAXI ON ROAD - DAY

We see the old Mercedes taxi of Percy traveling down the road.

INT. MERCEDES TAXI ON ROAD

Percy is driving, still wearing his wet-suit, while Rex sits in the front seat and Kate in the back seat. An awkward silence as Percy glances into the rear vision mirror as Kate has her arms crossed, looking out the window.

PERCY
We'll make it -

KATE
You know I hate being late Percy.

A few more moments of awkward silence.

PERCY
Sorry.

KATE
Do you think you can remember Sophie has her soccer game at 4 O'Clock?

PERCY

4 O'Clock.

KATE

And no pizza for dinner! I've cooked their dinners for the next three days so just take it out of the fridge.

PERCY

No pizza. Fridge.
(beat)
When's soccer again?

KATE

Per-

PERCY

Joking.

Percy looks in the mirror and smiles to her, Kate tries not to smile back.

EXT. EELANG AIRPORT - DAY

We see the old Mercedes pull up to the solitary building out the front saying EELANG AIRPORT as Kate lets herself out as Percy gets out and moves around to the boot.

KATE

So the interview's tonight at 6.30 with Angela Kostakos. Channel 4.

PERCY

Kostakos. Channel 4.

KATE

And the injunction hearing's tomorrow morning.

PERCY

Right. Got it.

Kate smiles as she leans down and kisses Rex, as Percy pulls out a small case from the boot and sets it down on the footpath.

KATE

You look after him Rex. I'll be back in three days. Make sure he doesn't get into any more trouble.

Kate moves over and gives Percy a hug.

PERCY

Good luck.

Kate smiles sheepishly as she turns and walks into the airport, as Ed Cartwright and his assistant (LEWIS BOTTA) are leaving.

ED CARTWRIGHT

(To Percy)

Excuse me.

Percy doesn't hear them at first.

ED CARTWRIGHT

Excuse me sir.

Percy stops and looks around at the two suited men.

ED CARTWRIGHT (cont'd)

How much to the Eelang Hotel?

PERCY

Ten dollars.

Ed Cartwright looks over at Lewis Botta and smiles condescendingly.

PERCY

Each.

The smile vanishes from the face of Ed Cartwright as he moves to the drivers side to spot Rex who starts growling.

ED CARTWRIGHT

There's a dog in the front seat.

PERCY

Yeah, his name's Rex.

Both Ed Cartwright and Lewis Botta look at each other before they get into the car.

EXT. EELANG ARMS HOTEL - NIGHT

We see the old Mercedes tax parked outside the Eelang Arms Hotel, with several other cars.

INT. EELANG ARMS HOTEL, MAIN BAR

Inside the busy main bar of the Eelang Arms Hotel, we see an assortment of people as Alexia Aristis is serving drinks.

At one table, Koz is playing cards and drinking beer with two other men (CON POULOS and BETRONE CAMILLERI).

At a table close to the main door, we see Bart Manning in conversation with another older man (FR JACK), while in the corner Ed Cartwright and Lewis Botta in bright and new smart casual clothes are trying to blend in.

ALEXIA ARISTIS

What time's the show on?

CON POULOS

6.30. Channel 4.

KOZ

6.30. Channel 4.

We see Alexia point a television remote toward a television set hanging above the patrons as Ben Lang, then Sophie Lang followed by Percy enter the main bar. Fr. Jack turns and spots them, breaking into a broad smile as Sophie is the first to come over toward him and give him a huge hug.

SOPHIE

Uncle Jack, you're back!

Ben comes over and also embraces Fr. Jack.

FR. JACK

What? It's not like you haven't seen me in years.

(pause)

How's your mum?

Sophie shakes her head.

SOPHIE

She's still trying to save the town.

Fr. Jack and Bart Manning both start shaking their heads as Fr. Jack frowns at Percy, as Percy moves over and grabs a table that has just become vacant.

FR. JACK

Yeah, I heard about Barry.

PERCY

Hey, Jack.

FR. JACK

Percy.

PERCY

How was Rome?

FR. JACK
There's no surf there.

Mary-Ann enters the main bar area carrying a pizza across to the table of Koz, Con Poulos and Betrone Camilleri.

She turns and stares frowning at Percy before changing to a smile as Sophie and Ben join him at the table.

MARY-ANN
(To Percy)
Kate's going to throttle you.

BEN
A Super Supreme please.

SOPHIE
And chips!

PERCY
(To Mary-Ann)
We were never here.

Mary-Ann finishes writing out the order and then moves over to the table where Ed Cartwright and Lewis Botta are sitting, as they stare at the television in the corner.

MARY-ANN
Can I help you gentlemen?

KOZ (O.S.)
That is Bullshit!

CON POULOS (O.S.)
No! No it is true!

Mary-Ann blushes.

MARY-ANN
Sorry. The locals can get a bit rowdy. We don't really have many tourists or couples like you come through.

Ed Cartwright looks at Lewis Botta and they both shake their heads.

LEWIS BOTTA
Oh, no we're not a couple, we're -

ALEXIA ARISTIS
(Shouting)
Everyone shut up. The town is on the telly.

Everyone suddenly goes quiet and looks up at the television, where a female anchor (ANGELA KOSTAKOS) is speaking in front of a logo BOILING POINT and the story graphic PM PROMISE ON EELANG ANTI-BANK PROTEST.

We see the figure of a smiling PRIME MINISTER (Max Wright).

PRIME MINISTER

(On Television)

That's right Angela. A get tough policy against anti-social bank

PRIME MINISTER

practices could help entire communities.

ANGELA KOSTAKOS

(On Television)

Like Eelang.

PRIME MINISTER

(On Television)

Exactly. We care for the little people, the people who are under the most pressure from the banks -

BART MANNING

When sorrows come, they come not as single spies, but in battalions.

BETRONE CAMILLERI

Shut up old man. I can't here.

ALEXIA ARISTIS

(shouting)

Everyone, shut up.

Bart Manning shrugs his shoulders and continues drinking his beer.

ANGELA KOSTAKOS

(On Television)

And you're prepared to put this on the record now, exclusively on Boiling Point?

PRIME MINISTER

(On Television)

Yes. Yes I am.

ANGELA KOSTAKOS

(On Television)

So there you have it. Exclusively on
BOILING POINT the response from the
Prime Minister to the growing
backlash against big banks -

At that moment, Percy's phone begins to ring and there is a collective groan around the bar.

BETRONE CAMILLERI

Shut up.

Percy looks down at the number.

PERCY

(To Ben)

It's your mum.

Percy gets up and hurries toward the door. Bertrone looks up at him snarling.

BETRONE CAMILLERI

And stay out! No dogs allowed.

Fr. Jack looks over at Ben and Sophie sitting at the table, as Ben mouths the words "Mum" over the noise. Fr. Jack shrugs his shoulders as he still can't make out what Ben is trying to say.

BEN

(shouting)

It's mum on the phone.

The main bar goes deathly silent for a moment.

BART MANNING

Alas, the world is grown so bad, that
wrens make prey where eagles dare not
perch.

Betrone Camilleri, followed by Con Poulos get up from their table and move menacingly over toward Bart Manning.

BETRONE CAMILLERI

I've had about enough of you old man.

BART MANNING

Shakespeare dear boy. Shakespeare -

Fr Jack stands up and steps back, putting himself in the path of Betrone Camilleri and Con Poulos.

FR JACK

Easy now.

(To Bart)

Bart, maybe you should get some fresh air.

Bart sighs and gets up from the table, holding his wine glass and leaves.

EXT. EELANG ARMS HOTEL - NIGHT

Percy is on the phone outside the hotel.

KATE (V.O.)

You're not at the pub, are you?

PERCY

No, I just stepped outside. The kids are eating their fridge dinner. They seem to love it.

KATE (V.O.)

(starts sobbing)

Oh Percy...

PERCY

Kate. It's nothing to be upset about. So they chose to speak to the Prime Minister instead of you. Fools, the lot of them. They did mention Eelang. And there'll be other interviews.

INT. BUDGET MOTEL ROOM

Kate is sitting in a budget motel room on the phone with a set of official looking documents in front of her.

KATE

We lost the court case.

PERCY (V.O.)

What? I thought that was tomorrow.

Kate picks up the first document in her left hand while holding the phone.

KATE

It was supposed to be, but Omnibank filed something called an Ex Parte Motion to strike it out.

PERCY (V.O.)
How? I don't understand?

Still reading the documents, before throwing it down on the ground.

KATE
(sobbing)
I don't either. Something about vexation or frivolous or something. It's all lawyer talk.

(pause)
Oh Percy, what have I done? I've used up most of the foundation funds on these useless lawyers and we've got nothing to show for it.

PERCY (O.S.)
Kate, you've done everything you could. Your great grandfather would be proud. We're all proud of you. Now get some rest and I'll see you when you get back.

Kate hangs up the phone and puts her head in her hands.

EXT. EELANG ARMS HOTEL - NIGHT

Percy puts his phone away and starts walking back to the hotel entrance, where he spots Bart Manning sitting alone on a chair, next to the side of the hotel.

PERCY
Come on Bart, what smart thing are you going to say now?

Bart Manning shrugs his shoulders.

BART MANNING
It is as it is Percy. We both be exiles by choice and circumstance in our own ways.

PERCY
Yeah, but we don't both be drunks, do we? I love this town. I was trying to secure its future.

Bart Manning laughs.

BART MANNING
What is the road to hell paved with Percy? Eh?

PERCY

I don't know, your empty pints?

BART MANNING

Like you, my wretched path has been paved with the noblest of intentions.

PERCY

My path's wretched. Great, thanks Bart.

Percy shakes his head and moves to the door.

BART MANNING

It is never too late to change Percy.

INT. EELANG ARMS HOTEL, MAIN BAR

As Percy walks back into the main bar, the room is deathly quiet as all eyes are on him.

Percy is startled at first and looks over at Sophie and Ben. Ben shrugs his shoulders.

BEN

I told them you were on the phone with mum.

BETRONE CAMILLERI

Come on, tell us! And no more lies!

ALEXIA ARISTIS

Shut it Bertrone. Let's hear what Kate said.

An eternity as Percy looks at all the expectant faces in the room, including Ed Cartwright and Lewis Botta.

The moment is broken by Bart Manning returning to the bar and resuming his seat, before Percy starts shaking his head negatively.

PERCY

We lost the case.

KOZ

What? That's bullshit!

Collectively mumbling as Ed Cartwright looks over at Lewis Botta who has a giant euphoric grin on his face. He quickly punches him.

LEWIS BOTTA
(rubbing his arm)

Ow!

Ed Cartwright points to the somber look on his face and the faces of everyone else in the bar and Lewis changes his grin to a frown.

PERCY
Something about vexed motions, and something else.

BART MANNING
Ah, the three fates that haunt the halls of justice, that of scandalous, frivolous and vexatious.

Bertrone Camilleri jumps up from the table and moves menacingly over toward Bart Manning, as Fr. Jack once more stands up and now holds Betrone back.

BETRONE CAMILLERI
Right that's it. I'm going to knock your head off!

FR JACK
Bertrone. Sit down and leave him alone.

BART MANNING
Dear boy, I was only referring to the tricks of the lawyers to rid themselves of the case. It's merely a game of claims and counter claims, nothing more.

ALEXIA ARISTIS
(yelling)
Well, whatever they're playing, it's my life and our town's future they're messing with!

General head nodding and mumbling around the bar.

BART MANNING
Right. Right. And that is the thing. It's all bluff. There's nothing to the paper. You have all the rights, not them. Yet people allow themselves to be tricked into thinking they are insolvent debtors, when they can never be.

KOZ

What would you know? You're just an old drunk who's the first into the pub and the last to leave!

General laughter as Bart Manning puts down his almost empty glass of wine with a thud on the table.

BART MANNING

Qui vult decipi decipiatur.

KOZ

What did you call me?

BART MANNING

Let Him Who Wishes to be Deceived, be Deceived.

The bar erupts with shouts of shut up and grumbling.

FR JACK

Enough Bart! No one likes a sermon. Shut up and drink your wine.

INT. CONFESSIONAL

Percy is kneeling in a confessional, his hands clenched near the closed grail, as the latch swings open. We cannot see the face of the priest (FR. JACK), only the obscure figure through the grail and hear his voice.

FR. JACK (O.S.)

In the name of the father and of the son...and of the holy spirit.

Percy makes the sign of the cross.

FR. JACK (O.S.)

Trust in God to hear your prayers and petition.

PERCY

Forgive me father, for I have made an almighty mess...I have sinned. It's been twenty, no, ah twenty six...no that's not right, more like thirty I think...

FR. JACK (O.S.)

It's been a long time Percy?

PERCY

Yes, yes it's been too long. Anyway I need a miracle or something from God. That's why I'm here.

FR. JACK (O.S.)

Percy it's one O'Clock in the morning. Can't this wait until tomorrow?

PERCY

I don't know, you tell me. How long does it take to get a green light on a miracle? It's kind of urgent.

FR. JACK

I'm getting up now.

We hear the click of the door to confessional and Percy gets up.

INT. CATHOLIC CHURCH

We now see Fr. Jack standing there in the same clothes from the pub but wearing a stole, as Percy also gets out of the confessional.

FR. JACK

I'm going to bed Percy. I want to get in a quick surf before early mass.

PERCY

Fine. I'll see you there.

(beat)

In the surf, not mass.

FR. JACK

I got that one.

PERCY

Wait, just one more question.

Fr. Jack shrugs his shoulders.

PERCY

You've read Canon Law, so you know about rights and stuff?

FR. JACK

Sure, but I'm no lawyer. Matthew 7:12 teaches us the Golden Rule of Law that all are equal.

(MORE)

FR. JACK (cont'd)
And even Genesis 1 verses 26 to 29
speaks of God creating man in his
image and granting him equal
dominion.

PERCY
Dominion?

FR. JACK
Sovereignty. That every man and woman
is equal and like his own sovereign
in the eyes of God.

PERCY
Sovereign. Okay.

FR. JACK
In fact, great Grandfather Charles E.
Lang was given a land patent endorsed
from England when he first formed
this town. So in a sense, he was like
a king of his own country back then.

PERCY
King of his own country. Really?

FR. JACK
Christ, there are even people today
proclaiming the same thing. Try
surfing the internet instead. You
might learn a thing or two.

PERCY
Did you just say Christ? Did you just
blaspheme in a church?

Fr. Jack waves Percy off and walks away.

FR. JACK
Anyway, I'm tired and I'm going to
bed. Good night Percy.

PERCY
Good night Fr. Jack.

Percy remains staring at the front altar of the church.

FR. JACK (O.S.)
And don't forget to turn off the
lights when you go.