

Good light in Broome

By

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First Draft

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A masked man, Judd, stands across the road from a pizza shop watching the staff clean and count money. He holds a brick in one hand and a long kitchen knife in the other. He walks up to the security door of the pizza shop, hesitates then proceeds to smash the door in with the brick.

Judd threatens the staff with his knife and demands money. The staff try frantically try to reason with an increasingly irritated Judd. As he yells demands, one of the staff presses the silent alarm.

Becoming frustrated, Judd leads them into the walk in fridge and takes a moment to look at them. He walks to the tills and takes cash and coins, stuffing it into a small bag. He walks quickly out of the shop to a police officer holding a gun.

POLICE OFFICER

Drop the knife! Don't move!

Judd pauses for a moment contemplating his options. He looks at the police officer, then looks at his heavy bag of money. In a split second he shakes his head, drops the bag and runs passed the police officer.

The officer gives chase as Judd sprints off over the road to the top a quiet street, turning to look at the officer who gave up the chase. Judd bends over to take a breath then tears off his mask revealing his face. He is out of breath and looks panicked.

FADE OUT.

SEVEN YEARS LATER

Judd finishes wiping some benches and cleaning various pieces of kitchen equipment. He takes his apron off and puts it in his bag, swapping it for a blue denim jacket that he wears over his chef whites. He slings his backpack over one shoulder and walks briskly out of the kitchen sharing quick goodbyes with the other chefs.

3 INT.STREET.NIGHT

3

Judd walks swiftly but with a careless attitude away from the restaurant along the footpath of a leafy suburb. He pulls a packet of cigarettes out of his front jacket pocket and lights one continuing to walk. He finds himself alone at a small dock on a river.

He takes a moment to look around as he sits on a bench and pulls a small vintage tin out of the front pocket of his backpack. opening the tin reveals a collection of paraphernalia including rolling papers, a Zippo lighter, a small baggy of weed and some pre-rolled joints. He lights a joint and relaxes into the back of the chair gazing on the shimmering waters and some boats slowly floating by.

4 INT.CAR.NIGHT

4

Clearly stoned, Judd drives along a highway the lights reflect on his windscreen as he smokes a cigarette.

he pulls into a driveway, slings his backpack over his shoulder and walks inside.

5 INT.BEDROOM.NIGHT

5

Judd, now clean and in his pajamas quietly gets into bed next to a sleeping woman. She is slightly disturbed but continues to sleep on her side as he gently kisses her cheek, then, puts his arm around her and falls asleep.

6 INT. BEDROOM. MORNING

6

Judd wakes up to find an empty space on the bed next to him. He pulls himself out of bed to find LAUREN making breakfast.

LAUREN

Want some breakfast?

JUDD

I'd love some, but I'll be late

He wraps his arms around her waist lovingly and kisses her on the cheek. She smiles softly but the smile turns to disappointment. His eyes wander to the kitchen table, he acknowledges some open mail but leaves them where they are.

He leaves Lauren with the breakfast and drags himself to the shower and gets ready for work.

7

INT.KITCHEN.NIGHT

7

There is a flurry of activity in the kitchen during peak service. Judd and his co workers move hastily preparing dishes for customers. They exchange banter while working.

FUNK

So is tonight the night?

The dishy overhears and interjects.

DISHY

The night for what?

JUDD

I'm gonna propose

The dishy stops work, turns around with a shocked look on his face.

DISHY

Ohhhh! Brooo! that's exciting! How you gonna do it?

JUDD

(Smirking)

Well, I'm gonna wait till christmas eve, she loves christmas. Plus it'll be 30 years to the day when my dad proposed to mum.

FUNK

That's poetic dude

JUDD

Yeah, lets she what she says, eh?

They continue working. Some time passes and Judd begins to finish up work for the night. He wipes down his bench and puts his knives in his knife wrap.

8

EXT.STREET.AFTERNOON

8

Judd walks along the street to his car. He checks his phone quickly, he hasn't received any messages. When he gets to his car he pulls out a small box, opens it revealing a modest diamond ring. He smirks a little and puts it in the glove box.
He puts some music on and drives home.

Judd and Lauren walk slowly along an affluent suburban street dotted with young families and other couples admiring the Christmas lights. The whole street is lined with small paper lanterns that are lit as tradition every Christmas eve.

Judd takes her hand. He initially is hesitant but then interlocks her hand with his. She feigns a smile. Judd makes his first attempt at his proposal, slowly building up the courage but is cut off by a flash of lightning. The wind starts picking up.

LAUREN

I don't want to spend too much time out here, darling. Really don't want to be caught in this storm.

JUDD

Should we go up to the reservoir and watch it roll in?

She smiles and sighs.

LAUREN

No, I think I just want to go home. Cherry's not good with storms.

JUDD

We'll go soon babe. I just wanted to have a look up here.

He points to the top of a small hill where people have gathered to admire a large houses Christmas display. They start to walk up the hill. He falls slightly behind her.

JUDD (CONT'D)

Darling, just stop for a second?

She turns around quizzing him, naive as to what tonight means to him. Its clear she has other things on her mind.

LAUREN

What's up babe?

He pauses for a moment a smiles at her. He walks up to her and pulls her from the waist into him. They share a passionate kiss and look lovingly into each others eyes.

JUDD

This is really special.

(CONTINUED)

LAUREN

It is. I'm so glad we did this together.

A large flash of lightning followed by a low and distant rumble of thunder distracts them for a moment.

LAUREN (CONT'D)

Darling, we really need to get home.

JUDD

Just wait. I just want to take this moment in for a little bit longer

Lauren's face turns to concern.

JUDD (CONT'D)

I love you so much.

LAUREN

I love you too darling.

JUDD

Really, you have always been the one. Since high school I knew I wanted to end up with you. You bring out the light in me, you balance me.

The wind and lightning start to intensify. Families start to leave the street. It starts spitting with rain. Lauren becomes more distracted by the weather.

JUDD (CONT'D)

I never want us to end.

He gets on one knee, pulls out the box and reveals the ring. Lauren's face runs through a series of mixed emotions ranging from initial shock through to concern and eventually lands on sad. she struggles to find the words as the rain, lightning and thunder begin to intensify.

LAUREN

Can we talk about this please? At home? out of this storm!

Lauren rushes off leaving Judd on one knee. He looks stunned and puts the ring away in his jacket pocket. The rain starts coming down heavy as he slowly walks home.

10

INT.KITCHEN.NIGHT

10

Lauren sits at the kitchen table. Holding a towel. She has a furrowed brow and her hand clutching at some envelopes that have been torn open. Judd walks into the kitchen dripping wet. He looks defeated. She hands the towel to Judd. He sits down at the table with her while he dries himself. For a moment they sit in silence as he examines the letters from his bank that she holds.

JUDD

Is this what you wanted to talk about?

LAUREN

You didn't tell me about this.

JUDD

I didn't think it needed to be talked about.

LAUREN

Why would you think that?

JUDD

I've got it under control.

LAUREN

Darling, this is a lot of debt and it doesn't look like you've been paying it off.

A beat.

LAUREN (CONT'D)

I don't want to marry into debt. I don't know how you could think this was a good idea at this time. Darling, I love you, but you lied to me.

JUDD

I didn't lie to you.

LAUREN

Then why did I have to find out like this? You're always going on about honesty and communication. You kept saying how important it was to you, but then you hide this from me.

(CONTINUED)

JUDD

(Becoming defensive)

I meant it! You know everything about me! I've told you everything about my life, I told you what I did, I'm sorry I kept this from you, but I had a plan. I love you and I want to spend the rest of my life with you. That's all I was thinking about.

Lauren's face dips and she slowly shakes her head.

LAUREN

You sold me this idea of a perfect life together. I had a vision of us so clearly in my head, but now, I'm not sure.

JUDD

We can still have that perfect life. I can give you the life you always wanted. That WE always wanted.

She sighs, not knowing exactly what to say.

JUDD (CONT'D)

Do you not think I can give you the life you always wanted?

LAUREN

I think you want to.

They sit there in silence for a moment while the sound of rain intensifies. Cherry starts crying from another room and Lauren leaves. Judd gets up to grab a beer from the fridge, opens it and sits back down at the table. He stares at the bottle in deep thought.

FADE OUT.

11 EXT.VACANT PARKING LOT.NIGHT

11

SEVEN YEARS EARLIER

A younger Judd wearing a hoodie walks up to a large black SUV parked in the middle of the lot. A large bearded man with an intimidating demeanour signals with his head to get into the car.

(CONTINUED)

DRUG DEALER

Coke, weed, acid, pills, man you owe me a lot of money.

JUDD

Here. It's a start. I'll have the rest next week.

He passes the drug dealer a thin wad of fifty dollar notes.

DRUG DEALER

Nowhere near enough. Lets go.

He pulls out of the lot and drives down the street. Judd stares out the window up toward the street lights as he begins to look and feel increasingly helpless. They arrive in front of a pizza shop.

DRUG DEALER (CONT'D)

Go and get my pizza, I'm hungry

JUDD

(Sighing)

Really? I don't want to go in there.

DRUG DEALER

Go on.

A reluctant Judd walks anxiously up to the counter. He looks at the order screen and sees his name on the display. The cashier recognises him and greets him with a smile.

CASHIER

(Chirpy)

Hey Judd! How did I know this was for you?

JUDD

Hey Claire, how you been?

CLAIRE

Pretty good, just graduated, just waiting to get out of this shit hole. You got lucky to get out when you did. The new owners are dicks.

JUDD

(Trying to smile)

Yeah, well we knew that was going to happen, how much?

She looks at the receipt and chuckles

(CONTINUED)

CLAIRE
Since when did you like anchovies?
It's fourteen fifty.

JUDD
I don't, thanks Claire, I'll see
you around.

CLAIRE
Take care, Judd.

12 INT.SUV.NIGHT

12

Judd and his drug dealer stop on the side of the street. The
pizza shop is just visible through some trees.

DRUG DEALER
Eat.

JUDD
(Sighing)
I don't like anchovies

DRUG DEALER
I don't care. Eat.

He begrudgingly takes a slice of pizza and eats it with
resentment.

DRUG DEALER (CONT'D)
I know you don't have any money.
Why'd you get yourself into this
mess? Look, I like you, but It's
not just me that wants this money
anymore. I got people to answer to
and you answer to me. You've had a
lot of fun with my drugs and my
money and now I'm calling in your
tab.

A beat.

DRUG DEALER (CONT'D)
Now you don't have the money, you
don't have a job, you got no
prospects. I've got no work for you
either. That shop there though,
that's got all the money you need.

JUDD
Fuck, really? C'mon man I just quit
there.

(CONTINUED)

DRUG DEALER

I know. you worked there for five years didn't you. Means you know the place better than anyone.

JUDD

Man, I don't think I don't think i could do that.

DRUG DEALER

(Becoming irate)

I don't think you have a choice!

JUDD

Fuck.

DRUG DEALER

Look, you got yourself into this mess. You're gonna get yourself out of it. One way or another.

The drug dealer forcefully hands him a folded long sleeve shirt and a mask.

DRUG DEALER(CONT'D)

You sort out the details. Just get it done in the next 2 weeks. Wouldn't want your friend over there to get suspicious.

13

EXT. EMPTY FIELD. NIGHT

13

Car headlights illuminate Judd as he frantically digs a small hole in an field in a heavily wooded area. He pauses for a moment as he takes a swig from a bottle of whiskey. Clearly drunk and exhausted, he throws his shovel next to a large brick in the back of his car, grabs a bottle of water and a small hand towel. he washes off his hands and wipes his dirty face.

He sits down in the passenger seat of his car and takes a brief moment to look at the glove box before opening it revealing a small amount of cash, a Polaroid photo of Lauren and the ring box. He sits again for a moment opening and closing the ring box as if in deep thought.

He collects the cash, photo and ring and buries it deep in the hole that he has just dug. After filling in the hole he lights a cigarette, turns on his car and drives away.

14 EXT.SHOPPING DISTRICT.NIGHT

14

Judd drives down an empty street covered fully in Christmas decorations. The bright lights of the street make him squint as he slows down passing various expensive looking store fronts until he comes to a complete stop in front of a diamond jewellery shop.

Judd stares at the diamonds in the shop window in an almost trance like state he doesn't notice some drunken Christmas revellers suddenly appear by his car. He snaps out of it and slinks down immediately and tries halfheartedly to cover his face. They hassle him with jovial wishes of a merry Christmas and one of the group seems to notice dirt on his face.

REVELLER

Hey man! are you okay in there?

Judd drunkenly nods and gives a thumbs up while trying to shield his face.

REVELLER (CONT'D)

(Looking intensely)

Yo dude what happened to you? Are you alright?

The revellers friend interjects and pulls him away from the car.

REVELLER #2

Oi! C'mon leave him alone, mate, lets go.

Judd follows them with his eyes as they leave stumbling drunkenly down the street and out of sight. He starts to breathe heavily as if trying to find an ounce of courage. While staring at the store he reaches behind and grabs the brick from the back of his car. He takes one more swig of whiskey and opens the car door.

A wave of calm comes over him and he starts to breathe slower. He looks around searching for signs of life but the street is empty. He lifts a bandanna from his neck partially obstructing his identity.

Walking slowly with intent he raises the brick and throws it into the security glass. It shatters the laminate but doesn't cause much damage. The security alarm immediately begins blaring. Instead of fleeing, he picks up the brick and starts to smash the glass harder. Emotion and adrenaline cause his eyes to narrow and he begins furiously hitting the brick at

(CONTINUED)

the glass opening the small hole caused by the initial hit.

He tries to put his arm through the hole to grab the jewellery but the diamonds are just out of his reach. He cuts his hand pulling his arm out of the hole. Realising he is running out of time before someone comes he runs quickly back to his car and grabs the shovel. a dotted line of blood trails behind him as he breaks through the glass completely.

Breaking in to the shop he starts to gather as much jewellery as possible in his two hands and pockets. He begins to leave and catches a glimpse of a person witnessing the whole thing. He pauses for a moment to acknowledge them, then runs to his car and peels out right passed the witness.

15 EXT.HIGHWAY.NIGHT

15

Judd speeds down the highway, rips off his bandanna and notices the extent of his wound while bleeding all over the steering wheel.

JUDD

Fuck! Fuck! Fuck! Fuck!

Extremely drunk, high on adrenaline and panicking he takes takes sees an exit sign reading TOURIST MOUNTAIN DRIVE EXIT 1 KM. He grabs the whiskey from the passenger seat that's sat on top of loose diamond jewellery. He Swigs the whiskey frantically as he comes up on his exit. Distracted, he swerves off the highway nearly missing his exit.

16 EXT.MOUNTAIN ROAD. NIGHT

16

Judd speeds down a dark, winding mountain road. He focuses as hard as he can with both hands on the bloody steering wheel. noticing his hand still bleeding, he uses one hand to wrap his bandanna around his wound to try and stop the bleeding. He begins to speed up taking heed of warning signs of wildlife and warnings to slow down.

JUDD

For fucks sake, where am I going?!

He comes to a straight part of the road and speeds up even more. He lights a cigarette and becomes distracted by the flashing lights of police speeding down a road perpendicular to him. He becomes agitated at the sight of the lights turning on to his road coming at him head on.

Suddenly, from the darkness of the side of the road a large cow is illuminated and is seemingly walking onto the road.

(CONTINUED)

Judd swerves to miss the cow, loses control and the car rolls twice coming to a slow stop on its side. Judd can be heard screaming and moaning in pain.

Judd comes to slightly as the flashing lights and sirens draw near. The road is littered with broken glass, car debris and pieces of jewellery. Judd tries to unbuckle his seat belt but finds he is trapped. He throws up, then faints. The chatter of police radio calling for an ambulance can be heard as an officer rushes to the car.

FADE OUT.

17

INT.HOSPITAL.MORNING

17

Judd, comes to slowly. His vision is blurred and he winces in pain. He's wearing a neck brace and has blackened eyes and a large laceration on his head. One of his arms is in a cast and his thigh is bandaged.

Dazed and confused he begins examining the room. As his vision becomes more clear he notices a police officer sitting next to his bed. His attention quickly turns to his wrist and he sees he's been handcuffed to the hospital bed. He sighs as he tries to piece together the previous night.

POLICE OFFICER

Just relax, son.

A nurse carrying a chart enters the room.

NURSE

Good morning, Judd? Do you know where you are?

He shakes his head. him and

NURSE (CONT'D)

You're in ICU, how do you feel?

JUDD

Sore.

NURSE

You're going to feel like that for a while.

She briefly examines his vital signs and takes note on a clipboard.

(CONTINUED)

NURSE (CONT'D)

The doctor will be in shortly, are you hungry? We can get you something to eat soon.

JUDD

I feel sick.

The nurse passes him a pan to throw up in. He brings it to his face and throws up, crying out in pain.

NURSE

All done?

He nods, passing her the pan. She leaves. Judd then slowly turns his head to the police officer

JUDD

What happened to me?

POLICE OFFICER

I was hoping you could fill me in on that. You were in a car accident. I found your car on its side, with you in it, and some other things.

JUDD

I don't remember.

Judd closes his eyes trying to remember the events of the previous night. The police officer looks at his face intently.

SERIES OF SHOTS - JUDD CRASHING HIS CAR

- A) Swigging from a whiskey bottle.
- B) lighting a cigarette.
- C) Cow walking on to road.
- D) Swerving to miss.
- E) Rolling car.

A doctor walks swiftly into the room breaking the tension. He holds an X-ray in his hand.

DOCTOR

Quite a spill you had last night.
You're very lucky.

(Holding up an x-ray)

You have a small fracture in two vertebrae, here and here. You also have a greenstick fracture in your Radius and some lacerations that required stitches. One on your leg and one on your head. You were lucky not have any sort of brain damage or internal bleeding. You'll have to wear that brace and cast a cast for a few weeks until it heals. But you wont have any issues recovering. Couple weeks and you should be fine.

POLICE OFFICER

How long until he can be discharged from here?

DOCTOR

We're moving him to a different ward shortly. But we can release him in a couple days.

POLICE OFFICER

Thanks Doctor.

The doctor checks his pager, nods his head in conclusion and walks out.

JUDD

Am I under arrest?

POLICE OFFICER

At this stage? Yes. We found quite a bit of stolen jewellery connected to a break and enter hours before I got to you. You were drunk. Not the best way to spend a Christmas.

JUDD

What happens now?

POLICE OFFICER

When they release you from here. You'll be taken to the station and formerly charged.

(He sighs)

Do you have any family? Anyone you can call? Where are your parents?

(CONTINUED)

JUDD

No one. It's just me and my sister.
But she lives in Melbourne. My aunt
lives up the coast. I rather she
not get involved.

POLICE OFFICER

I'm gonna go now. There will be an
officer around at all times. Try
and eat something.

Long pause.

POLICE OFFICER (CONT'D)

You ever been in trouble with us
before, son?

JUDD

Nah.

The officer looks at him suspiciously then leaves. Judd
slinks down further into his hospital bed. His situation
dawns full on him and his emotions boil over, as he begins
to break down.

FADE OUT.

19

EXT. PIZZA SHOP. NIGHT

19

SEVEN YEARS EARLIER

Judd, extremely panicked, runs as his life depends on it out
of the pizza shop and up the street, a uniformed police
officer gives chase but is unable to catch up with an
adrenaline fueled Judd.

The police officer stands at the bottom of the street, out
of breath and with his hands on his hips.

Realising he is clear of the pursuing officer and for a
moment, out of danger he takes a breath. Sirens can be heard
in the distance. He watches the police officer begin to walk
back to the scene of the crime.

Judd opens the bag of money revealing mostly bags of coins
and a few notes. He throws his head back in frustration at
the futile effort, turns around and walks towards the foot
path.

He takes off his bloodied sweater and surgical gloves and
stuffs them down a drain. His eyes widen as he remembers
something.

(CONTINUED)

JUDD
FUCK! My bag.
(Panicking)
Shit, fuck! SHIT!

He calms down slightly with a few deep breathes. He spots a footpath leading to a main road and cautiously heads down there.

Police cars barrel down the main road speeding directly passed Judd who hides himself in the shadow of a tree. He peeks out of the shadows to scope out an empty road. He sees red and blue lights reflecting off houses from the direction he needs to go. He takes one last deep breath with his eyes closed. When he opens his eyes he looks focused.

He runs across the road observing his surroundings towards the flashing lights.

20 EXT.BACKYARD.NIGHT 20

Judd pulls himself just high enough over a fence to check out a car park at the back of the building he just robbed. Once he sees the coast is clear he pulls himself over completely and walks towards the corner of the building where we see a back pack as been placed.

21 EXT.BEHIND PIZZA SHOP.NIGHT 21

Judd sneaks up behind the backpack and places his back firmly against the wall. He peers around the wall slowly and with hesitation.

Police officers interview and talk to the owner who has his arms around his sobbing wife.

A forensic team wearing white fully body suits and masks take samples from a trail of blood leading out the door.

A Police wagon speeds down the road and pulls in aggressively with blaring sirens and bright flashing lights. Two men exit the vehicle quickly and move to open the back door bring out two large German Shepard dogs.

JUDD
(Whispering)
Fuck me!

He picks up his bag and runs into the darkness.

22

EXT.MAIN ROAD.NIGHT

22

Judd walks with pace down a main road constantly looking around for any sign of police activity. He is sweaty, exhausted and looks like he wants to give up.

He pauses for a moment on the side of the road and throws up. As he wipes his face a large black SUV pulls up suddenly in front of him cutting him off.

DRUG DEALER

Get the fuck in

Judd, looking even more defeated complies. They speed away. Judd sits there sick as lights flash in the distance.

DRUG DEALER

How did this get so fucked up!?
This wasn't fucking hard!

JUDD

(Angry and panicked)

No, fuck you! I got your money! I got your fucking money! They got my fucking blood, man, they got my fucking blood!

DRUG DEALER

What!? What do you mean? they got your blood? what the fuck happened?
(He snatches the money bag)
What the fuck is this? Is the coins? Wheres the fucking cash?

JUDD

I got your fucking money man.
(Losing his mind)
I got your fucking money!

A brief pause. The dealer looks over to Judd

DRUG DEALER

No, you don't. Not even fucking close. This is out of my hands now, kid. Now. Tell me what the fuck happened.

The palpable tension in the car ever so slightly eases.

JUDD

They were closed. Twenty minutes early.
(Holding up his bleeding hand)
(MORE)

(CONTINUED)

JUDD (cont'd)
I had to smash through the fuckin'
door, cut my hand, there was blood
everywhere, and now the fucking
cops have it. I'm fucked!

DRUG DEALER
Have you ever been arrested before?

JUDD
No.

DRUG DEALER
The you'll be fine. They dont have
you on record. They got nothing to
compare it to.
(beat)
Just don't go getting fuckin'
arrested.

Judd sits back in the seat holding his hand. He winces in
pain and closes his eyes.

23 EXT. INDUSTRIAL AREA. NIGHT

23

SEVEN YEARS EARLIER.

A black SUV with the drug dealer and a beat up Judd pulls up
infront of what seems to be an abandoned warehouse in a
quiet industrial area.

DRUG DEALER
Wait here.

The dealer gets out of the car and walks to the rear. He
opens the boot revealing a bag with the handle of a gun
poking out.

A loud car can suddenly be heard speeding towards the dealer
from behind. The tires screech as a sleek black mustang
pulls up next to the dealer. six shots are fired into the
dealer from the window of the Mustang.

24 INT. SUV. NIGHT

24

Judd takes cover as low as he can in his seat as he realises
what has happened. The Mustang peels out and Judd catches a
glimpse of a bald man holding a gun from an unwound window.

Judd begins to panic. He unbuckles his seatbelt and falls
out of the car running away into the darkness leaving the
money, and the dead drug dealer behind.

(CONTINUED)

FADE OUT.

25 INT.PRISON.DAY

25

Judd sits by himself at a table in the common area of a prison. Other prisoners around him stay occupied watching a communal TV, playing cards etc.

Judd opens a packet of chips and starts to eat when a burley man come and sits down in front of him at the same table. He stares at Judd and then looks at his chips. Judd offers him some chips and the man takes the whole packet then leaves.

A PRISON GUARD walks towards towards Judd. He is the picture of authority.

PRISON GUARD

Judd, you got a visitor. C'mon,
lets go.

He prison guard handcuffs him and leads him out of the common area and through some hallways.

26 INT.VISITOR ROOM.DAY

26

Judd sits down at a stainless steel table in a cold and bare looking visitors room. LAUREN sits at the table dressed nicely. He struggles to make eye contact with her.

LAUREN

How are you holding up?

A long pause.

LAUREN (CONT'D)

(Holdng his hand)

Is there anything you need?

JUDD

An extra blanket?

LAUREN

A blanket?

JUDD

I'm cold every night, and some
prick keeps taking my chips.

Lauren cracks a smile.

(CONTINUED)

LAUREN
But you're doing alright otherwise?

JUDD
Yeah, It's fine. I'm keeping busy.
They have a music class.

LAUREN
You're playing piano?

JUDD
I'm teaching. It's good, gives me
more privelages. More time outside.

LAUREN
I hate seeing you like this. I want
you to come home.

JUDD
I'll be home before you know it.

LAUREN
I hope so. I miss you. Cherry
misses you.

Judd manages to crack a smile.

JUDD
Will I see you next week?

LAUREN
Next week is hard. I have
appointments.

Judd looks disappointed.

LAUREN (CONT'D)
I'll try and make it. Try and bring
you a blanket or something, I
dunno. I have to get going.

She stands up and prepares to say her goodbyes. They
embrace.

JUDD
I love you.

She smiles softly, with a touch of sadness in her face.
Kisses him gently on the cheek and leaves him standing
there.

(CONTINUED)

JUDD (CONT'D)
(Softly to himself)
I love you too.

27 INT.PRISON.DAY

27

Judd sits alone in his cell. The cell door is open. He looks completely deflated as he wallows over his situation. A man walks by his cell and briefly looks in. Stopping promptly with a confused expression on his face, He slowly retraces his steps back and sees Judd sitting in his cell.

INMATE
Oi! What's your name?

Judd looks at him but doesn't respond. The inmate looks looks him up and down for a moment before coming to a realisation.

INMATE
Oh, I fuckin know you. Yeah, I've heard of you. You owe money to Ross, don't you.

Judd glares at him.

JUDD
What did you say? Who are you?

INMATE
I'm Rabbit, names Rob but they call me Rabbit.

JUDD
Why do they call you rabbit?

RABBIT
Cause I fuck like one.

There is an awkward pause as Rabbit stares down Judd.

RABBIT (CONT'D)
Yeah, boy it's a bad thing you've done. Owing money to Ross. Not a situation I'd wanna be in.

JUDD
How do you know me? What the fuck, who do you know?

(CONTINUED)

RABBIT

I know Ross.

(Beat)

I know Aman.

Judd's ears perk up at the name Aman.

RABBIT (CONT'D)

Oh yeah, him and I go back. When we were selling gear for Ross. You're the fella that turned over that pizza shop.

JUDD

Fuck sake

RABBIT

That's how I know you owe money to Ross. And now you owe me.

JUDD

What for? I don't owe you shit. I don't know you.

RABBIT

Well, at the moment. Ross is in another wing of these facilities. He doesn't know you're here. No one else on this block knows who you are, just me. I don't have to tell him.

JUDD

Don't

RABBIT

Then, you owe me. I'll see you around.

Judd lies back in his bed brushing his hands through his head.

28

INT.PRISON CELL.NIGHT

28

Judd lies on the top bunk wide awake staring at the ceiling. He doesn't move, he doesn't blink. Sounds of men moaning and screaming can be heard in the background. He winces and grimaces trying to stay stoic. A hopeless expression washes over his face as he puts his hands over his face and tenses.

FADE TO BLACK.

29 INT.PRISON CELL.MORNING

29

Judd lies on his side sleeping. Bright fluroecent lights flicker on waking him suddenly. He rubs his eyes and sits up slowly hanging his legs off the top bunk. He looks over to the corner of the cell where his cellmate, an older fattened grey bearded man is using the toilet doing a shit. They brifely make eye contact.

CELLMATE

FUCK. OFF.

Judd grimaces and looks away.

CELLMATE

Stinks, donit? Get fuckin' used to it. I got bowl troubles.

JUDD

Great.

CELLMATE

FUCK. OFF.

A guard can be heard yelling in the distance.

PRISON GUARD

Get up! Breakfast. Hurry up!

30 INT.PRISON CAFETERIA.MORNING

30

Judd eats eats amongst other inmates unenthusiastically, depressed about his situation. He looks up and sees RABBIT eyeing him off smiling menacingly at him. He taps on his wrist on an imaginary watch. Judd breaks eye contact and lowers his head.

31 EXT.REC YARD. DAY

31

Judd meanders around the yard by himself. He walks passed other inmates sitting on benches staring at him. As he makes his way around he passes a guard.

PRISON GUARD

Better make some friends, kid. It'l make life easier.

JUDD

Bit hard isn't it?

(CONTINUED)

PRISON GUARD

I dunno, I don't care, just figure it out.

JUDD

Thanks.

Judd continues along. Without realising he walks passed Rabbit who begins to walk behind him.

RABBIT

What'd that guard tell you? why were you talking to him? Bad look for you doing that shit.

JUDD

He said I should make friends.

RABBIT

He's fuckin' right. I'll be your mate.

Judd looks at him.

JUDD

What's the catch?

RABBIT

Eh, fuck you, I don't want to be your mate. You owe me. Come here.

Rabbit takes him away from the others and out of view of the guards close to the fence.

RABBIT (CONT'D)

You want to stay away from Ross, you gotta do something for me.

Judd doesn't say anything but looks blankly and uninterested.

RABBIT (CONT'D)

Shit. Relax, here. I need you to hold this for me for a bit.

He tries to subtly pass him a decent sized bag of powder. Judd throws his hands up to protest.

JUDD

Hey, no, fuck you I'm not touching that shit.

Rabbit grabs his hands and pushes them down aggressively.

(CONTINUED)

RABBIT

Look, fuck head. I'm not asking.
take it. You gotta hold this for me
until I come get it from you.

JUDD

I'm not fucking do it.

Judd starts to walk away Rabbit grabs him by the shoulder.
Judd turns around quickly knocking the bag out of his hand.
The powder spills over the ground.

RABBIT

FUCK!

He looks around to see a guard patrolling the fence line
getting closer. HE hurries to spread the powder in the dirt
to cover it up.

RABBIT (CONT'D)

Fuck you, man, you really fucked up
here look at this shit! what the
fuck?!

The guard notices the commotion and walks over

PRISON GUARD

(Banging on the fence)

Oi! Get away from the fence. Back
over there.

Rabbit and Judd stand there hoping the guard doesn't notice
the powder on the ground.

PRISON GUARD (CONT'D)

Are you's fucking thick? Get away!

They walk away in seperate directions.

RABBIT

You did this man, you fucked up.

Judd walks to a bench and sits down and puts his hands in
his head feeling overwhelmed. A bell rings loudly and
everyone starts to move back inside.

Judd lies again flat on his back with his eyes wide open.
Tears roll down his cheeks.

A tired Judd washes himself in a crowded communal shower. Washing his face with the soap, the other inmates around him acknowledge RABBIT and ROSS who enter the shower wearing towels and holding multiple bars of soap. They promptly exit leaving Judd on his own. When Judd opens his eyes He's confronted by Ross, a burley man with tattoos all over his body.

JUDD

Oh Fuck.

He tries to leave but is blocked by Rabbit.

ROSS

Hey bud. Bad time?

Judd struggles to find any words. He looks at the door for a guard but sees no one.

ROSS (CONT'D)

Not a fuckin' word.

RABBIT

You fucked up, man, real bad ay.

JUDD

(Struggling to speak)

What do you want.

ROSS

You've had a pretty good run outside. While I've been here. Miss me?

JUDD

Can't say I have.

ROSS

You manage to scrape together that money for me? Seeing as you've had all this extra time?

JUDD

I don't have it on me.

Ross suddenly grabs Judd by the cheeks squeezing hard.

ROSS

You think you're fuckin' funny, mate? Small fucking world in here and I got friends. You fuckin' don't.

(CONTINUED)

Judd, in pain struggles to get out of his grip. Ross slaps him hard across the face and he goes down hitting his head on a bar of soap opening a small cut on his forehead. Rabbit picks him up and grabs him under his arms locking him up and exposing him. Ross places a towel on the ground and puts a few bars of soap in them. He twists it up forming a makeshift weapon.

ROSS (CONT'D)

You owe me money. And you owe me coke. You don't get a say in what you do and not do. You've cost me far too much and I'm a bit fucking over it.

Ross proceeds to beat Judd with the towel. Starting with a few strikes to his stomach. He grows into a beating frenzy striking him all over his body. Judd is hit in the genital region and lurches over forward falling to his knees. He throws up at Ross's feet. He notices the soap and subtly moves it closer to Ross's feet, still bleeding from his head.

Rabbit picks him up again and gets him into the same position. Judd cries in pain and struggles

JUDD

No!

ROSS

(Looking at the vomit)

You're fucking disgusting.

He continues to beat Judd even harder than before. Judd, crying in pain begins to get angry.

JUDD

Stop, Stop! STOP! FUCKING STOP!

In a moment of rage Judd musters all the strength he can and pushes back on Rabbit. Rabbit hits his head on a shower head and falls down. As Ross reacts Judd moves around putting the bar of soap on the ground between him and Ross. Ross moves forward to grab him as he does Judd ducks. Ross rushes forward and slips on the bar of soap. Using his body, Judd trips Ross forward. He falls hard hitting his head on the edge of the tiled divider and falls face first onto the ground. Judd lets out a large aggressive scream while Rabbit scurries away holding his head.

(CONTINUED)

Judd makes his way to his feet and screams more at the body of Ross who is lying naked facedown in his own blood. In a fit of rage with saliva blood and vomit coming out of his mouth he kicks Ross's head a few more times. Ross doesn't move.

Guards rush in and tackle Judd to the ground. He screams in pain but calms himself quickly. Rabbit is held against the wall by two guards who have him in an arm lock.

RABBIT

He fucking did it man! He fucking attacked me. He fucking killed him man. Get off me! he fucking killed him.

Judd, in a daze closes his eyes and breathes slowly as the guards arrest him and take him away.

CUT TO.

34

INT. INFIRMARY. DAY

34

Judd sits up emotionless on a hospital bed handcuffed to the railing. A man in a suit holding a manilla folder and camera talks quietly with a doctor at the door. Judd doesn't take much notice and stares blankly ahead. The man puts his hand on his hip revealing a badge on his belt. He walks slowly over to Judd. He pauses for a moment quietly examining him.

CASE WORKER

Judd, how long you been in here mate? a month?

JUDD

About that.

CASE WORKER

Got one dead, another with stitches and a concussion. You don't look like much of a brawler.

JUDD

I'm not.

CASE WORKER

Didn't think so. Look, I'm Gates, I'm your case worker and I'm investigating this incident in the showers. Now you don't have to say anything to me right now. There's

(MORE)

(CONTINUED)

CASE WORKER (cont'd)
some allegations leveled against
you and there will be a hearing.
You are entitled to a lawyer -

JUDD
I don't need one. It wasn't my
fault.

GATES
Yeah, doc says you got beat up
pretty bad.

Gates opens his file and peruses it briefly.

GATES (CONT'D)
Internal bleeding. Got a couple
broken ribs, split your spleen
etcetera, etcetera. Do you mind?

Gates motions towards pulling up his gown. Judd obliges
revealing a severley bruised body.

GATES (CONT'D)
I'm gonna have to take some photos
for evidence. You'll need to make
formal statement so we can put the
events in order.

JUDD
I was jumped in the shower, he
slipped and hit his head. That's
all.

GATES
Yeah but why? you know these guys?
Why you?

Judd stays silent. Theres a short pause.

GATES (CONT'D)
Okay well, I'm gonna take some
photos. You rest and then we'll
bring you in for your formal
statement. Sound good?

JUDD
Yeah, fine.

Gates exits leaving Judd alone.

CUT TO.

35

INT.WARDEN'S OFFICE.DAY

35

Gates throws down the photos he took of Judd's body on the desk of the warden. The crown prosecutor sits in a chair next to Gates. The warden picks up the photos sifting through them.

WARDEN

Jesus. He got beat up something good.

CROWN PROSECUTOR

(Holding photos of Ross's body)

Looks like this fella got the worst of it though.

They both look up at Gates waiting his response.

GATES

This is pretty simple. The kid gets jumped by Rabbit and Ross, beaten to bits, theres a struggle, Ross slips, hits his head on the way down and that's it.

CROWN PROSECUTOR

Coronor's report shows multiple injuries to the head.

GATES

So, C'mon gary, the kid got ma and kicked the dead horse. Mate, it was self defense, you'd have done the same thing.

WARDEN

What's his statment say?

GATES

He hasn't made one, but it all plays out in the evidence. You can't prosecute him.

WARDEN

Whats he in for?

GATES

Armed robbery, attempted robbery.

GARY

So he is violent?

(CONTINUED)

GATES

He's never hurt anyone. They were two separate crimes. Armed robbery when he was eighteen.

WARDEN

What about the other one?

GATES

He robbed a jewellery store one night when he was drunk, there was no one there. Earlier statements say he was, quote "Trying to get money to buy his girlfriend a house"

They pause for a moment. The warden looks at the crown prosecutor.

WARDEN

What do you reckon, Gary?

GARY

How long is he here for?

GATES

He's got two to five years.

WARDEN

Is he a problem?

GATES

Problem?! No! Fuckin' Rabbit and Ross are the problem. Which brings me to my other point. I think we should move him.

WARDEN

Move him?! Where?

GATES

To a different wing. get him away from Rabbit and his mates. Don't need them trying again.

WARDEN

Nah, that'll be a mess. Too much paperwork.

GATES

He's a misguided kid whos made a few bad choices and now he's paying for them. The only danger is to him.

(CONTINUED)

Gary and the warden look at each other for a moment.

WARDEN

We'll get him moved, when he gets out of infirmary. Gary?

GARY

Look, I don't want to make any decisions right now. I'll look at the evidence again and wait for his statement to come through. okay?

WARDEN

Fine.

GATES

Fine.

CUT TO.

36 INT.PRISON CELL.DAY

36

Judd sits up on his bunk he has mostly healed. His cellmate sits on the toilet in the corner. Two guards open the cell.

PRISON GUARD

Judd. Let's go.

The guard looks to his cellmate on the toilet and grimaces.

CELLMATE

FUCK. OFF.

Judd follows the guard and he's placed in cuffs. They walk down the hall passed Rabbit who is standing the the door of his cell. Rabbit spits on Judd and one of the guards pushes him hard into his cell.

RABBIT

FUCK YOU!

37 INT.GATES' OFFICE.DAY

37

Judd walks in. The guards uncuff him and Gates motions for judd to take a seat. He hesitates for a moment but then complies.

GATES

Judd, we're moving you.

Judd sits up in his chair listening more intently.

(CONTINUED)

JUDD
Moving where?

GATES
To a different wing of the facility. We've determined it's probably not the safest for you here, so we're moving you.

JUDD
Who's we?

GATES
Myself, the warden and the crown prosectutor.

JUDD
What about the hearing? Do I need a lawyer?

GATES
Why? you got something you wanna tell me?

JUDD
No.

GATES
No, the crowns not going to prosecute. They've determined it was self defence.

Judd breathes a sigh of relief.

JUDD
That's good.

GATES
Yes, it is.

There is a short pause.

JUDD
Is there something else?

Gates sits there quietly analysing him for a moment.

GATES
No, that's it. Just stay out of trouble.

JUDD
Planning on it.

38 INT.CELL.BLOCK.DAY

38

A guard leads him into his new cell. Judd's new cellmate lies on the top bunk. RICK is a younger man slightly older than Judd and has friendly face some scattered tattoos and slicked back hair. He smiles at Judd.

RICK
Hey, mate. I'm rick. Top bunks mine. But I won't piss on you at night.

JUDD
Thanks. I'm Judd.

RICK
Weird name. Sounds American.

JUDD
My parents liked the breakfast club.

RICK
Never seen it.

He goes back to reading his book.

39 INT.CELL.NIGHT

39

Less screams can be heard in the background as Judd lays there with his eyes heavy but still open. The bed above him squeaks softly and moves rythmically up and down. The movement suddenly stops. Rick pops his head over the side of the bed looking down at Judd.

RICK
I'm a chronic masturbator. Doctor says it's an issue. But I don't see it.

JUDD
You got bowel issues?

Rick is somewhat taken aback by the comment.

RICK
bowl issues? What the fuck? No?

(CONTINUED)

JUDD
My last cellmate had bowel issues.

RICK
Oh, right.
(A beat)
You wanna give me a hand?

JUDD
No, I'm good.

RICK
Shit ay, Rick never gets a hand for
his dick.

Rick pulls his head up and continues to masturbate Judd chuckles and puts his pillow over his head. He slowly closes his eyes and falls asleep.

40 EXT. OUTSIDE PRISON GATES. DAY

40

2 YEARS LATER.

Judd stands alone outside the prison gates which shut behind him the prison guard gives him a nod and turns away. He takes one look back over his shoulder taking a large breath and exhales. He clutches the scrap of newspaper with the photo of a sailing yacht, almost crumpling it but stops before the picture is ruined.

He looks left and sees nothing but a long stretch of empty road and the surrounding trees. He looks right to see a similar sight. The only difference being a BUS DEPOT sign. He sets off in the direction of the bus depot.

FADE OUT.

41 INT. BUS. EVENING

41

Judd stares out at the setting sun over an outback landscape pensively. His eyes begin to flicker as he falls asleep with his head pressed against the window.

BLACK OUT

Judd is woken suddenly by the jolt of air brakes as he arrives in town late a night. He looks dazed and confused as he regains his bearings. He stands, stretches his arms and drags his backpack from the bulkhead slinging it over one shoulder in one motion. He exits the bus.

42 EXT.BUS TERMINAL.NIGHT

42

Judd steps away from the platform and looks around. He sees people bustling around and is almost overwhelmed by the sights and the noise. He lets out a discreet smile and walks towards the taxi rank. He lines up with 6 other people in front of him as three other people come behind him forming a queue. He notices that they are all either talking on their mobiles or deeply invested in the screens.

As he gets to the front of the line, a taxi rank operator directs him to a taxi waiting. He opens the door but doesn't immediately get in.

JUDD

Hey man, how much is it to Holland Park?

TAXI DRIVER

Holland Park?

Judd nods

TAXI DRIVER (CONT'D)

Be about fifty dollars

Judd looks down as if defeated. He knows he doesn't have enough money to pay for the fare. He pauses and begins holding up the queue.

RANK OPERATOR

Sir, are you getting in?

He shakes his head and leaves the queue. Two other people shove passed him to get into the taxi. Judd then looks towards the city lights, adjusts his backpack and heads off in that direction.

CUT TO.

43 EXT.MOTORWAY.NIGHT

43

Judd walks along the shoulder of a busy motorway. Cars honk and yell at him from their windows.

CUT TO.

44

EXT.SUBURBAN STREET.NIGHT

44

Judd walks down a quiet suburban street looking at each house as if trying to identify one. He walks passed a house that still has its front light on. It is a older looking post war house that has clearly had some cosmetic renovations done to it. Judd stops at the front gate and looks intently at it as if trying to recognise something. He opens the squeaky gate and one of the neighbourhood dogs starts barking. He walks to the front door and takes a pregnant pause. He knocks firmly on the door. There is a small pause before some lights from inside the house turn on.

A young woman in her early to mid thirties cracks the door open and peers out. This is his older sister SHELLEY. Her eyes widen with a mild reaction of shock and relief. She whips open the door as she tightens her robe. Her expression changes to aggitated and confused. There is a tense pause as neither know exactly what to say. Judd breaks eye contact.

JUDD

You didn't come to visit.

SHELLEY

You're supposed to still be in there.

JUDD

I got out early. Parole.

SHELLEY

What are you doing here? Do you even know what time it is?

JUDD

It was eleven when I left the bus station.

SHELLEY

You walked here?

JUDD

Couldn't addord the taxi.

Shelley's face turns slowly from sour to a more concerned sibling look.

JUDD (CONT'D)

I didn't know where else to go.
Mum's is too far away.

(CONTINUED)

SHELLEY
You killed mum.

Judd face drops with his heart. He looks sad and confused. Shelley looks down at him and signals with her head for him to come inside.

45 INT.SHELLEY'S KITCHEN. NIGHT

45

Judd and Shelley sit across from each other at the kitchen table. Judd is slouched over his hands tightly cupping a hot cup of tea, his backpack sitting on the floor next to him. Shelley sits "side saddle" on the kitchen chair with her leg crossed over the other and her arms folded. They sit in silence for a moment.

JUDD
(Stammering)
When, when did she go?

He wipes a tear from his eye.

SHELLEY
About six months after her last
visit to you.

Judd sits there in quiet contemplation, burying his face in his hands.

SHELLEY (CONT'D)
She was already weak. She couldn't
bare to see in you miserable in
jail, it didn't take long for her
to get worse, and then, she just
gave up.

Tears start to roll down Judd's face, his lips tremble like he is on the verge of breaking down, but he doesn't. He gives a loud snuffle and wipes the tears from his face. He breaths a large sigh and tries to compose himself.

JUDD
Where is she?

SHELLEY
We took her home.

He nods slowly, understanding what she means.

SHELLEY (CONT'D)
You can't stay here. You can stay
the night, but I need you gone
(MORE)

(CONTINUED)

SHELLEY (CONT'D) (cont'd)
tomorrow. Alfie doesn't need this.
Things are good here. We're happy
here, without you.

Judd lowers his head and peers down at his backpack. He reaches down and unzips it. He pulls out a small handcrafted plastic picture frame. Avoiding eye contact he hands it to Shelley.

JUDD
I made this for him.

She takes the frame from him without much regard for it and places it on the table facedown.

Shelley stands up and walks to a bench with her handbag on it. She takes out her purse which reveals a decent amount of cash.

SHELLEY
You can sleep on the couch tonight.

She takes a few odd notes out of her purse and hands offers it to him.

SHELLEY (CONT'D)
You can have this. I don't care
where you go, but it's enough for
some food and a bus fare.
(pointing to the living room)
The living room is in there, theres
a blanket and couchins. I'm going
to bed.

Judd looks to his sister.

JUDD
Thank you.

She silently accepts his thanks and walks out, turning the lights off leaving only a small downlight on.

Judd catches her before she leaves upstairs.

JUDD (CONT'D)
one more thing.

SHELLEY
What is it?

JUDD

I need to borrow your car

Shelley gives him a look like she's saying no with her eyes.

JUDD (CONT'D)

Just for an hour or so.

Shelley takes a moment to contemplate.

SHELLEY

Can I trust you?

Judd nods silently.

SHELLEY

(Motioning to the front door)

The keys are on the bench over there.

Shelley leaves for upstairs. Judd sits for a moment. Shelley goes upstairs.

Judd walks determinedly out the front door grabbing the keys. He walks down through the front garden and snatches a shovel that's leaning on the fence.

CUT TO.

46 INT. SHELLEY'S BEDROOM. NIGHT

46

Shelley silently gets into bed next to a sleeping husband. She settles in and lies with her eyes wide open. Tears stream down her face and she quietly snuffles. The sound of the front door opening and closing can be heard in the background.

CUT TO.

47 EXT. MOTORWAY. NIGHT

47

Judd drives along the motorway with the dirty shovel in the passenger seat. He views an exit and takes it. As he exits the houses become more dispersed until he sees mostly bushland. The road turns to gravel and Judd starts to slow down looking for signs and landmarks to remind him of where he buried his loot.

He observes a house that he recognises. He slows down more trying to find the field. His face drops as he pulls up to the spot. Judd steps out of the car. His expression turning quickly to disbelief.

(CONTINUED)

He walks over to the edge of the grass and sees the newly laid foundations for a new housing estate. A sign on some temporary fencing reads "New Brookvale Homes, coming soon"

He walks up and stands on the foundation right over where he's supposed to dig. He kneels down and moves his hand over the spot. His eyes well up but he doesn't cry. He accepts defeat with a large emotional sigh and a small shake of his head.

Slowly standing up, Judd wipes his face, walks back to his car and drives away.

CUT TO.

48 EXT.SHELLEYS DRIVEWAY. NIGHT 48

Judd parks his sister car in the drive way, puts the shovel back where it was and places the keys in a pot plant next to the front door. He sets off out the front gate and down the street.

49 EXT.MOTORWAY.NIGHT 49

Judd walks the opposite way back down the motorway this time into oncoming traffic. Again, the cars honk and yell things at him.

CUT TO.

50 EXT.BUS TERMINAL.NIGHT 50

Judd approaches a ticket booth. The booth is lit with pale flurocements and an obviously tired cashier looks up at him

JUDD

Uh, I need to get to Melbourne.

She types something into her computer.

CASHIER

Next bus for leaves at 6am. There's a seat available, you want that one?

JUDD

Uh, yeah, how much is it?

(CONTINUED)

CASHIER

Do you have a concession card?

JUDD

No.

CASHIER

It'll be sixty seven seventy.

Judd pulls out a small bunch of crumpled mixed notes and puts them on the counter in front of him. He separates seventy dollars from the bunch, uncrumples it and hands it to the cashier.

CASHIER

Whats your name?

JUDD

It's Judd

CASHIER

Last name? For the booking.

JUDD

Shit, sorry, Judd Thomas.

She types in his name in the computer and prints out a ticket and invoice.

CASHIER

There you go, leaves from terminal three at 6am.

JUDD

Thank you.

He walks over to an empty bench and sits down defeated. He puts his hands over his face and rubs his eyes with slight frustration. He lies down on the bench using his backpack as a pillow. He pulls the photo of the yacht out of his jacket pocket and looks at it longly. He holds it tight in his hands as he starts to pass in and out of sleep.

FADE TO BLACK.

51

EXT.BUS TERMINAL. MORNING

51

Judd is again shocked awake by the sound of air brakes and busses coming in and out of their stops. He rubs his eyes and when he fully comes to his eyes widen in panic as starts searching his pockets frantically for the picture of the yacht. He distrubs people around him as he searches

(CONTINUED)

desperately on the ground around him. When he looks over to the road he sees the picture torn and tattered as if its been run over a few times by the busses. He collapses on the bench realising theres no point trying to get it.

A bus with the title MELBOURNE pulls up in front of him and the doors open as the bus lowers down. The driver gets out and starts opening the luggage compartments. People start loading their luggage and climbing on the bus.

BUS DRIVER

Melbourne bus! load your luggage
and have your tickets ready for
inspection.

Judd moves to get on the bus looking down at where the picture would be on the road. As he enters the bus he checks his ticket finding his seat. He sits by the window and thuds his head on the window. An overweight man shoves down next to him getting comforatble and Judd readjusts huimself into an almost uncomfotable position against the wall of the bus.

FADE TO.

52 EXT. OUTBACK HIGHWAY. EARLY MORNING

52

The bus cruises down a long and empty two lane highway through a dry baron outback landscape. The sun starts to slowly rise on a cool, cloudless morning. Judds eyes flicker open. He turns around to see the overweight man asleep, snoring quietly. He looks above the seats infront of him. In a moment of quiet reflection shared by only him and the bus driver he looks out over the dry earth, the suns rays illuminating the shaddows of the land revealing the vast and majestic plane. The suns light races to catch up with the bus and Judd squints as the sun hits his eyes. He closes them and gives a small smirk and sigh of releif as he feels the subtle warmth of the morning sun on his face. When he opens his eyes he sees a small group of kangaroos bounding along with great strides. He takes a moment to appreciate his freedom.

CUT TO.

53 EXT. COUNTRY BUS STATION.DAY

53

The bus comes to a slow halt at a small station in the middle of no where. Judd thanks the bus driver and exits. The bus departs revealing a sign reading 'WELCOME TO YARRAGON' He looks up at it turns around and looks around to

(CONTINUED)

an almost deserted township. A light breeze kicks up some dust from the road. He sets of determinedly down the road.

After some walking he arrives at a small cemetery, no bigger than a backyard. It is bordered by very low set, white picket fence. The grass in the cemetery is much greener and maintained better than the dry, browning grass surrounding the perimeter fence. Various designs of headstones are dotted around the ground in no particular order.

He walks slowly and cautiously around the ground looking around at the headstones observing the age of some of the deceased. Close to the back fence he notices a fairly new headstone with fresh flowers placed neatly at the base of it. He walks up close to it. It reads:

HERE LIES KATHRYN NOEL THOMAS 1965 - 2019 LOVING MOTHER,
CARER OF ALL.

He falls slowly on his knees and begins to cry.

JUDD

I'm sorry, I'm so fucking sorry.

He touches the headstone lightly, running his fingers over the engraving. He sits down next to the headstone crying some more and after wiping his eyes dry he looks toward the distance to see green rolling hills of Yarragon and Childers. His expression gradually changes from desperate sadness to a calm determination. He picks himself up and leaves the cemetery heading off in the direction of the mountains.

CUT TO.

54

EXT.COUNTRY BACK ROAD.DAY

54

Judd walks along the side of a road. He passes along farmland walking by cows and sheep. Cars periodically pass him and he sticks his thumb out pleading for someone to stop. Cars continue to fly by, sometimes narrowly missing him. After a few hours of walking an old ute slows down in front of him and pulls over. Judd jogs over to the ute. The driver, an older, grey haired man wearing a blue flanny and ruggers. He has a packet of cigarettes in his front pocket.

DRIVER

Where, you going mate?

(CONTINUED)

JUDD

Up the hill, four twenty eight,
Childers connection road. Do you
know it?

DRIVER

Yeah, get in mate i'm going to
childers. Drop you off on the way
through.

JUDD

Oh, thank you, so much, I really
appreciate it.

DRIVER

(Chuckling)

No worries mate, Garth

He extends his hand and judd shakes it through the window
enthusiastically, opens the door and gets in.

JUDD

Judd.

Garth heads back on the road.

55

EXT.MOUNTANOUS ROAD.DAY

55

Garth drives up the mountain with judd taking in the
scenery. They travel along a narrow winding road into dense
lush bushland. The sun shines small rays of light through
the canopy. Garth pulls out a cigarette from the packet in
his top pocket and lights it. Judd looks over eagerly at the
lit cigarette.

GARTH

You don't mind, do ya?

Judd shakes his head rapidly.

GARTH (CONT'D)

You want one?

JUDD

Yes, please.

Garth hands him a cigarette and he lights it promptly. He
takes a large drag and exhales heavily with relief. Garth
notices and begins to look at judd quizzically.

(CONTINUED)

GARTH

Jeez mate, smoking that like they want the butt back, where'd you come from, jail?

He chuckles and Judds eyes dart around not knowing exactly how to answer that questions. Garth looks down at his backpack and in his mind puts two and two together.

GARTH (CONT'D)

Oh, I see.

(Beat)

Well, nothing to worry about mate, been there myself. Few years back now though, shit. Where'd you come from?

JUDD

Brisbane.

GARTH

You're along way from home. What brings you down here?

JUDD

This is mums home town. Family friends run a farm up here. Gonna try and get some work.

GARTH

Ah well, bit of work out doors will do ya some good then. And if you're running from something, you can't hide forever.

JUDD

Are you running from something?

GARTH

I've been running all me life, mate. Most of it when I was around your age, then, like I said, shit catches up to you. Done me no good in the past but I'm done running now.

JUDD

Where you going now?

Garth pulls a cheeky grin and looks at Judd

(CONTINUED)

GARTH

Well

(Beat)

There's good light in Broome.

Garth pulls up in front of a fence with a carved wooden sign reading: BUITENDAG.

Judd gets out of the ute, turns and leans in the window.

JUDD

Thanks heaps for that.

GARTH

Nah, you're right mate. Keep ya nose clean, eh?

Jud gives a light chuckle nods and walks off.

56

EXT.FARM.DAY

56

The farm appears to be deserted. Judd wanders around the outside of a farm house but doesn't see any sign of activity. He looks around at the vast paddocks and sees herds of sheep peppered with alpacas, some cattle in a different paddock but no one is in them. He walks over to the edge of the fence to look at the sheep. A farm dog appears from around the house and runs up excitedly to greet him. He kneels and scratches the dog around the ears.

JUDD

Hey boy, whats your name?

He observes the collar and a tag reads: RUSCO

JUDD (CONT'D)

Alright Rusco, where's ralph?

The dogs attention shifts as the sound of a quadbike grows louder. Judd stands up ready to greet someone.

A young man in his mid twenties rides around the corner of the house and pulls up beside him. This man is MORNE the son of the farm owner. He is trim but built solidly he has long black hair tied up onto a pony tail and is wearing gumboots, trackpants and a tattered shirt.

MORNE

(excitedly)

Judd?! What the fuck? Is that you?

(CONTINUED)

JUDD

Morne! Yeah, shit I thought you were ralph!

Morne turns the quad bike off gets off and gives Judd a long, warm embrace.

MORNE

Nah, dads reitred, I took over. Been running this place for about four years now.

JUDD

Shit man, you're looking fit, what happened I thought you were studying law?

MORNE

Nah, can't run a farm full time and keep up with that. Dad got a bit too old. This gig's alright though.

JUDD

Morne Buitendag, running a farm, never thought I'd see the day.

MORNE

(Chuckling)

Judd Thomas, going to fucking jail! That was s bloody shock. Here come inside, I'll get you a beer.

Morne grabs judss bag as they start to walk upto the verandah of a large but rustic country home.

JUDD

Shit, you know?

MORNE

Yeah, Shelley told us. Dad and I helped her bring your mum down here after she passed. Sorted out the plot.

JUDD

I saw, thanks for keeping the flowers fresh.

MORNE

Dad does that. He visits her a couple times a week.

(CONTINUED)

JUDD

I should have been there.

Judds shakes his head, disappointed at himself. There is a small pause.

MORNE

Well, you're here now.

Morne opens the fridge cracks a couple of beers, handing one to Judd.

MORNE (CONT'D)

Why are you here now? I mean, it's good to see you, but I thought you still had a bit of time?

JUDD

Got out early on good behaviour, plus time already served. out on parole. Thought I might try and get some work down here for a bit.

MORNE

Here? at the farm?

Judd nods. Morne tilts his head thinking.

MORNE (CONT'D)

I mean, I've got a few backpackers helping out already. But lambing season is coming up and one of them will have done his time here and probably move on. So when he leaves I reckon I'd have some work for you. Doesn't pay much, but you got a place to sleep, food to eat and plenty of beers.

JUDD

That works for me. I'll do whatever I can.

MORNE

Yeah alright sweet. Well right now, we gotta go feed the sheep, then i got one more job, then we can have a few beers and catch up. What's it been? eight years?

JUDD

About that.

(CONTINUED)

MORNE
 Shit man, alright lets go, I'll
 introduce you to betsy and kruger.

They set off for the sheep shed.

FADE OUT.

57 INT.FARMHOUSE.NIGHT 57

Judd lays asleep tossing and turning.

SERIES OF SHOTS - DREAM SEQUENCE

A) Judd and Lauren laying comfortably and silent in each others arms on a soft bed.

B) Judd burying engagement ring and money

C) Jewellery shop window smashing

D) Judd rolling the car

E) Judd in prison fighting

F) Shelley saying "You killed mum"

END DREAM SEQUENCE

58 INT.FARMHOUSE.DAWN 58

Judd wakes suddenly, beads of cold sweat run down his face. The light of the morning sun pierces the blinds and the warmth, calms him down. Morne opens the door suddenly.

MORNE
 Morning mate, got some bacon and
 eggs on, get ready I'll introduce
 you to the backpackers and I'm
 gonna teach you how to drive a
 tractor.

CUT TO.

59 INT.MORNE'S KITCHEN.MORNING 59

The kitchen is alive with the sounds of sizzling bacon, eggs and sausages. Two people, German backpackers, ERIK and MILA work around the kitchen, squeezing fresh orange juice, serving the food etc. Morne Moves to the head of the table. He pours an orange juice.

(CONTINUED)

MORNE

(motioning to the backpackers)
Judd, this is Erik and Mila, you're gonna help them out a bit today.
Erik, Mila, this is Judd, an old family friend.

They exchange handshakes and pleasantries.

MORNE (CONT'D)

We got a few jobs to do this morning, then a couple a bit later in the arvo, but I thought we could show you around the farm a bit today.

JUDD

Sounds, good to me.

MILA

Morne, your heifer is nearly ready to become a cow.

ERIK

She's, ready to blow.

MORNE

Yeah, I've got the vet coming up in a couple days to come check up on her.

MILA

Sooner rather than later, would be best.

JUDD

This is bad dialogue re think this when you're not stoned.

Mila's eyes linger on Judd for a moment before he catches hers. She cracks a friendly smile and sits down at the table with her own breakfast.

MORNE

So, you excited to learn how to drive?

JUDD

Is it like driving a car?

MORNE

(Chuckling)

Yeah, if your car is 5 tonne

CUT TO.

60 EXT.FARM.DAY

60

Judd sits in the cabin of a large tractor. Morne stands on the wheel protector in the cabin with him, showing him through the gears and the pedals. Erik and Mila Stand either side of some hay bails behind the tractor. Directly behind him is the hay feeder which is detached from the tractor.

MORNE

You know how to drive manual?

JUDD

Yeah, course.

MORNE

Alright well its just like annual car except theres three gears. You got first, second and thrid, and reverse is here. Its a bit fidley, but its not too hard to find.

Judd looks around the cabin getting his bearings.

MORNE (CONT'D)

Alright, first thing you wanna do is turn it over, just let it idle for a second. We're gonna connect up the feeder then get those hay bails on so you can go out and feed the cows.

JUDD

ALright no worries.

MORNE

I just want you to back it up a bit, don't ride the clutch. But take it easy, and we're going to line up to the trailer. Erik will connect it and Mila's gonna guide you into the bails.

JUDD

Sounds pretty straight forward.

MORNE

Yeah, you'll be right mate. Alright, chuck it in reverse and lets start backing it up slowly.

(CONTINUED)

Judd starts to reverse the tractor. He frantically turns the steering wheel putting the trailer off centre of the feeder. He puts it in first and goes to straighten up. He tries again, failing worse than the first attempt. Judd becomes slightly embarrassed when he hears Mila and Erik snickering. Morne cuts in.

MORNE (CONT'D)

It's a bit tough on your first go, trust me, took me thirty to get it right. How bout I get this bit all sorted then I'll send you out to the paddock so you can feed the cows.

JUDD

Sounds good.

Judd hops out and stands next to Mila who looks at him with a certain disapproving look. He notices and she lets out a giggle.

JUDD (CONT'D)

(Defensilvey)

What? It's hard!

MILA

(Laughing)

Okay! I didn't say anything

They share a laugh together.

Meanwhile Morne has finished connecting the feeder and putting the hay bails into the machine.

MORNE

Alright mate, shes ready to go. Just take it out over there, through that gate thats the paddock. Just goes around the edge first and come in like a spiral. Got that?

JUDD

Yeah, alright no worries.

Mila pats him on the back

MILA

Woo! Go farmer Judd!

CUT TO.

61

EXT.COW Paddock.DAY

61

Judd sits in the tractor. Keeping an eye on his line in his rear view mirrors. He takes a moment to appreciate the situation smiling as Mila, Erik and Morne drive up the dirt road parrallel with Judd. They cheer him on and yell out to him. The farm dogs chase the car behind.

As Judd makes his way around the paddock he notices something foreign in a small dark patch of trees and bushes. Curious, he drives the tractor over pulling up directly in front of the object. Judd takes a moment to observe it turning his head slightly from side to side. He steps out of the tractor.

Morne, Mila and Erik make their way into the paddock in the farm car and pull up behind Judd.

Judd walks up close to it. The object reveals itself to be an old upright piano. Nature has started to reclaim the piano has vines crawl up the side of the piano and creep their way into the body of it through the lid.

MORNE

What have you got there, mate?

JUDD

It's a piano.

MORNE

Piano? I've never noticed any piano here.

JUDD

I can see why, theres not much left.

MORNE

Must be dads, or grandads, Fuck knows why it's out here though.

ERIK

Looks like years, no?

Judd runs his fingers along the closed lid over the keys, gently inspecting the wood. He opens the top lid with a small resistance.

MORNE

Yeah, who knows how long, I could ask dad and see what he knows.

(CONTINUED)

ERIK
Does it still play?

Judd opens the lid and hits some notes. Out of tune sound comes from a few keys but the rest either don't play or the hammer mechanism is broken.

JUDD
Nah, not really. Keys are stuffed
sand some strongs are snapped.

MORNE
If they're not ruseted to shit.

MILA
Can it be fixed?

Erik walks around the back of the bush to clear some foliage away.

JUDD
Not sure

MORNE
Unlikley, out in the weather for
all this time.

ERIK
It looks okay from back here.

They all move around it clearing more foliage away undigging it from the trees. They all stop to inspect the piano. Judd becomes transixed with it.

MILA
We should pull it out. Maybe it
will play again.

MORNE
Doesn't look terminal.

JUDD
I can restore it.

MORNE
You reckon?

JUDD
Yeah, for sure.

Erik puts his hands on his hips, stretches and looks about the paddock. He walks off as something in the grass captures his attention.

(CONTINUED)

ERIK
 Hey guys! look over here! What's
 this?

The rest of the group hurry over to where Erik is now stood. He is stood around a small patch of grass with multiple large cow patties.

ERIK (CONT'D)
 (Excitedly)
 What do you guys think, eh?

MORNE
 Looks like gold caps.

They look around at each other grinning.

MORNE (CONT'D)
 Well, looks like our nights been
 planned for us. I'll grab a tractor
 and trailer for the piano. Erik
 take these down with Mila and grab
 some steaks out of the fridge. Me
 and Judd will sort this out.

Morne picks the mushrooms and hands them to Erik who wraps them in a handkerchief.

CUT TO.

62 EXT.FARM HOUSE.DUSK

62

Judd sits with the piano in the trailer towed by Morne in the tractor. They slowly make their way past Erik and Mila who are sitting around a large fire talking. She turns around and makes eye contact with Judd. With a large smile she stands up with two beers in her hand. She takes a large sip of one and raises the other offering it to him.

63 INT.FARM SHED.DUSK

63

Morne and Judd back the trailer into the shed. They unload the piano. Judd stands in front of it, looking at it intently as Morne drives the tractor out and parks it. Judd turns the light off and shuts the shed door.

64 EXT.FARMHOUSE.NIGHT

64

Morne, Erik and Mila sit around the fire drinking beers, laughing and having a good time. Judd stands close by at the BBQ preparing the food. It's clear he's having a good time. The food looks simple, yet plated elegantly, like a restaurant meal.

JUDD

Alright, here we go. Foods ready, come and get it.

They walk over to see a nicely set table with food and drink already served.

MORNE

Shit, mate looks great.

They all sit down together around the table. Mila raises her beers. The rest of the group follows suit.

MILA

I just wanted to say. Welcome Judd, it's nice to have you here. I'm sure Morne will turn you from a city slicker to country boy in no time. Cheers!

MORNE

That's right, it's gonna take a shit load of work though.

ERIK

And a shit load of getting fucked up!

They all cheers and have a large swig of their drinks.

FADE OUT.

65 INT.LIVING ROOM.NIGHT

65

The group sits on comfortable looking couches in a dim room. Tea cups and a steaming pot of mushroom tea sit on the table in front of them. Mila pours the tea into each of their cups.

ERIK

Have you guys ever done mushrooms before?

Mila nods.

(CONTINUED)

MORNE

Not for years. See them around the farm from time to time but its not been a priority.

Judd stays quiet.

ERIK

Okay then, bottums up, cheers.

They all drink their tea. Finishing it. they put their cups on the table almost at the same time.

MORNE

God, I forgot it taste like shit.

JUDD

Actually, you know what, I've not done mushrooms. plenty of acid though.

MORNE

(Laughing)

You're not gonna freak out on us are you? Remember that time? with those Korean blokes at Joey's place?

JUDD

(giggling shyly)

Oh fuck, nah that's not going to happen.

MILA

Oh, that sounds like a story!

JUDD

Oh, it's nothing.

MORNE

(Interjecting)

Bullshit it's nothing!

ERIK

What happened?

MORNE

Well, Judd here was having a bender one night -

JUDD

Ah, fuck sake, here we go.

Morne cuts Judd off

(CONTINUED)

MORNE

Judds, having a bender of a weekend and meets these two Korean blokes that live across the road from our mate Joey. He decides to invite them over the next night for some beers, cause we were having some people over.

Anyway. These guys come round the next night. Really nice guys. Just a couple of students, studying fucken, god knows, I dont remember. But they come over and we're having a good night, hanging out listening to music and chatting away.

Next minute, Joey and Judd break out the acid and offer it to these blokes, who, by the way have never done it before. SO they're coming up, peaking, having a great time, so its getting late and I take them home across the road. ALls well that ends well. Until it doesn't.

The apartment buzzer starts ringing and it's these fellas again, so I think, alright, I'll go down and see what they want. I get down there and they've just lost the plot. They'd forgotten how to speak english so I'm not sure what theyre saying, but they rush passed me and start banging on the front door. This Korean bloke rips off his shirt and turns out he's like ripped as fuck, not a little innocent Korean student like we thought. Judd opens the door to a big whack in the face and now we've been taken hostage by these ripped korean students tripping balls not knowing who they are, where they've come from or how to communicate.

JUDD

(laughing hysterically)
Turns out they were ex Korean special forces.

(CONTINUED)

Judd and Morne burst out laughing hysterically while Erik and Mina look on giggling. More struggles to retell the story through his laughing. This causes Erik to start laughing hysterically too. Mila is soon to follow.

ERIK

(Laughing pointing at Judd)
You got beat up by a Korean guy,
who used to be military?!

JUDD

He probably could have killed us if
he wanted to.

MILA

Thats why, you never do acid with
strangers.

MORNE

A lesson well learnt.

They all calm down a bit and compose themselves.

JUDD

Fuck, i'm really coming up now.

MILA

Should we go sit by the fire?

Morne nods enthusiastically.

66

EXT. BACKYARD. NIGHT

66

Morne, Erik and Mila sit around the fire. Judd stands up at his seat transfixed by the fire. He is peaking. The colours of the fire changes and becomes more vibrant. The sounds of nature and the surroundings echo through his head like a large cave. A sound coming from the bush behind him draws his attention. He stares into the bush for a moment, then wonders off to follow it.

Judd wanders away from the group and the fire by himself. He steps onto the grass and is bathed in full moonlight. The stars start to twinkle like diamonds. He observes a shooting star and follows it across the sky for seconds as the trail fades. He looks at the tracers in his hands. Judd walks deeper into the bush. He smiles and nods accepting his state of mind and finding some peace. He turns back and sees the group and fire shrinking further and further into the distance.

(CONTINUED)

He looks deeper into the bush and comes across a piano. It is the same piano they found earlier only this one is in pristine condition. He walks slowly up to the piano and lifts the lid. He's careful to take the felt off the keys. He sits at the piano and starts to play a little melody. The piano is perfectly in tune and sounds emeculate. He continues to play the melody over and over until the faint sound of milas voice and laugh breaks his concentration. He looks through the bush and the image of the group and the fire rushes back quickly. He is slightly startled as he finds himself standing close to the fire. Not in the bush. The group is now passing around a large joint.

MORNE

Oh, here he is. How was your wander?

JUDD

What? I was just over there.

ERIK

(Laughing stoned)

No, man you were gone for a while.

MILA

Yeah, about two hours

JUDD

Shit, really? I was just playing the..

MORNE

Playing what? Playing with yourself? Ya grub.

Judd just shakes his confusioun off and laughs as he takes the joint from Erik and smokes some. He sits down next to Morne by the fire.

MORNE (CONT'D)

You all good mate?

JUDD

Yeah, I'm back now, all good.

MORNE

Don't wig out on us, no sympathy for the devil, buy the ticket take the ride, eh?

Judd laughs as he sips a beer and lights a cigarette.

(CONTINUED)

JUDD

Fucken not wrong.

ERIK

So, Judd, Morne says you're from Queensland? Sunshine state eh! How long do you think you'll be in Victoria?

JUDD

Not sure, might never go back, not too much up there for me.

ERIK

It's the sunshine state eh?! You got great beaches, nice towns. Better stuck up there than down here, no? I spent six months in Gold Coast.

MORNE

Well, Erik if you wanna go back to the fucken Gold Coast no ones, keeping you here.

ERIK

Maybe I will, I finish my obligations in a couple months. Don't have to hang around this shithole.

They share a little chuckle together.

MORNE

I don't miss Queensland. Got everything I could want right here. It'll be good having you around when this prick fucks off back north.

Erik gives him the finger in jest. Morne returns it.

MORNE (CONT'D)

We won't miss you!

They all laugh. Mila, clearly intoxicated, looks and smiles at Judd.

67

EXT. BACKYARD. DAWN

67

The stars slowly start to fade as sunlight rears its head from behind the mountains. Painting the sky in a beautiful shade of red. there isn't a cloud in the sky. Morne and Erik slouch in their chairs asleep. Judd's eyes slowly start to fade as he nods in and out of consciousness. Mila sits tired, but awake.

MILA

Judd, the sun is coming up.

He looks up. Somewhat coming to.

JUDD

Oh yeah, shit, what time is it?

MILA

I don't know. I don't care. It's beautiful isn't it? We're so lucky to be here right here, right now, to witness this, together.

She places her hand gently on to his. Judd nods silently in agreement.

JUDD

It'll rain later.

MILA

Ah yes, red sky in the morning, sailors warning.

(A beat)

Are you a sailor?

Judd smirks.

JUDD

One day, I reckon

MILA

Have you ever sailed before?

JUDD

No.

MILA

That's okay, It's not too hard. Where are you going to sail to?

Judd turns to her and breaks a smile.

(CONTINUED)

JUDD
There's good light in Broome.

MILA
What are you gonna do there?

JUDD
I dunno, sit on the beach, stare at
the moon?

MILA
Sounds nice.

They sit and watch the sun break over the horizon together
in silence.

FADE TO BLACK.

68

INT.STABLE.MORNING

68

A frantic and distressing scene unfolds as bloated cow lies
in pain on the stable floor. She is in labour. Mila holds
the cows head trying in vain to comfort the distressed
animal whilst also on the phone trying to reach the vet.
Erik assists Morne who is up to his elbow in the cow.

MORNE
Try and hold her still mate, she's
really fuckin' uncomfortable she
might jerk around. Mila, hows the
vet going?

MILA
Straight to voicemail and no one is
at the office yet.

MORNE
Fuck sake.

Judd enters. He's shocked and nervous about the unfolding
scene. Morne turns around and looks at him.

MORNE (CONT'D)
Morning mate, little help here
would be hot.

JUDD
What can I do?

The cow starts to move more aggressively while Erik struggles
to keep her steady. Morne gets kicked in the leg but not too
hard.

(CONTINUED)

MORNE

Fuck! There's a syringe on the bench over there go and grab that give it to Erik. There should be a little vile next to it. Grab that too.

He rushes over frantically looking for the syringe which he finds in a tool box with the small vile.

MORNE (CONT'D)

Erik, I'm gonna need you to sedate her. I think the calf is upside down. This is dangerous. Can't lose these two.

Judd gives the syringe and vile to Erik who loads it up with the sedative.

MORNE (CONT'D)

Judd, put on that glove over there. I need you to put your arm in here and feel around for the hind legs and the backside.

JUDD

What?!

He hesitates for a moment while looking at the elbow length glove.

MORNE

Fuckin' C'mon lets go! I need your help here mate.

He grabs the glove and puts it on, moves over into position and puts his arm inside the cow as morne takes his out.

The cow begins to calm down and her breathing becomes shorter and her eyes start to become heavy.

MORNE (CONT'D)

Look, I'm gonna have to try and massage her and try and turn the calf around from the outside and you're gonna have to do it from the insdie and guide it out as I push. Erik give him a hand as it comes out. You ready?

Judd nods nervously.

(CONTINUED)

MORNE (CONT'D)

Okay, here we go.

Morne proceeds to massage the belly of the cow. It seems to be working.

MORNE (CONT'D)

Okay, I think shes moving, you feel that?

JUDD

Yeah I feel some legs

MORNE

Okay good, pull gently on the upper part of the legs, grab the rump and try and guide her out while I push on the outside. You go it?

JUDD

Yeah I feel it.

They continue to work the cow while it moves slower but is still obviously feeling discomfort. Judd Looks over to Mila who is still trying to phone the vet. She catches his glance and smiles at him. Morne notices and quickly brings them into line.

MORNE

(Clicking his finger)

C'mon mate, focus.

JUDD

I can see some hooves coming through.

MORNE

Good, I'm gonna give one more big push, I want you to guide her out, Erik give him a hand.

JUDD

(With more confidence)

Nah, I got this.

Erik sarcastically backs up with his hands up smiling a cheeky smile.

ERIK

Okay Boss, you got this!

(CONTINUED)

MORNE

Here we go.

He give one final push as Judd pulls and the calf emerges quite easily from the womb crying. Everyone gives a cheer and sigh of relief.

ERIK

Fuck yeah! You fucking did that mate!

MORNE

Fucking Phew!

Judd laughs and falls back holding the newborn calf looking at it in the eyes almost as if it was his own baby. He laughs in relief to himself. Morne walks over and pats him on the back.

MORNE (CONT'D)

Good work mate. That was hairy. You did well. Gotta put this girl on a bottle, I don't think mum can feed right now.

Morne wraps the calf in a towel and takes her away from Judd as he takes off the bloodied elbow glove. He stands up, dusts himself off. Erik opens beers for everyone. Judd and Mila take a large sip while Erik skolls the entire bottle.

ERIK

Fuck yeah! that was some crazy shit man. You're fucking crazy!

Mila walks over to Judd and gives him a warm hug. She leans into his ear

MILA

(softly)

Nice work.

She pulls him away quickly and brings him in for a big kiss which leaves him flustered. Erik opens another beer. The mobile phone rings. Mila answers inturupting her beer.

MILA

Hello? Oh shit! Morne! It's the vet.

She hands the phone to Morne.

(CONTINUED)

MORNE
 (Talking to the vet)
 Where the fuck were you?
 (beat)
 Yeah, calfs alright.

He looks over to the cow.

MORNE (CONT'D)
 I'm not too sure about mum, shes
 been through the mill. Come take a
 look at her?
 (Beat)
 Alright good. See you soon.

69 EXT.FARM BACKYARD.DAY

69

The group sit around in the backyard waiting for the vet to come. Morne sits with the calf on his lap, now cleaned of bodily fluids bottle feeding it. Judd looks on in quiet amazement. Morne notices.

MORNE
 You want a go?

A beat.

JUDD
 Yeah, alright.

Morne passes the calf and bottle gently to Judd. He smiles and takes to the job easily.

JUDD (CONT'D)
 What are we going to name her?

MORNE
 (Laughing)
 Name her? You're joking! Thats
 stock mate. It's money, not a pet.

Mila and Erik laugh at Judd who becomes embarrassed.

MORNE (CONT'D)
 She's yours to look after though.
 She looks a bit weak, probably a
 couple weeks too early.

JUDD
 I don't know how to look after a
 calf.

(CONTINUED)

MORNE
You'll figure it out.

ERIK
Yeah, it's really fucking hard.

MILA
Erik! No it's not.

ERIK
I don't think he has those motherly instincts, you know?

MILA
(To Judd)
We'll help you.

A car arrives and the VET gets out, rushing with his tool bag over to the group.

MORNE
Hey doc.

VET
Hello, everyone. How's she going?

MORNE
Shes taken to the bottle alright.

VET
(Putting on gloves)
Hmm, she's a bit early isn't she

MORNE
Yeah, thats what we're worried about. What'd ya reckon?

VET
Lets see.

The Vet begins to inspect the calf. While he inspects the calf he looks down his nose to Judd.

VET (CONT'D)
Named her yet?

The vet lets out a sly chuckle. Judd looks at Morne who rolls his eyes

JUDD
No.

(CONTINUED)

VET

Looks okay, we'll sort out
vaccinations and the rest soon.
Wheres the mum?

MORNE

(Signalling to the stable)
This way doc.

The vet follows Morne into the stable. The others watch on
sitting quietly sipping beers.

70

EXT.FARM BACKYARD.DAY

70

After some time waiting. Morne and the Vet emerge from the
stable. The vet takes off his gloves and says something
quietly to Morne. They walk over to the group.

ERIK

How is she going?

Morne shakes his head in sad disappointment.

MORNE

No good guys, doc's had to put her
down.

Everyone lets out a collective sigh. Judd looks pained by
the news.

VET

She hemmoraged internally pretty
bad. There wasn't anything we could
do It's amazing the calf survived.
You all did a good job.

MORNE

Thanks doc.

VET

Is there anything else I can do
today?

MORNE

Nah all good doc, thanks.

VET

I'll be back next week to check up
on the calf and we'll vaccinate her
then.

(CONTINUED)

MORNE

Sounds good doc. Thanks.

VET

Good day then.

They wave goodbye to the vet while finishing their beers.

MORNE

Well that's that then. Judd, we'll put her in the stable for the evening, someone might have to keep her company and keep an eye on her. Till she can stand on her on legs.

JUDD

I'll do it.

MORNE

Good. You're responsible then.

71

INT.STABLE. NIGHT

71

Judd sits in quiet reflection by the pen of a sleeping calf in a dimly lit stable. He turns his head to the beaten up piano in the corner of the stable. He stares intently for a moment then looks to the calf. In an instant he picks himself up and walks over to the piano. The soft melody plays in his head as he gently brushes his hands over the dead keys. He continues to inspect it more thoroughly looking over all of the chips, lifting the top off and exposing the strings. He sees some are still in tact. He nods to himself and proceeds to drag it as quietly as possible over to a space next to the work bench where the light is. The piano scapes along the floor and some of the strings resonate briefly disturbing the calf. He shines the light over it for a better look.

Judd takes his shirt off and throws it over a chair by the work bench. He searches the bench for the tools and equipment he needs to restore the piano. He finds wood putty, sand paper, varnish and a brush. Now ready with the tools laid out on the bench he begins sanding the piano.

The calf, now awake watches on calmly and silently.

FADE TO BLACK.

72 EXT.PADDOCK.MORNING

72

Morne walks along a fence distributing hay and food for some sheep. He leans over a fence post for a moment and takes a break to drink his coffee. He looks over to the stable and notices the door ajar and the light on. He can hear light peaceful music coming from it. He walks over to inspect.

In the stable he sees Judd asleep next to the calf who is awake wanting food and a half restored piano. He smiles to himself and takes a sip of his coffee. He slams the door loud enough to jolt Judd awake. Confused he looks around and sees no one but notices the calf needing attention. He prepares a bottle for it and begins to feed it.

JUDD

(To the calf)

Good morning, how are we feeling today?

73 EXT.FARM BACKYARD.DAY

73

The group perform chores around the farm. Morne is noticeably absent from the farm.

JUDD

Has anyone seen Morne? I need to know where to get more milk for daisy.

MILA

You named her?

JUDD

Yeah, don't tell Morne.

ERIK

He went out a bit early today, his ute's not there. I think he went into the city today.

JUDD

Know when he'll be back?

ERIK

Nope.

MILA

Theres milk in the inside fridge for specific for the calves. Go and looks there.

(CONTINUED)

JUDD

Thanks.

74

EXT.STABLE.DAY

74

Judd continues to look after the calf as he works on the piano. MILA enters.

MILA

Hey, you hungry? It's lunch time
you wanna come eat?

She notices the work he's done on the piano.

MILA (CONT'D)

Woah look at this. starting to look
like new.

JUDD

Yeah it's coming along alright.

MILA

You ever restored a piano?

JUDD

Nope.

MILA

A lot of firsts for you at this
farm then eh?

JUDD

Yeah, I guess so.

MILA

Well we got sandwiches. Come eat.

Judd complies, he throws down a polishing rag and follows her out.

75

EXT.FARM BACKYARD.DAY

75

Judd and Mila sit down at the table and begin lunch. Erik rolls in on a tractor and sees them together.

ERIK

Hey, You two! got my lunch?

MILA

Hey, Erik! Go fuck yourself!

(CONTINUED)

They both laugh and he joins them at the table. He grabs some bread, mayo and some ham with grubby hands.

MILA (CONT'D)

Hey! go wash your hands, they're disgusting.

He obliges begrudgingly and pours some water on his hands from a bottle, barely cleaning them. He slaps the mayo on some bread with some ham and squishes it together bighting down furiously.

JUDD

You're all class mate.

ERIK

I know

He grins a cheesy grin and continues eating. Morne arrives back in his ute. He has one hand behind his back and he whistles for the dogs in the back to follow.

ERIK (CONT'D)

(With a mouth full of food)
Where have you been?

MORNE

What?

ERIK

(Swallowing)
Where have you been? I've been fixing the paddock fence by myself all fucking morning.

MORNE

Good, bout time you pulled your weight.

He looks to Judd

MORNE (CONT'D)

I was in town. Wanted to pick up some of these.

He throws down a brand new set of piano strings in front of Judd.

ERIK

What the fuck are those.

(CONTINUED)

MORNE

Piano strings. For his piano.
Fucking hard to find these. I went
to four different shops.

JUDD

Holy shit. Thank you.

MORNE

Yeah alright, you earned them.
Thats for taking care of the new
born.

MILA

Dasiy!

Morne gives her a stern look, then looks back to Judd.

MORNE

You fuckin' named her?

JUDD

she suited it.

MORNE

She doesn't fuckin' suit it. Shes a
product. Im warning ya, Don't get
attached.

ERIK

Made that mistake before have you?

MORNE

Too many fuckin' times, thats why
I'm telling you!

They all share a chuckle.

MORNE (CONT'D)

Anyway, get these on and we'll see
how she sounds eh?

JUDD

I'll give it a go. I don't know how
to string a piano, I've done
guitars before -

MORNE

How different could they be?

Judd holds the strings inspecting them.

(CONTINUED)

JUDD

Thank you.

MORNE

(Smiling)

You're right, mate.

Morne points to Erik.

MORNE (CONT'D)

You! how far'd you get with the fence?

76

INT. STABLE. EVENING

76

Judd works alone on the piano while keeping an eye on the calf. [The piano now has a new full set of strings. He uses a socket wrench to tune the piano as best he can. He puts the pieces back together and stands back to admire a fully restored piano. He stares intently at the keys walks over and places his hands in position. Without mistake he plays the same melody that he heard while tripping. taken aback by this he looks confusingly at the piano. The calf becomes restless. He plays again. The calf responds more enthusiastically to the melody. He plays it over again and the calf slowly stands up. Judd cheers out in astonishment alerting the others.

Mila and More rush into the stable to see what the commotion is about. Erik lags behind. Morne takes off his hat.

MORNE

Well, whaddy know.

JUDD

She likes the sound of the piano.

Judd plays again and the calf responds. They all share a laugh. Morne goes over to the calf and inspects her.

MORNE

Shes looking great.

JUDD

Yeah, she plays pretty well. Think I've got the tuning pretty spot on.

MORNE

I meant Daisy, dickhead.

Everyone emphatically responds to Morne using the calf's name.

(CONTINUED)

MORNE

Alright, calm down, idiots. Lets
get some beers.

FADE OUT.

77

EXT.FARM HOUSE.PREDAWN

77

Everyone sleeps as the sun barely lights the horizon. Judd quietly rolls the piano out in front of the patio. He positions it right in front of the stairs. He has his backback on. Unbeknownst to Judd, Mila silently observes him while she sips a steaming cup of coffee.

MILA

Where you going?

JUDD

(Startled)

Shit!

(Quiter)

Shit, how long have you been there?

MILA

Long enough to watch you struggle
with that.

JUDD

Yeah, well thanks for the help.

MILA

Why are you putting it there? We're
just going to move it back.

JUDD

(Scratching the back of his
head)

It's a gesture, I guess. I gotta
leave.

MILA

Okay.

A beat.

JUDD

I was gonna leave a note.

He pulls a crumpled bit of paper out of the front of his
bag.

(CONTINUED)

MILA
(Nonchalant)
Okay.

He places the note on top of the piano and places a rock on it.

JUDD
Wait til I'm gone before you tell them? Not really one for goodbyes.

MILA
Mmm, Okay. How you getting to the city?

JUDD
I'll hitch.

MILA
Okay.

He walks up the stairs towards her. She doesn't stand up. They awkwardly embrace. He leaves looking back multiple times saying goodbye.

78

EXT. OUTBACK HIGHWAY. EARLY MORNING

78

As the sun begins to rise Judd trudges slowly along a deserted road. He holds his thumb out looking back to see if anyones coming. He sees no one. Not even headlights.

With the biting morning sun beaming down on his face he stops on the side of the road lights a cigarette and drinks some water. He sits next to his pack exhausted.

Judd sits for a moment contemplating his decision to hitch hike to the city. His ears prick up at the sound of a car engine in the distance. He immediately stands up and holds his thumb out.

Mila in Morne's ute pulls up next to him. Judd breathes a sigh of relief.

JUDD
Pretty glad to see you!

MILA
I bet, idiot.

He jumps in and they drive towards the city.

79

EXT.AIRPORT PASSENGER DROP OFF.DAY

79

Judd and Mila sit in the airport passenger drop off zone. He picks up his bag.

JUDD

Thanks for the lift. I really do appreciate it.

MILA

Yeah, it's sunday, you would have been walking for hours in the sun.

The traffic warden comes to their car and signals to them that they have to leave, pointing at a "FIVE MINUTE PASSENGER LOADING" sign. Mila nods aggressively towards him.

MILA (CONT'D)

Where you going now?

JUDD

I'll go up the sunshine coast I reckon. I have an aunt there, try and get a job.

MILA

What about Broome?

JUDD

I'll end up there. Gotta get on my feet properly first.

MILA

Well when you get there -

She is interrupted by the traffic warden who is talking at her.

MILA (CONT'D)

YES! I'm fucking going!

They both laugh.

MILA (CONT'D)

Remember me when you get there.

She pulls him in and kisses him passionately. He sits for a moment.

MILA

Now go, before I get a ticket for being here twenty seconds longer than I should be.

They look at each other one last time before he gets out and she pulls away quickly.

80 EXT.FARM.DAY

80

Mila pulls in to the farm where Morne and Erik are standing looking at the piano. Morney has the note in his hand.

MORNE

He's gone is he? Could've said bye.
In person.

They stand around observing the piano with puzzled expressions on their face.

MORNE

What the hell are we gonna do with
this?

MILA

He said it was a gesture.

MORNE

Dumping shit in my backyard? Some
gesture.

ERIK

Can anyone play?

Morne shakes his head.

FADE TO.

81 EXT. BRISBANE AIRPORT. DAY

81

Judd leaves the airport and heads for the ticket booth at the train station.

CASHIER

Hello, How can I help?

JUDD

I just wanted to get a one way to
sunshine coast.

He pulls out some loose change and some crumpled up notes from his pocket. The cashier gives him a look and counts it. She hands him the ticket.

(CONTINUED)

CASHIER

Here you are, platform three is up
that escelator on your left.

JUDD

Thanks.

CASHIER

You're welcome.

She smiles at him and he smiles back. He heads up the train station and observes a digital sign reading "Arriving 15 mins" He sits patiently on the platform.

82

EXT.TRAIN STATION.DAY

82

Judd arrives at an empty train station on the SUNSHINE COAST. He looks around and notices a pay phone. He walks over and grabs the reciever while putting some change in it.

A train passes rapidly as it goes by he sees a small group of pre teens sitting on bikes staring at him. One of them is kicking a payphone next to him trying to break it open to get the change. He pauses for a moment trying to remember a phone number. He Dials and the phone starts to ring. An elderly lady, DAHNA answers.

DAHNA

Hello?

JUDD

Dahna?

DAHNA

Yes? Whos this?

JUDD

Aunty Dahna it's Judd.

DAHNA

Oh Judd?!

JUDD

Yeah aunty, it's me. Still have the same phone number eh? How longs it been now? thirty years?

DAHNA

Oh yes, not much changes for me love. So nice to hear from you. It's been a while.

(CONTINUED)

JUDD

Yeah, I've been away?

DAHNA

Shelley said you were studying overseas?

JUDD

Shelley said that?

DAHNA

Yes, thats right. How is that all going? when am I going to see you?

JUDD

Well that's why I'm calling Dahna, I'm here on the coast.

DAHNA

Oh wonderful. Are you coming over?

JUDD

Yeah of course. It'll be good to see you.

DAHNA

Yes, lovely. Look, hun, can you pick up some milk on the way over? I've run out of milk for the tea.

JUDD

(Chuckling)

Yeah, you got it. I'll see you soon.

83 EXT. ESPLANADE. DAY

83

Judd walks happily down a vibrant beachside esplanade. People skate by him and families walk their dog. He sees couples enjoying picnics on the headland. He takes a deep breath and smiles to himself. A tanned blonde woman, about his age clearing off a couple of tables out the front of an independant fish and chips shop catches his eye and he cuts across the road in her direction.

84 INT. FISH AND CHIPS SHOP. DAY

84

Judd walks into the shop looking around at the fridges for some milk. He observes a "HELP WANTED" sign that has fallen flat on the window sill. The blonde woman, EMILY greets him with a large smile.

(CONTINUED)

EMILY

Hey, how's it going?

JUDD

Hey, pretty good. Do you guys have any milk?

Emily looks at him confused and chuckles.

EMILY

No, mate this is a fish and chips shop. You want next door. The convenience store.

JUDD

Right, of course. Gotcha. Cheers for that.

EMILY

Come back if you want some fish. Or Chips!

She chuckles to himself as he leaves embarrassed. He makes it passed the window before doubling back.

JUDD

Hey, you're not still looking for help around here are you?

Judd picks up the sign which has accumulated dust. He brushes it off.

EMILY

Yeah, we need a short order cook. We just leave that there permanently cause all the cooks leave. No one really likes working for dad.

JUDD

Do you?

EMILY

(Shrugging)

He's my dad.

(A beat)

You got a resume?

JUDD

Not on me. I just got off the train.

(CONTINUED)

EMILY

From where?

JUDD

Melbourne

EMILY

Ah coffee boy are you?

JUDD

sorry?

EMILY

Are you a barista? Is that why you want the milk?

JUDD

Oh, no. I was working on a farm. I'm from brisbane origionally.

EMILY

(Nodding approvingly)

Ah yeah, cool.

There is a small awkward pause.

JUDD

Well I could bring back a resume.

EMILY

Yeah, alright. I'll be here.

JUDD

Better get that milk.

EMILY

See ya later, coffee boy.

Judd smiles awkwardly and leaves.

85

EXT.SUBURBAN STREET.DAY

85

Judd walks along a suburban street near the beach. Milk in hand. He looks quizically at a push bike he passes in the front yard as if he recognises it. He knocks on the front door. Dahna opens the door. She is an older lady with leather skin. A cigarette hangs out her mouth and she gives a large toothless grin and hugs Judd.

DAHNA

Dear boy! where have you been?

(CONTINUED)

JUDD
Just stopped to get you milk. You
still smoking?

DAHNA
Yeah, too late to give up now.

He takes the cigarette from her mouth.

JUDD
(Taking a large drag)
These things will kill ya, you
know?

DAHNA
Come in love I'll make us a cuppa.

86

INT.DAHNA'S HOME.DAY

86

Judd walks in looking around the place he recognises
everything as it was when he was a child. Dahna shuffles
into the kitchen and puts the kettle on.

DAHNA
So how have you been, love? When
did you get back home?

Judd doesn't reply he looks outside and sees a young boy
lying on the trampoline tracing the clouds with his finger.
He recognises him as one of the teens from the train
station. Dahna notices.

DAHNA (CONT'D)
Oh, yes I'll introduce you.

She opens the kitchen window.

DAHNA (CONT'D)
(Yelling loudly)
MATTHEW!
(A beat)
MATHHEW! Come inside for a second,
hun.

She motions to her ear.

DAHNA (CONT'D)
He's a bit deaf, like me. He's got a
hearing aide. Don't stare at it too
much it puts him off.

(CONTINUED)

MATTHEW, a skinny thirteen year old boy who looks young for his age comes inside the house and looks at Judd. It seems he recognises him but can't place where from. Dahna shuffles over to Matthew and places his arm around his shoulder.

DAHNA (CONT'D)

This is Matthew. He's my foster child. He moved in about six months ago and he's just loving it.

JUDD

Hi Matt.

Judd puts his hand out to shake but Matthew doesn't return the gesture. The kettle finishes boiling. Dahna finishes making the tea.

DAHNA.

Sit down love. My feet are getting sore.

Matthew backs slowly out of the kitchen and back outside. He puts the sprinkler on which is underneath the trampoline and climbs on top. Dahna makes herself comfortable in an old worn, cigarette stained recliner. She lights one up and ashes it into a full ashtray by her chair.

DAHNA

He's not a bad kid. Bit screwed up. He's been all over the shop. The people at the agency said he'd be a handful for someone my age, but I still got a bit of fight in me. I think he likes me cause we share something in common

(pointing to her hearing aide)

Sometimes, at dinner we wont speak. Just sign to each other. I think he feels more comfortable communicating like that.

(A beat)

What about you, love? What's brought you up here?

JUDD

Well, to be honest I was hoping I could stay here for a bit. Until I can get myself sorted. I spent some time on a farm in Victoria, but that only got me this far and I wanted to be closer to home.

(CONTINUED)

DAHNA

Well of course. Matthew's got the second bedroom, but you can have the pull out.

JUDD

I don't have a job yet. But I'm looking.

DAHNA

Oh, don't be silly. You can help out around the house and maybe take Matthew out sometimes. I think he'd appreciate an older male presence. I'm not too much fun for him I suppose.

JUDD

Thanks aunty I appreciate it.

DAHNA

What's family for if not for each other?

Judd smiles as he processes what she just said.

JUDD

Dahna do you have a printer? I need to print out some resumes.

DAHNA

(Chcukling)

Printer?! HA! I don't even have a computer! What am I gonna do with a Printer hey?!

He chuckles politely in return.

87

EXT.FISH AND CHIPS SHOP.DAY

87

Walking with a handwritten resume in hand. Judd returns to the fish and chips shop.

EMILY

Hey coffee boy.

JUDD

Hey, my name is Judd.

EMILY

That's very American

(CONTINUED)

JUDD

Yeah, my parent's liked the
breakfast club.

EMILY

They got shit taste.

JUDD

You saying my names shit?

EMILY

I'm saying the movie is.

JUDD

It's an 80's classic.

EMILY

Not in my books. Watcha got there?

Judd hesitantly hands her his resume.

EMILY (CONT'D)

Is this your resume?

JUDD

Yeah.

EMILY

Don't have a computer?

JUDD

I'm living with my aunty.

(A beat)

She's old.

EMILY

Shes ancient. The library has
computers, you know.

Emily's Dad MARTIN enters. He's wearing a sauce splattered
chef's jacket and apron.

MARTIN

Emily, what are you doing?

EMILY

(Signalling to Judd)

Interviewing the new short order
cook.

MARTIN

Oh yeah? Is this your resume?

She hands it to him.

(CONTINUED)

MARTIN (CONT'D)

There's only two things on here.
some restaurasnt and farm hand eh?

(A beat)

And it's hand written.

EMILY

He doesn't have a computer.

MARTIN

The library has computers.

EMILY

Thats what I told him.

MARTIN

(To Judd)

Can you cook?

JUDD

Yeah I'm qualified.

MARTIN

Good, you can start on Friday. It's
three days a week and you'll be
casual, try and give you around
fifteen, twenty hours or so. If
you're good, you'll get more. Sound
good?

JUDD

Yeah, sounds good

MARTIN

Good. Now you!

(To emily)

Do some work eh, fill the fridge or
something.

Martin promptly leaves back into the kitchen.

EMILY

You sure you want to work here?

JUDD

I need a job.

EMILY

Chef eh?

JUDD

Yep.

(CONTINUED)

EMILY
Not a barista.

JUDD
Nope.

She nods.

EMILY
Okay then, see you friday.

JUDD
Thanks.

Emily eyes him off as he leaves.

88 INT.LIVING ROOM.NIGHT

88

Dahna sits asleep in her recliner in front of a blaring television snoring. Judd sits at the table reading a book on sign language and he practices some phrases and words.

Outside, Matthew sneaks off through the side gate with his push bike. Judd only just notices Matthew leaving and makes it to the front door to see him riding off down the street.

CUT TO.

89 INT.JAIL CELL.DAY

89

Rick cowers in the corner of his jail cell. His hands shake as he puts them in front of his bloodied face. He cries out.

RICK
No! Please stop it.

Spittle and blood come out of his face. He wipes tears out of his eyes. Rabbit comes into frame. He lifts Rick up by the collar of his shirt.

RABBIT
I swear to god man, you're tough.
But I'm having fun. If you don't
tell me where the fuck that little
fuck is. I'm gonna do way more
damage and you won't be getting up.

RICK
Fuck sake man, you win. He said he
was going to the Sunny Coast.

(CONTINUED)

RABBIT
The Sunny Coast?

RICK
Yeah, man, the fucking sunshine coast. Said he's got family up there, an aunt or some shit. I dunno. Just leave me the fuck alone.

Rabbit releases Rick and gives him a couple of light slaps on the face.

RABBIT
Good guy eh, good guy. See?! Now I can leave you alone. Should have saved yourself the pain , mate.

He leaves.

CUT TO.

90

EXT.DAHNA'S HOUSE.DAWN

90

The light of a predawn sun paints the sky in a soft shade of lavender. Judd sits on the front steps outside the house smoking a cigarette waiting for Matthew to come home.

Matthew rides up to the front gate not noticing Judd sitting on the step. As he closes the gate he is startled by Judd's presence. There is a momentary pause. Matthews face braces for a fight and becomes stern. Judd looks at him for a moment. He signs at Matthew "Why have you been?". Matthew's expression changes to somewhat confused until he notices the sign language book next to Judd. He Begins to sign back.

JUDD
I'm sorry Matt. That's all i've learned at the moment.

MATTHEW
You signed wrong.

JUDD
I'm sorry?

MATTHEW
(Signing)
you said. Why have you been? Not where have you been.

(CONTINUED)

JUDD

And where have you been?

MATTHEW

With friends.

JUDD

That the same friends I saw you
with at the train station the other
day?

MATTHEW

Yeah.

JUDD

You causing trouble?

MATTHEW

What you know bout trouble?

They pause and stare each other down for a moment.

MATTHEW

I'm tired. Gonna get some sleep.

He walks passed Judd who just sits there, lights up another
cigarette and picks up the sign language book and continues
to read it.

After Judd finishes his cigarette He stands up, takes a deep
breath of morning air and walks out the front gate down the
street.

THE SUN RISES OVER THE OCEAN HORIZON.

91 EXT.SUBURBAN STREET.MORNING

91

The sun has fully risen. Judd has been walking into the mid
morning. As he walks down his street to go home he sees an
elderly man putting a "FOR SALE" sign on an old dilapidated
SAIL BOAT. After putting the sign up the old man sits in a
garden chair in his front yard drinking a cold beer. Judd
slows down to inspect the boat. He stops just passed the old
man.

JUDD

How much you asking?

OLD MAN

More than you can afford.

(CONTINUED)

JUDD
Hmm, righto.

Judd continues along the path before the old man catches him.

OLD MAN
Oi, kid, come back here. What's your name son?

JUDD
Judd.

OLD MAN
Right, I'm Graham. I sit in this chair almost every day and watch people go by. Don't recognise you though.

JUDD
Just moved in.
(Turns and points)
Down there. With my aunt

GRAHAM
You're Dahna's nephew eh?

JUDD
That's right.

Graham sits drinking his beer, silently thinking to himself.

GRAHAM
Havn't seen her in a while. How is she?

JUDD
She's fine

GRAHAM
Well, she's always been fine.

Judd raises an eyebrow at the remark but doesn't think too much about it.

GRAHAM
You got a job son?

JUDD
Yeah, I'm a cook, at a fish and chips shop down the road.

(CONTINUED)

GRAHAM
They pay you much?

JUDD
No...It's only three days a week.

GRAHAM
Hmm, well you could work it off

JUDD
I'm sorry?

GRAHAM
Do you like the boat son?!

JUDD
Oh, yeah.

GRAHAM
Well, you can work for it. She
needs some work, and I need help
with some stuff round here.

JUDD
I could do that. Id be happy to.

GRAHAM
You ever restored a boat son?

JUDD
No. I've restored a piano though,
once.

GRAHAM
Basically the same thing! HA! Come
back tomorrow and you can get to
work, if you want.

JUDD
I got work tomorrow.

GRAHAM
Come when you're not working then!

JUDD
I can on Monday

GRAHAM
Okay, I'll see you then.

CUT TO.

92

INT.KITCHEN.DAY

92

Judd works away on the fryer, It's a slow afternoon but has a few orders on the rail. He stares intently at the food on the grill thinking to himself. Emily prances around him pretending to do work. She's obviously bored and is trying to distract Judd.

EMILY

Yo, Judd, Buddy, where are you today?

JUDD

Mmm, I think I just bought a boat.

EMILY

A boat?

JUDD

Yeah, this morning, I went for a walk and I saw this boat and this old fella, Graham's his name sitting in the front yard. We started talking and he said I could have it if I restored it...And if I help out around the house too.

EMILY

So he got some free labour and you got a piece of shit boat he was probably gonna end up giving away anyway.

Judd spends a moment contemplating Emily's comment.

JUDD

Yes. Thats right.

They both share a laugh.

JUDD (CONT'D)

Could be my ticket out of here, who knows.

Emily's expression shifts quickly from joy to anger.

EMILY

This place ain't so bad.

She exits abruptly leaving Judd confused.

CUT TO.

Judd, with a drink in his mouth, juggling a take away container, the store keys and his backpack struggles to lock the door. He finally manages to get the door locked and heads off down the deserted street eating some leftover chips from a styrofoam clam.

A commotion and be heard in the background. As we follow Judd noticing the noise, it grows louder as he dumps the chips walks towards it. Glass smashes and youthful voices can be heard muttering as Judd peers around the corner of a building to see several young kids including Matthew breaking into a convenience store by smashing the windows with rocks. The alarm is set off startling Judd and the kids who run in leaving Matthew outside as lookout.

We follow Judd as he walks casually across the street to some bushes never taking his eyes off Matthew who doesn't notice him. He crouches behind one close to Matthew.

JUDD

(Whispering to himself)

Yeah, get the deaf kid on look out.

On Matthew as he quickly jumps around startled, noticing the bush move. Back to Judd who is about to reveal himself as harsh headlights hurt his eyes.

A small security hatchback hauls ass around the corner screeching to a halt in front of the shop on top of Matthews bike. The guard shines his high beams on the kids who run out of the shop with pockets full of cigarettes and soft drink.

As this is happening Judd lunges out of the bushes grabbing a stunned Matthew from behind covering his mouth to avoid a scream.

JUDD

Shhh!!! It's me, mate, relax

Matthew fights until Judd releases him and turns around and attempts to punch him but Judd grabs his wrist before he can make contact.

The security guard notices some commotion from the bushes.

SECURITY GUARD

Hey! come out of there! I know
you're in there.

Police sirens can be heard in the distance and Judd and Matthew flee.

(CONTINUED)

DISSOLVE TO.

94 EXT. MAIN STREET.NIGHT

94

We follow an exhausted Judd and Matthew down the main street passed bars and clubs. Matthew looks at the scene with a confused interest. Judd notices.

JUDD

Don't get too excited mate, you're a long way off these places.

MATTHEW

I've been drunk before.

JUDD

I'm sure you have. Probably think you're pretty mature eh? Been through a lot?

MATTHEW

More than you I reckon.

JUDD

(Scoffing to himself)
Right.

MATTHEW

What. What do you know?

JUDD

Nothin.
(points to a lady sitting on the gutter)
But if you think that's what it means to be grown up, then you got another thing coming.

As they get closer the lady sitting on the gutter reveals herself to be a completely drunk Emily. She holds her hair back as she throws up in the gutter. Judd and Matthew walk up to her.

JUDD (CONT'D)

You right there, mate?

Emily, with tears in her eyes and messy make up looks up at Judd.

EMILY

Eugh! What do you want? Don't look at me.

(CONTINUED)

She dry reaches into the gutter. Judd giggles at himself a little at Emily's expense.

EMILY (CONT'D)

Oh, Piss off!

JUDD

Can you walk?

EMILY

I'll be fine. You can go now,
Coffee boy.

Judd signals for Matthew to go and grab something. Seconds later Matthew returns into frame with a shopping trolley. Emily gets up but almost passes out completely on Judd drooling saliva and vomit on his shoulder. He rolls her gently off him and into the trolley.

SERIES OF SHOTS

A) Judd pushes a drunken and laughing Emily along an empty road in the trolley with Matthew tagging along behind.

B) Matthew opens the front door Judd carries Emily inside.

C) Matthew walks passed a sleeping Dhana with a cigarette still smoking in the ash tray and to his room. The TV still blaring.

D) Judd lays Emily on the couch. Places a bowl by her side.

E) Judd takes a blanket and pillow and makes himself comfortable on the floor, mutes the TV and watches it.

CUT TO.

95

INT.LOUNGE ROOM.MORNING

95

Close up on Emily as sunlight shines on her face, waking her suddenly.

We go wider to see Dhana sitting in her chair now awake staring at Emily and Judd snoring on the floor. Emily comes to slowly and notices Dhana, smoking a cigarette.

DHANA

And you might you be, love?

EMILY

I'm Emily, I work with Judd

Dhana signals to her ear.

(CONTINUED)

DHANA
I can't hear you love.

EMILY
(Louder)
I work with Judd, I'm Emily

DHANA
Shh, now love, You'll wake him

Dhana begins to cackle to herself through a rough smokers cough. Emily laughs awkwardly. She sits up and observes the snoring Judd, picks up her shoes and leaves the room, waving goodbye to dhana.

DHANA
By love! hope to see you soon!

The door closes and Judd wakes in a daze.

CUT TO.

96 INT.KITCHEN.MORNING

96

We see Judd cooking up a large breakfast for himself, Matthew and Dahna. Dahna sits at the table smoking a cigarette and drinking a juice. Matthew enters. He walks passed and heads for his bike. He walks out to where it usually is but is disappointed to see it isn't there.

DAHNA
What's the plan for today my boys?

JUDD
We're going to work, aunty

Matthew's ears prick up at the word "WE" and he turns looking confused?

DAHNA
You got a job did you Matthew?

JUDD
Yeah, I got him one. With me. Down the road at Graham's place.

Dahna turns to look at Judd.

DHANA
Graham? Graham cooke?

(CONTINUED)

JUDD
Yeah, you know him?

DHANA
Oh yes, we used to know each other.

She looks off into the sunlight as if she's recalling fond memories.

JUDD
Do you want to come with us? Catch up.

She puts her hand to her face and shys away.

DAHNA
OH! NO! dear boy. He wouldn't recognise me today. We knew each other lifetimes ago!

MATTHEW
I don't wanna go to work

JUDD
(To Matthew)
You don't have a choice.

He looks sternly at Matthew while Dahna has seemingly become lost in a fantasy land.

CUT TO.

97 EXT.GRAHAM'S YARD.DAY

97

Judd and a begrudged Matthew show up to an expectant Graham sitting on his porch drinking a beer.

JUDD
Morning, Graham.

GRAHAM
Morning boys. I got my son in law to come and help me move the boat to the back. Put her on the stand so she's easier to work on.

JUDD
Oh, thanks

GRAHAM
You're alright. Got yourself a helper eh? What's your name young man?

(CONTINUED)

JUDD

He can't really hear you graham.
He's mostly deaf. This is Matt

MATTHEW

(Signing)

My name is Matthew, Nice to meet
you.

Graham signs back at him singing "Make sure he does good
work and respects the boat".

GRAHAM

We're all a bit deaf, Judd.
Everything you'll need is in the
back shed. But you'll have to go
and get some stuff yourself cause
theres a few things I havn't got.

CUT TO.

98

EXT. BACKYARD. DAY

98

Judd and Matthew walk around the back to reveal a large 30ft
sail boat in need of some serious repairs. They laud over
the magnitude of the job..

MONTAGE.

- A) Judd and Matthew clearing junk out of the galley.
- B) Judd struggling with some rigging.
- C) Judd signing to Matthew and Matthew singing back.
- D) Matthew bringing Judd a beer and sneaking a sip when Judd
Isn't looking
- E) Judd sanding the tiller and re-varnishing it.
- F) Judd sanding the hull.
- G) Judd walking around to the stern of the boat. He clears
some foliage away and scrapes some rust and chipped paint
off the transome to reveal the boats name "DAHNA" in gold
cursive writing.
- H) Judd chuckling to himself looking over to Graham still
sitting on his proch drinking a beer.

DISSOLVE TO.

(CONTINUED)

Judd sits on an esky while Matthew lies on the ground. They're both exhausted and covered in fibreglass particles. Emily enters from the front yard. Judd stands up quickly, flicking Matthew to get his attention. She's holding a six pack of beers and has some take away containers.

EMILY

Busy day boys?

MATTHEW

Yeah, real busy we're gonna get this boat fixed and then we're gonna take it out.

JUDD

Well, It's a little while off that.

EMILY

So, this is the boat?

JUDD

Yup, looked a lot worse before you got here.

EMILY

Still looks like shit.

MATTHEW

Hey! We've worked hard.

EMILY

I'm sure you have. You's hungry?

JUDD

Yeah, I think we could go for some lunch.

Emily hands them a burger and chips from the shop.

EMILY

I just came by to say thanks for helping me out last night. I was a fucking mess. Your aunty said you'd be here.

JUDD

It's alright, figured it'd get me in the good books with the owner.

EMILY

(Sarcastically)
Oh, yeah, totally.

(CONTINUED)

While Judd and Matthew scoff down their lunches Emily takes a walk around the boat. She's surprised at the name of the boat.

EMILY (CONT'D)
(Pointing to the name)
Is that...?

JUDD
(With a full mouth)
Yep. Guess they must've known each other.

EMILY
People that just *know* each other don't name boats them.

She continues to inspect the boat by climbing up the ladder and standing in the cockpit.

EMILY (CONT'D)
Got good bones this boat. It probably won't take too long to get her up to scratch.

JUDD
You know much about boats?

EMILY
Dad used to race them. I've spent a but of time on board.

JUDD
Well, you can teach me how to sail when it's ready then.

EMILY
Ey, ey, skipper.

Graham comes down the backyard to check on progress.

GRAHAM
You boys have made a good start.

EMILY
We'll have her in the water in no time.

GRAHAM
(To Emily)
Who are you?

(CONTINUED)

JUDD
She's a friend.

GRAHAM
(To Judd)
Look, when you get back home, would
you give this to your aunty?

Graham hands him a small envelope. He opens it and sees that
it is an invitation to a bingo night down at the local RSL.
Judd smiles.

JUDD
She doesn't leave the house much
these days.

GRAHAM
Would you just give it to her
anyway?

JUDD
Yeah, no worries.

GRAHAM
Well, good. It's getting on a bit
now how bout you come back
tomorrow. And let me know what
Dahna says, yeah?

JUDD
Sure thing.

CUT TO.

99 INT.LOUNGE ROOM.NIGHT

99

Dahna, deep in restrospective thought sits by the window
looking out over to Graham's house. old photos showig a
young Dhana and graham hanging out on the sail boat, looking
jovial and happy lay splayed out on the table beside her.
She holds the invitation firmly in her hand. She takes a big
drag from a cigarette. Judd observes her for a moment from
the kitchen, then slowly walks over to her. She doesn't
acknowledge him for a moment then she is startled back to
reality.

DAHNA
I don't know if I can do it, love

JUDD
You don't want to see him?

(CONTINUED)

DAHNA

Don't be silly, of course I want to see him. It's just been so long. I don't know if I could face him.

JUDD

You used to be in love?

DAHNA

Oh, yes, quite in love we were, as kids. Inseperable. We spent many wonderful nights ono that boat. We were quite an adventurous couple.

JUDD

What happened?

(Picking up a photo)

You looked so happy.

DHANA

And we were. Until I got pregnant, and he went to work in the wool sheds. But then I lost the baby. He didn't come back.

JUDD

Still mad at him?

DHANA

Mad? No, heavens no. I let go of all that many years ago. We move on. Go on other adventures, share our lives with other people and find love in different ways. The past is always going to be there. I'm not sure he knew how to deal with it, so he ran while I stayed.

JUDD

He came back eventually.

DAHNA

He came back married, with children. I didn't know until I saw him out one day. It was quite the shock, everything was different, but we both moved on. Time is the ultimate healer.

JUDD

I think he'd like to see you. I think people deserve a second chance and life is short.

(CONTINUED)

DAHNA
Life is short.

She turns to look out the window and drops the invitation on the table next to her. Judd sits with her in a moment of quiet contemplation.

DISSOLVE TO.

100 INT.RSL.DAY 100

Graham sits alone amongst a crowd of elderly people all laying bingo. Dressed nicely in a tweed jacket and combed hair He doesn't participate, just takes a sip from his schooner of beer. He looks up at the clock then down to his watch but Dahnah never arrives.

FADE OUT.

101 EXT.BOAT YARD. DAY 101

A crane lifts a now fully refurbished sail boat from a trailer into the slipway of a boat yard. Judd, Matthew and Graham watch in excitement and cheer as the boat hits the water.

Judd steers the boat from with graham giving him instructions on general boating, knots and how to sail as they're towed out of the slipway.

Once out, they start the motor

GRAHAM
Alright, skipper, lets take her
back to the marina.

They sail away with Judd smiling to himself taking a moment to feel the soft breeze on his face. Graham notices.

GRAHAM (CONT'D)
Nice feeling isn't it.

JUDD
Yeah.

SERIES OF SHOTS.

- A) Judd sailing the boat.
- B) Sailing into the Marina
- C) Graham shows Matthew how to tie off the boat to the dock

(CONTINUED)

D) Judd taking bags and things off the boat walking to the street.

E) From a car on the side of the road. Rabbit and two other thugs watch a happy Judd get into Graham's car with Matthew.

F) Close up of Rabbit staring intently at him. As Judd leaves he follows.

CUT TO.

102

EXT.DAHNA'S HOME.NIGHT

102

Rabbit sits in the car across the street from Dahna's house. It is late and the house has no lights on. He gets out of the car and quietly begins to walk around the house, looking for potential entries. Has he scopes out the house he doesn't notice Matthew sitting on the trampoline, smoking a cigarette watching him intently.

MATTHEW

What do you want.

Rabbit is immediately startled.

RABBIT

(Whispering)

SHIT! Fuck kid, don't sneak up on a man like that.

MATTHEW

Who are you.

RABBIT

No one man I'm just looking for an old friend. You know him right? Where is he? He home?

MATTHEW

Nope. Don't know who you mean.

Rabbit walks up to him trying to hard to intimidate him. He gets up close and stares him down. Matthew goes to take a drag of a cigarette but rabbit grabs his hand hard which scares Matthew but he doesn't show it. Rabbit takes the cigartte and takes a big drag.

RABBIT

Dirty habbit, kid. These'l end ya.

Rabbit notices his hearing aide and gives him a confused look. He backs off.

(CONTINUED)

RABBIT (CONT'D)

No need to let him know I came by.
It's been a while I'd like to
surprise him.

Rabbit starts to walk away smoking the cigarette he stole
from Matthew.

MATTHEW

Go fuck yourself!

RABBIT

What was that, you little fuck?!

He walks quickly back over to him takes the palm of his hand
and puts the cigarette out in it. Matthew cries out in pain
and fights to hold back tears. Rabbit leaves the yard
quickly leaving Matthew there.

CUT TO.

103

INT.DINING ROOM.MORNING

103

Matthew and Judd sit across from each other at the dining
table eating breakfast. Judd notices Matthew wincing in pain
using the spoon to eat his cereal.

JUDD

You okay, mate?

MATTHEW

Fine.

Judd gets up and grabs his hand. Matthew pulls it away but
not before Judd can see the wound on the palm of his hand.

JUDD

(Concerned)

How the fuck did this happen?

MATTHEW

Don't worry

JUDD

Was this those kids? I thought you
were staying out of trouble, what
the fuck?

MATTHEW

It wasn't them.

(CONTINUED)

JUDD
The who was it?

MATTHEW
I don't know.

JUDD
(Angier)
Who the fuck was it, Matt.

MATTHEW
I don't know! some guy!

JUDD
What guy? Don't make me drag it out
of you.

MATTHEW
Some guy! I don't know. He came to
the house last night. He said he
knew you.

Judds face turns to worry and concern.

JUDD
What did he look like?

Matt stays quiet.

MATTHEW
I said I didn't know you. He said
he was your friend.

JUDD
What did he look like?!

MATTHEW
He was skinny. sahved head.
Tattoos.

Judd comes to the realisation that it was probably Rabbit.

JUDD
Did he tell you his name?

MATTHEW
No.

JUDD
Fuck. Fuck, fuck!

(CONTINUED)

MATTHEW

Who is he?

JUDD

Does he know I'm here

MATTHEW

No! I said I didn't know you. I don't think he believed me. Who is he?

JUDD

He's not a friend. Just a guy I used to know. Fuck how did he find me.

MATTHEW

Find you?

JUDD

Shit. Don't worry. He's no one. You got nothing to worry about. Fuck. I gotta get to work. SHIT! You let me know if this guy comes back. Call me straight away.

MATTHEW

Okay.

Judd exits in a hurry leaving matthew confused and concerned.

104

INT.KITCHEN.NIGHT

104

Judd works hasitly over the grill and fryers. He is obviously agitatied and moves around the kitchen angrily, throwing things and pumping orders out. Emily watches him concerned.

EMILY

Hey, you alright?

JUDD

I'm fine

EMILY

You don't look fine. What's wrong.

JUDD

Nothing.

(CONTINUED)

EMILY

Whats wrong?

JUDD

NOTHING! Emily, drop it. Please.

I'm fine, see!

(Smiles sarcastically)

See?! I'm good.

EMILY

(Offended)

Okay, Don't have to be a dick about
it. Shit.

She leaves to the front counter and serves some customers. She looks back at Judd who is flustered and angry with concern on her face. Just then Rabbit enters the shop and walks with determination to the front counter. Emily turns to greet him.

EMILY (CONT'D)

Hi sir, what can I do for you

Before he can respond Judd charges him. He launches over the counter and tackles Rabbit. A small packet of matches with some already used falls to the ground next to Rabbit while Judd tries to punch Rabbit.

JUDD

You come to my fucking house? Hurt
the kid?! How the fuck did you find
me?!

A shocked Emily screams for Judd to stop as the two come to blows until bystanders finally pull a screaming Judd away from him. They hold him back as he tries to lunge at Rabbit again.

Rabbit stands up smiling a sinister smile as he whips blood from his nose and mouth.

RABBIT

I told you, you fucked up mate!

He walks over to Judd and stands close to him. He waves his hands in front of his face

RABBIT (CONT'D)

Smell that? Yeah?

(To Emily)

You Smell it, don't ya?

(CONTINUED)

EMILY
 (In tears)
 No? What?! Who are you? what smell?

JUDD
 It's fuel.

RABBIT
 That's right boy.

OUTSIDE, two fire engines roar passed blaring their sirens which catches everyone's attention. Rabbit runs outside as people follow jumping around excitedly. Emily picks up the packet of matches.

RABBIT (CONT'D)
 Woo, there they go!
 (To Judd)
 Where they going mate? Where they going?!

He backs off and leaves in a car going the opposite way. Judd frees himself from the grips of the bystanders.

EMILY
 Judd, what the fuck is going on?

Pure worry washes over Judd's face as he begins to run down the street in the direction of Dahna's house.

105

EXT. STREET. NIGHT

105

Judd Sprints as fast as he can to Dahna's home. The lights of ambulances, fire engines and police cars light up his face as he arrives on the scene.

He drops to his knees breaking down as he observes Dahna's house completely ablaze. Matthew walks up behind him and puts his hand on his shoulder startling Judd. Released at the sight of Matthew he takes him into his arms with a warm embrace.

JUDD
 Oh, thank god you two are alright.
 I thought you were gone.

Matthew breaks from his embrace. His face drops as he sign's "Auntie still inside". He starts to cry as Judd brings him back in.

As they stand there together watching the house burn and the firefighters do their job a poilice officer walks over to them.

(CONTINUED)

POLICE OFFICER
Do you live here?

JUDD
Yeah, we do.

POLICE OFFICER
We need you to come with us.

JUDD
Am I under arrest?

POLICE OFFICER
Should you be?

JUDD
No.

POLICE OFFICER
We just want to ask you some
questions.

The accompany the Officer to the car and drive off, never taking their eyes off the house. Tears roll down their cheeks. Judd puts his arm over Matthew and brings him in close.

CUT TO.

106 INT.POLICE STATION.EARLY MORNING

106

A sleeping Matthew lies with his head on Judd's lap as they sleep on seats in the waiting area of a police station. Emily enters and presents at reception.

EMILY
I'm just here to pick up my
friends.

The receptionist sends her over to collect them. Emily stands in front of the pair for a moment watching them in silent contemplation. She looks at the door thinking if she should leave or not. After a moment, she kicks Judd's foot jolting him awake. She signals for them to follow her and they leave together.

DISSOLVE TO.

107 INT.CAR.MORNING.

107

Emily drives along a quiet morning road. The morning sky is red and the sun, beginning to rise beats down on Judd's face as Matthew continues to sleep in the back.

EMILY

I want answers.

JUDD

No you don't

EMILY

I think you owe me. You mess up my shop, get into a fight with some guy, now this?

(A beat)

Who was that? What the fuck is going on.

JUDD

Look, I'm tired. Can we talk about this later? Could you drop us off at Graham's?

EMILY

No, I don't think we can. The least you can do is talk to me. Now

JUDD

Look. I did some shit in my past, I've been trying to make up for it ever since.

EMILY

What shit?! Who was that guy?

JUDD

That was my past. I met him

(A beat)

When I was in jail.

EMILY

Jail?! What the fuck?! Who are you?!

JUDD

Listen to me. I'm not that person anymore.

EMILY

Oh yeah? Is this guy dangerous?

(CONTINUED)

JUDD

He's noone.

EMILY

No one? I smelled fuel on his hands. He burns down your house then comes to my shop and you start a fight? what the fuck kind of trouble are you in? Are we safe? with you, Judd? Are we safe?

Judd takes a moment to think. Staring out at the boats on the water as they drive.

JUDD

No.

EMILY

I'm not going to live like this. This isn't my life. This isn't Matt's life. This is your life. We don't even know you. Here, should probably give this to the cops.

She throws the packet of matches at Judd. He inspects the item and notices the name of a motel "Bihg Banana Motel". He opens it and notices three matches missing. He closes his hand tightly with a sad anger he holds in.

Emily pulls up to Graham's house. They sit in the car for a moment.

JUDD

I'm going to fix this.

EMILY

Oh yeah? And how are you going to do that.

A beat.

JUDD

(Turning to matthew)

I'll figure it out. You gonna go?

EMILY

I'll stay, for Matt.

JUDD

Thanks.

Graham greets them at the door in his underwear and a dressing gown. He comforts them, patting them on the shoulder welcoming them into his home.

108 INT.LOUNGE ROOM. MORNING 108

Rain patters on the tin roof while Matthew and Emily sleep soundly, sharing the pull out bed. Judd lies on the couch with his eyes wide open.

Getting up slowly he looks around to make sure everyone is still asleep as he sneaks off out of the house taking the keys to Emily's care as he leaves. Just as the door closes Matthew opens his eyes and looks around for Judd.

CUT TO.

109 EXT.DAHNA'S HOUSE.MORNING 109

Judd Stands in the still smouldering home. He walks around assessing the damage. He finds burnt photos and other sentimental items. He starts becoming visibly mad. The rain is light and puffs of steam can be heard around the home.

The more he walks around the house the angier he gets. He has mind flashes of fire. Suddenly he cries out in anger and walks into the kitchen. He rips a kitchen draw open and rumages through utensils until he pulls out a large kitchen knife. He leaves the house and starts to run down the street.

CUT TO.

110 INT.GRAHAM'S HOME.MORNING 110

A loud knock at the door startles Graham, Matthew and Emily as they sit around a dining table. Emily and Graham drink coffee while Matthew eats a bowl of cereal. Graham walks to answer the door.

GRAHAM

Hello, What can I do for you,
officer?

Emily's ears prick up at the comment and she makes her way over to the door to greet two detectives.

DETECTIVE

We're looking for Judd, is he here?

EMILY

No, is he in trouble?

(CONTINUED)

DETECTIVE

No, we just wanted to talk with him.

(Signalling to the person behind)

This is Melissa Mckeddie, She's with child services. We need to discuss Matthew.

MELISSA

To be frank, Miss?

EMILY

It's Emily

MELISSA

To be frank, Emily we need to find a suitable carer for Matthew. I understand Judd was living with him, but because of his criminal history he's not suitable to take care of Matthew.

EMILY

Where will you take him?

MELISSA

He'll go to a group home.

EMILY

No, you can't take him. Not now.

MELISSA

I'm afraid there not a choice.

EMILY

Well, you're not taking him.

The police officers start to make their way into the home to take Matthew into custody. As they struggle Graham notices an empty seat at the table and an open back door.

GRAHAM

He's gone!

EMILY

Gone?! Where?! Matthew!

She calls out for him in vain. He's long gone.

CUT TO.

111 EXT.STREET.DAY 111

Judd drives down the street in Emily's car with fierce determination his his eyes. Rain falls heavier while he Holds the kitchen knife in and packet of matches in his hand. In the passenger seat is a small gerry can half full of fuel.

He pulls up slowly in front of the "Bihg Banana Motel",

CUT TO.

112 EXT.ESPLANADE.DAY 112

Matthew rides along the esplanade in his bike looking around trying to find any sign of Judd or Emily's car. He passes the fish and chips shop. He pulls over on the side of the road almost getting spashed with water by a passing car. He looks out at some boats moored near the shore. He observes a street sign directing to the Marina and heads down that way.

CUT TO.

113 INT.CAR.DAY 113

Emily and Graham drive frantically with the police officers around the streets looking for Matthew.

EMILY

This is hopeless, Where could he have gone?

GRAHAM

Don't worry love, he couldn't have gone far. He's just a kid. We'll find him. Or the coppas will.

EMILY

We can't let them get to him first.

GRAHAM

Heard from the other young fella?

EMILY

No, I don't know where he is.

CUT TO.

114 INT.MOTEL ROOM.DAY

114

Rabbit sits on his motel room bed. Still with a cut lip and a bruised eye. He has knives layed out on his bed as he cleans a sawn off shot gun. Two other men sit around the motel room smoking cigarettes playing cards.

RABBIT

I'm gonna get this mother fucker today. Man, been a long time coming. You two nearly ready? We'll get him at that old fellas place, okay? And his friends, fuck them, they can all die.

THUG

Yeah we're ready.

RABBIT

Good. Lets go.

Rabbit loads up with gun and packs up a couple of knives into a bag putting one in his back pocket. They prepare themselves and then walk to the door. As they open the door they're almost shocked to be greeted immediately by a zombie like Judd. There is a small pause before Judd rushes them all.

Judd grabs Rabbit's hand and he pushes him back into the two thugs. They struggle with the gun in one hand while Judd slices Rabbit's ear. This cause rabbit to let go of the gun which goes off hitting one of the thugs in the chest. The thug goes down hard while the other grabs a chair and hits Judd over the back breaking the chair forcing Judd to the ground. Turning his attention to the thug he swings around on the ground stabbing the other thug through his shoe into the foot.

While Judd is distracted Rabbit grabs an electrical cord and wraps it around Judds neck. Judd gets up and launches himself backwards kicking off the other thug forcing them into the bathroom. Rabbit falls into the bath and wrapping himself in the shower curtain. While Rabbit struggles to get out of the shower curtin the thug rushes in angry and with a limp trying to get at Judd. Before he can get there Judd grabs the lid of the cistern and clobbers him hard in the jaw knocking him out. The thug hits his head on the bathroom sink on his way down.

Judd then hits Rabbit who is still struggling with the shower curtain knocking him unconcious. While he has the chance he runs bloodied and bruised to the car and grabs out the gerry can. The rain begins to pour harder and thunder begins to pick up.

(CONTINUED)

Judd stumbles his way back into the motel room and starts to pour fuel on the body of the dead thug. He moves into the bathroom but Rabbit is no longer in the tub. He turns quickly to see Rabbit holding the gun to his face and immediately ducks avoiding a shot which blasts through the wall behind him.

Instinctively he crash tackles Rabbit through the thin wall back into the living area of the room and begins to wail on him. Fuel pours out of the gerry can onto the floor and starts to saturate the area.

CUT TO.

115 EXT. ESPLANADE. DAY

115

Emily, Graham and the police officer struggle to see out of the windows as the rain pours heavily. The police officers radio begins to crackle to life.

RADIO OPERATOR

All units in the area we have report of shots fired at the high banana motel. Repeat, all units, shots fired at the high banana motel.

EMILY

Judd! Officer, he's in trouble we have to help him

DETECTIVE

Okay.

The police officer activates sirens and responds to the call.

POLICE OFFICER

Unit 326, responding.

CUT TO.

116 INT. MOTEL ROOM. DAY

116

Judd straddles Rabbit choking him. Rabbit searches around with his hands looking for something he can use to fight back. Judd grits his teeth and groans as rage takes over and he tightens his grip. Rabbit reaches for the knife that was stashed in his back pocket but starts to fade in and out of consciousness and then eventually goes limp. Judd loosens his grip and then eventually takes his hand off.

(CONTINUED)

Judd begins to cry still on rabbit. Suddenly Rabbit comes to pulling a large knife out from behind him stabbing Judd in his side. Judd goes into shock feeling the impact of the stab wound. He stands up and walks to the door holding his wound trying to stop the bleeding. Rabbit stands up and moves over to the other side of the room.

RABBIT

I fuckin' told you, yop're a dead man.

Judd ignores him still in shock. He pulls out the packet of matches lights one and throws it in front of Rabbit. Fire flares up with gusto surrounding rabbit and engulfing the dead thug.

RABBIT (CONT'D)

FUCK! NO! Fuck you! Mother fucker!

Rabbit screams as he tries to escape the flames but can't do anything due to the intense heat. Judd leaves closing the door. The storm increases as more intense lightning and thunder roll in. The faint sound of police sirens can be heard in the distance. Judd notices and leaves the motel as the flames grow larger. Rabbit screams in pain while other guests start to evacuate and flee, staring at a bloodied Judd while he walks to the car and drives off.

CUT TO.

117 EXT.MOTEL.DAY

117

Emily, Graham and the police officers arrive at the scene. Emily gets out frantically calling for Judd as she runs up to the room with flames billowing out. She manages a quick peek into the room and doesn't recognize anyone in there as Judd. The police officers grab her before she can get too close.

EMILY

He's not there! He's not there!

GRAHAM

Where is he?

EMILY

I don't know.

They stop and think for a second. As she looks around She sees Matthew frantically riding his bike passed the Motel

(CONTINUED)

EMILY

Matthew!

He stops to look at the unfolding chaos before he notices Emily running desperately towards him. She almost tackles him to the ground when she throws her arms around him.

EMILY

Where's Judd?!

MATTHEW

I don't know.

EMILY

Where are you going?

Matthew looks down the way towards the Marina.

EMILY

Shit! The boat! C'mon

She begins to sprint towards the marina with Matthew following behind on his bike.

CUT TO.

118

EXT.MARINA.DAY

118

Emily and Matthew arrive at the marina to find her car abandoned with the door open and a trail of blood leading down the dock to the DAHNA.

EMILY

Shit! No!

They rush to the berth to find it empty. A large pool of blood rests on the dock. Matthew looks out the horizon and sees a the boat making its way out in extremely rough seas. He points to it showing Emily. They run as far out on the docks as they can go screaming, in vain to try and get Judd's attention.

CUT TO.

119

EXT.BOAT.DAY

119

The storm intensifies with the wind picking up, The waves crash over the bow of the boat, smashing Judd in the face. He grunts in pain as he struggles so sit up properly in the cockpit. With one hand on his wound and one hand on the tiller he steers the boat towards the horizon.

(CONTINUED)

His breathing intensifies. He cries out in pain with every wave crash. He closes his eyes. Everything goes quiet. When he opens his eyes he looks out to a clear sky and calm waters. The sky is a fiery orange as the sun sits low on the horizon. He hears Emily call his name softly on the wind and looks back seeing a smiling Emily and Matthew waving him goodbye. He smiles back.

Thunder crashes and we're back to reality. Judd lies there in the cockpit dead with one hand on the tiller as violent waves batter his boat pushing him further out to sea.

CUT TO.

120

EXT.MARINA DOCK.DAY

120

Emily and Matt cry out for Judd while crying holding each other. A staff member from the marina stands with them calling on a radio to the coast guard. A police boat can be seen making its way to Judd.

CUT TO.

121

EXT.OCEAN.AFTERNOON

121

Judd cruises along the open ocean on a beautiful afternoon with full sails. He moves around the boat adjusting sails. He then sits at the helm with a large smile on his face and sails off on his own.

FADE TO BLACK.

The End