

1 EXT. FIELD -PRESENT DAY 1
A cockatoo flies across the sky.
CAMERA PANS DOWN ACROSS A FIELD OF GRAIN.
A road is visible, a wild rabbit scampers off it.
CAMERA PULLS BACK
A white commodore is driving in the distance.

2 EXT. ROAD -DUSK -CONTINUOUS 2
The car drives towards the camera.

3 INT. CAR - DUSK - CONTINUOUS 3
Inside the car MAGGIE (30) is sitting as a passenger and KAT (28) at the wheel. There is a ten-month old baby, POPPY, in the backseat. The car is an older model, white Commodore.

4 EXT. ROAD- DUSK- CONTINUOUS 4
CAMERA ON COMMODORE
The car drives by and into the horizon. *

5 EXT. ROAD-DUSK-CONTINUOUS 5
From a distance we see the car pulling over. *

6 EXT. GRAVEL DRIVEWAY- MICK O'CONNOR HOUSE-ESTABLISHING SHOT - 6
EVENING -1/2 HOUR LATER
SFX CRUNCHING GRAVEL
The sound of car wheels pull onto the gravel driveway and stop. KAT (28), wearing jeans and white t-shirt gets out of her car, and runs to the ute backing out of MICK's driveway.

KAT
(shouts)
Wait!

7 INT. STRIPPER'S UTE -CONTINUOUS 7
STRIPPER sees KAT pulling in behind him. He turns off his ignition and hops out of his ute.

8 EXT. GRAVEL DRIVEWAY- O'CONNOR HOUSE - CONTINUOUS 8

There is a baby of around 10 months old, sitting in a car seat holding a teddy bear. We only catch a glimpse of POPPY in the car seat. STRIPPER (32), wearing boardies, a t-shirt and thongs springs out of his ute.

(CONTINUED)

8 CONTINUED: 8

STRIPPER's three huge dogs bark and jump up in excitement as
KAT and STRIPPER exchange a massive hug.

SFX DOGS BARKING

9 9

STRIPPER
(shaking his head in disbelief
at the sight of KAT)
You made it! (gets emotional)

KAT
(happily)
I...did.

They exchange a long look filled with many different
emotions.

KAT (CONT'D)
Just don't...get all mushy on me ok?
(she breaks up a bit) Let's...(she breaks
up crying)...get out of here.

STRIPPER nods his head and looks at POPPY.

STRIPPER
All right, then, KAT. You're calling the
shots, let's move.

KAT steps into her car. STRIPPER hops into his ute. His
three large dogs are tied up in back. STRIPPER is smiling
from ear to ear. *

CUT TO:

10 EXT. ROAD -DAY -MINUTES LATER 10

The vehicles backing out of the gravel drive, away from the
camera. As they drive we run...

SUPER TITLE: RUN RABBIT RUN

11 EXT. MICK'S DRIVEWAY -MINUTES LATER 11

ROBERT's car squeals into MICK's driveway. ROBERT, 42,
dressed in dirty, black work pants, bloody, white button up
polo shirt and black leather work shoes, quickly gets out of
his car and darts up the stairs to MICK's house. He flings
open the door and rushes in.

ROBERT (V.O.)
MAGGIE? POPPY? MICK? (getting more
desperate-he calls their names louder and
louder until we hear very loud scream)
MAAAGGGGIE

(CONTINUED)

11 CONTINUED: 11

CAMERA ON THE FRONT SCREEN DOOR FROM THE EXTERIOR

12 CREDITS CONTINUE ROLLING AS MUSIC PLAYS AND A BROKEN ROBERT 12
WALKS OUT OF MICK'S HOUSE HOLDING A BOTTLE OF SCOTCH. HE
SITS ON THE PORCH SWING DRINKING STRAIGHT FROM THE BOTTLE.

CUT TO:

13 EXT. CAR YARD -EVENING -THE DAY BEFORE 13

A used car lot sits on the edge of the town called, Bent,
Australia, population 30,000.

CAMERA PANS AROUND THE LOT THEN ZOOMS IN ON A VAN

The van is bouncing and there are screams and laughter coming
from inside the van.

KAT (V.O.)
(Laughing and shouting)

The back door bursts open and KAT stumbles out. KAT is
dishevelled and is wearing a short, skin-tight black dress
and carries her shoes in her hand. ROBERT, 41, in boxers,
socks and shirt with buttons undone, is still filming her.
KAT is laughing and puts her hand up to stop the footage from
rolling.

VIDEO POV -KAT'S HAND UP AGAINST THE LENSE. KAT PUTS HER
LIPS UP AGAINST THE LENSE AND KISSES IT.

ROBERT laughs and pulls her to him for a kiss.

ROBERT
See you later?

KAT
(teasingly)
Maybe.

KAT walks away from him. He starts filming again then stops.
He fast rewinds to the point where he wants to watch and
watches it until he falls back on the van's bed sweating.
ROBERT takes the DVD out of the video camera and slips it
back into its case. He gets dressed again, into black slacks
and a white polo shirt. He adjusts his tie as he walks back
into the used car lot office. He then looks in the bathroom
mirror and splashes some cologne on himself.

*

14 INT. CAR YARD BATHROOM -CONTINUOUS 14

ROBERT brushes his teeth. He's admiring himself in the
mirror, giving himself the "talk." Actor to ad-lib.

(CONTINUED)

ROBERT
(growling)
ROBERT! You, my friend are one good
looking son of a bitch.

*

ROBERT checks himself out in the mirror, flexes and then growls low and ferociously at his reflection before he gets his final boost of ego before leaving the mirror. ROBERT opens the bathroom door and goes to his desk to put away the DVD in his drawer and then locks it.

*

SFX FOOTSTEPS

ROBERT hears something and freezes. The sound he thought he heard is no longer audible and he continues locking up the drawer. As he moves from the desk to the door, A MAN in a balaclava comes out from behind the door and whacks ROBERT over the head with hammer. ROBERT is out for the count and lands with a thud on the floor. THE MAN takes keys and some cash from ROBERT's pocket and goes to the desk drawer, opens it and sees five DVD's lined up; all with "KAT" written on top of them and a bundle of cash.

*

CLOSE ON DVD'S AND MONEY

*

THE MAN takes them all. THE MAN straddles ROBERT and bends over him to put his keys back in place.

THE MAN/STRIPPER
Sorry, Mate, but I didn't think you'd
give me 'em to me if I asked ya nice.

*

*

ROBERT is already waking up and he starts to moan.

ROBERT
OWWW.

THE MAN leaves ROBERT in the office. He walks outside.

CUT TO:

THE MAN strips off the balaclava, looks up and sees an advert for "cool for summer" blazoned across a windscreen of a convertible car on his way out. He climbs on the hood of the car, unzips his pants and pisses all over the bonnet.

*

*

*

THE MAN/STRIPPER
Here's your cooling system. Dick head.

CUT TO:

16 INT. CAR YARD -EVENING -CONTINUOUS 16

ROBERT wakes up groggy and unstable. He then touches his head and feels the sticky blood on his hair and slowly gets up. He holds onto the desk for stability. ROBERT walks over to his safe and checks it; everything is there. He locks up and shuts off the lights.

CUT TO:

17 EXT CAR YARD -EVENING -CONTINUOUS 17

ROBERT walks into the car park. Looking around and checking the back seat of his car first, he gets in and locks the doors.

CUT TO:

18 EXT ROBERT AND MAGGIE'S DRIVEWAY -CONTINUOUS 18

ROBERT pulls into the driveway. *

SFX VIVALDI'S FOUR SEASONS

ROBERT shuts off the stereo and then the engine of the car. He sits in his car staring at his house.

CUT TO:

19 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS 19

MAGGIE (30 years old, wearing skirt and top, pretty) is carrying her 10 month old baby, POPPY, on her hip. She is obviously nervous and gulps down wine every time she passes her glass. She's quickly putting the finishing touches on the table and runs from the kitchen to the dining room table moving things about.

MAGGIE

(to Poppy)

It's a good thing Mummy likes to cook.

MAGGIE takes another sip of wine.

MAGGIE (CONT'D)

(to Poppy)

For everyone else. (beat) On her birthday!

She kisses POPPY on the head and starts rushing around from kitchen to dining room. ROBERT walks through the front door and walks over to MAGGIE and POPPY. He kisses them both.

MAGGIE (CONT'D)

Here.

(CONTINUED)

MAGGIE holds her hands outstretched for ROBERT to take POPPY. ROBERT moves away from her and into the kitchen to get himself a beer. MAGGIE notices the dried blood on ROBERT's head and makes a move to look more closely.

MAGGIE (CONT'D)

What happened to you?

ROBERT moves away from her so she can't see him.

ROBERT

Nothing.

MAGGIE

The dried blood on your head gives it away. *Something* happened.

MAGGIE makes a move closer to touch his head and have a look. ROBERT moves away.

MAGGIE (CONT'D)

C'mon. Let us have a look.

ROBERT

You and your obsession with blood...

MAGGIE

...has nothing to do with the gaping wound on your head.

ROBERT

(shouts)

I had a shit day, MAGGIE. Leave it!

MAGGIE walks away from ROBERT, still holding POPPY. ROBERT looks at MAGGIE sulking.

ROBERT (CONT'D)

It's nothing, really. Just some friggin' wanker comes and wants to buy a car for his daughter or mistress or whatever; just as I was leaving. Says the car is for his sister...

The monologue goes into 2-dimensional, simple animation as ROBERT tells MAGGIE the story.

MAN IN THREE-PIECE SUIT COMES OUT OF THE BACK SEAT OF A LIMO.

ROBERT (CONT'D)

This guy gets out of a limo demanding a car.

MAN WALKS OVER TO ROBERT HOLDING A WAD OF CASH.

ROBERT (CONT'D)
I don't like the looks of 'im, no matter
what kind of money he has. I tell 'im,
"it's closing time, come back tomorrow."

THE MAN COMES CLOSER. SO CLOSE THAT ONLY A RED MOUTH CAN BE
SEEN FLAPPING THROUGH WHITE TEETH AND A BLACK SHADOW.

ROBERT (CONT'D)
He starts accusing me. Says I owe him a
car. That I sold his sister a bomb. He
wants a replacement. At no cost.

ANIMATED ROBERT GIVES THE MAN THE FINGER.

ROBERT (CONT'D)
I flip him off. Tell him to get fucked.
Get stuffed and take his bad breath with
him.

MAN WALKS OVER TO ROBERT AND WHACKS HIM OVER THE HEAD WITH
HIS BRIEFCASE.

ROBERT (CONT'D)
Before I know it, I'm laying on the
pavement with a sore head; my eyes get
heavy and all I can see are his shiny,
black shoes.

MAN'S SHOES GLISTEN AS HE TAKES A STEP CLOSER AND KICKS
ROBERT IN THE RIBS. ROBERT'S EYES CLOSE. SCREEN GOES BLACK.

ROBERT (CONT'D)
There, that's what happened. You happy
now?

MAGGIE
(stunned)
No, I'm not happy now. Why would that
make me happy? You're not gonna take
that from this loser are you?

ROBERT
I was planning on letting it go, MAGGIE.

MAGGIE
Let me get this straight. Some man comes
in your car lot in the back seat of a
limousine, demands a replacement car, you
say no and then whacks you over the head
with a briefcase full of money...

ROBERT
...I didn't say anything about a
briefcase full of money...

(CONTINUED)

MAGGIE

...and you're going to let it go?

ROBERT

That sums it up nicely. But do you know
why I'm letting it go?

MAGGIE stares at him, unable to answer.

ROBERT (CONT'D)

Because this isn't about me. Not today,
baby. This is all about you. It's your
birthday. Happy Birthday.

MAGGIE stares at ROBERT as he raises his glass to her and
then quickly guzzles his beer.

ROBERT (CONT'D)

Wanna beer?

MAGGIE

No, I don't wanna beer.

ROBERT

Well, happy birthday anyway.

ROBERT finishes off the beer. MAGGIE stands there and
watches him. ROBERT gets another beer, opens it and starts
to guzzle that.

MAGGIE

Thanks for the wishes. (pause) Who is
she?

ROBERT

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

MAGGIE

You make me sick.

MAGGIE goes off down the hallway to change POPPY. ROBERT is
standing in the kitchen, leaning against the fridge sucking
on the beer.

CUT TO:

SIMON, (28), is wearing girls sunglasses, fingerless gloves,
loud board shorts and a woolly jumper. He is sitting on a
fold-out plastic chair in front of a heavily smoking fire
along side STRIPPER. They are throwing the remainder of the
moving boxes into the fire. SIMON reaches into the eskie next
to him and pulls out two more beers. He tosses another box
onto the fire and hands STRIPPER a beer.

(CONTINUED)

SIMON
(laughing)
You're blowing up ATMs?

STRIPPER
(leans back and laughs)
I haven't yet.

SIMON and STRIPPER look at each other and laugh.

SIMON
Guys get busted for that, ya know? (Very,
very long pause. So long that we think
SIMON forgets all about what STRIPPER is
talking about.) They put dye in 'em.

STRIPPER
(looking hurt)
No they don't ya fucken idiot.

SIMON
Oh yar, they do.

STRIPPER
Well, I haven't seen anyone put dye in
'em. And you think I'd notice that; I am
Dr. Observant. (pause) But if it makes
you feel better, we'll soon know for sure.

SIMON is not taking STRIPPER seriously until he hears the
word we.

SIMON
That is entirely comforting. **We** will
know nothin'. What's this **we** business?
You know I don't do this kind of stuff
anymore. I'm not getting busted for
something stupid like blowin' up an ATM.
I'll go right back inside. And I ain't.
Gunna. Go. Back. Inside!

STRIPPER
No one's gunna get busted for anything.
We haven't done anything. (pause) Have
we?

SIMON draws off his beer, trying to get out of hearing what
STRIPPER has to say, but can't ignore the schedule of the
night watchman that STRIPPER has just pulled out from his
pocket. Like a moth to a flame, SIMON gets real close to
STRIPPER as STRIPPER lays the schedule down on their laps.

STRIPPER (CONT'D)
All we'es doin' is looking at a little
schedule on a little piece of paper.

SIMON looks quizzical and stares a bit harder at the paper.

(CONTINUED)

STRIPPER (CONT'D)

It's the schedule of the fucken night-
watchman.

SIMON

Where'd ya get this?

STRIPPER grins proudly.

STRIPPER

(laughing proudly)

Been fucken sittin' out in front of the
ATM for a week now, watchin' 'em.
Whaddya reckon?

SIMON looks over his shoulder to the back door. He is worried
that KAT will come out and discover them looking at the
schedule. He looks down at the paper.

SIMON

Impressive.

SIMON pushes the paper away.

SIMON (CONT'D)

But I don't want nothin' to do with this
kind of gig!

STRIPPER puts his hand into his pocket and pulls out a small
bag of dope and throws it onto SIMON'S lap. SIMON stares at
the bag. SIMON is looking at the bag just as KAT enters into
the backyard with the same tight, black dress on and a jean
jacket over it. She has a gift bag in her hand. KAT looks
at the two of them sitting in front of a smouldering fire
with the schedule over their legs.

KAT

(wryly)

What 'cha got there? That the map to the
buried treasure?

SIMON smoothly puts the dope in his pocket before KAT can see
it and laughs at her joke. STRIPPER stares at KAT in lust
and awe and he takes the schedule and folds it back up and
puts it into his pocket.

STRIPPER

It's nothin' KAT. Nothin' but a blank
'ol piece of paper we was lookin' at.

KAT makes fun of STRIPPER'S English and corrects him.

KAT

Well isn't that exciting? By the way you
talk, STRIP, it probably was. Can you
read?

(MORE)

(CONTINUED)

KAT (CONT'D)

(slowly-accentuating her words) It's
nothing but a blank, old piece of paper
we were looking at. (pause) STRIPPER,
where were you when school was on?

STRIPPER

(laughing and taking her
ribbing in good faith)
Prob'ly out in my Pop's shed lookin' at
porn.

KAT

(teasingly)
Somehow I believe that.

KAT turns away from them and then comes back to give SIMON a
huge open-mouthed kiss in front of STRIPPER. STRIPPER
watches them. He's getting turned on. KAT smiles at
STRIPPER.

KAT (CONT'D)

(to Simon)
You better get yourself showered and
shaved. We're due at MAGGIE's at 7:00.

SIMON looks at STRIPPER's watch.

SIMON

It's 7:00.

KAT

Well, hurry up!

SIMON jumps up and goes into the house without saying
anything to STRIPPER. KAT is left alone with STRIPPER.

KAT (CONT'D)

How was your luck?

STRIPPER

Not bad, I got 'em.

STRIPPER puts the DVD's in the bag and smiles at KAT.

KAT

That'll do just fine. Think she'll like
her birthday present?

STRIPPER shrugs her off, embarrassed. KAT looks down in the
bag and pulls one out.

STRIPPER

Dunno.

KAT leans over and kisses STRIPPER'S cheek, she hands him a
DVD.

KAT
Thanks STRIP.

STRIPPER strides off through the smoke clutching his DVD like a lost, little boy in love. KAT watches STRIPPER and then turns to the house.

CAMERA ON KAT FROM BEHIND AS SHE MOVES THROUGH THE HOUSE.

Strolling through the back yard, she's fighting off the smouldering smoke. She ambles through the house and into the bedroom dropping the gift bag in the living room on her way; she peels off her clothes down to her undies as she saunters through the house. When she reaches the bed she plops face-down on top of the bed waiting for SIMON to get out of the shower.

SFX SHOWER

CUT TO:

21 INT SIMON AND KAT'S HOUSE - BEDROOM - MOMENTS LATER 21

SIMON enters the room naked. He finds KAT sound asleep. He tentatively sits on the bed beside her, waking her gently. He sweeps some hair from over her face and leans in to whisper in her ear.

SIMON
Kitty-Kat. Wake up.

KAT is still sound asleep, bolts upright and starts mumbling loudly in a panicked voice.

KAT
(loudly)
Don't! Let go. Let go. Dad?

SIMON
It's me, SI.

KAT wakes up out of her dream and wraps her arms around SIMON. She pulls SIMON back onto the bed and holds him tightly.

KAT
It's you.

SIMON
Bad dream?

SIMON is kissing her back. KAT looks at the alarm clock. KAT pushes SIMON off of her and onto the floor.

KAT
Christ. We gotta go.

(CONTINUED)

21 CONTINUED:

21

KAT jumps up out of bed and runs into the bathroom for a shower.

CUT TO:

22 INT. KAT AND SIMON'S LIVING ROOM- HALF HOUR LATER

22

SIMON and KAT dressed in casual/nice clothing. SIMON wears a clean t-shirt, jeans and cowboy boots. KAT wears a short skirt, heels with bare legs and a nice top that shows her figure but not cleavage. KAT is looking through the gift bag and holds a card for SIMON to sign. He takes the card and writes on it while KAT takes the DVD's out of the bag, and hesitates before she puts them inside the TV cabinet. SIMON seals the envelope. KAT gets up and sees this.

KAT

I haven't signed it yet.

SIMON

Done and done. I did it for you.

He drops the card in the gift bag and leads KAT by the hand out the door.

23 INT. MAGGIE AND ROBERT'S HOUSE -LATER

23

ROBERT is standing in front of the TV drinking another beer. He watches MAGGIE enter the room without POPPY.

ROBERT

You look yummy.

Ignoring him, MAGGIE continues walking by him into the dining area/kitchen, she heads straight for her glass of wine, picks it up and drinks heartily from it.

ROBERT (CONT'D)

Hey, go easy, it's going to be a long night...

MAGGIE ignores him, takes another gulp.

MAGGIE

All the more reason...

MAGGIE sets the glass down and goes into the kitchen as she smells smoke.

MAGGIE (CONT'D)

I could use a little help, I still have to finish the table.

MAGGIE quickly scuttles around the kitchen.

MAGGIE (CONT'D)

And the roast!

(CONTINUED)

MAGGIE opens the oven and sees the roast is burning.

MAGGIE (CONT'D)

The roast is fucking burnt. Ah, shit!

ROBERT

(OS)

Nice language.

MAGGIE

Can you please help me?

ROBERT follows her into the kitchen and opens the fridge and he rattles stuff around.

ROBERT

What? Can't hear you. Did you ask us to do something?

MAGGIE gives up and throws the hot pad at ROBERT'S face.

SFX DOOR BELL CHIMING

ROBERT strides over to her and takes her by the arm. ROBERT kisses her roughly and then walks away from MAGGIE to answer the door.

SFX DOOR CHIME

ROBERT (CONT'D)

Coming...

KAT, SIMON, MAGGIE, ROBERT, POPPY and MICK (in his 60's is wearing slacks and button-up shirt with sleeves rolled up) are sitting at the dinner table eating in awkward silence. POPPY is sitting in a high chair next to KAT. KAT'S attention is on the baby that she obviously adores.

SFX TELEVISION NOISE

KAT is putting lettuce on the baby's high chair tray.

ROBERT

KAT, she can't eat lettuce, she'll choke.

MICK

She'll be right. Our girls ate everything in sight.

SIMON

(joking)

That's for sure.

KAT hits SIMON and laughs.

(CONTINUED)

MICK

Not once. Did our girls choke.

There is silence and then simultaneous laughter at the absurdity of MICK's claim to his child-rearing abilities.

KAT

(raises her glass-smiling)

Now that's something to celebrate!

KAT is doing her best to stifle her laugh.

MICK

You think it's funny? Think it's all one big fucken joke?

MAGGIE

Come on, Dad, KAT didn't mean anything by that, did you, KAT?

KAT is ignoring everything and everyone except for POPPY.

MAGGIE (CONT'D)

(quick to pacify)

More lamb? Dad?

MICK

No more lamb, MAGGIE. I don't want anything more than a nice conversation at a meal when there aren't any smart-arsed comments coming from her or anyone else.
(to SIMON)

MICK's mood is sobering and he brings down any chance for conversation or merriment. There is an awkward silence until SIMON reaches in his breast pocket and pulls out six cigars.

SIMON

I've been saving these for a special occasion. Doesn't get much more special than this.

SIMON throws a wrapped cigar on POPPY'S tray.

SIMON (CONT'D)

(in baby talk)

Uncle Simon even got one for you, little POPPY! POPPY! POPPY! (pause) POPPY!

ROBERT walks over to POPPY'S seat and picks her up, so she's well away from SIMON.

ROBERT

Say night, night to everyone. I think she's just a little too young to smoke, SI.

(MORE)

(CONTINUED)

ROBERT (CONT'D)

Why don't we wait to seduce her with tobacco, alcohol and drugs until she's say...3? That's about when you started isn't it, SIMON? KAT, you must've waited until you were at least 12.

KAT guzzles what's left in her wine glass and holds out her glass for ROBERT to refill.

KAT

Funny you should say that, ROBERT. I think I was 15 and as I recall, you taught me everything I know.

KAT winks at ROBERT as he pours her another glass. He purposely fills it to the rim. KAT takes the glass and sculls some of it. A smile lines her face as she watches ROBERT'S face.

MAGGIE

God Kat! What's that supposed to mean?

KAT

Nothing. I'm just messing with ROBERT. (smiles) Just having a bit of fun, MAGGIE. Relax.

ROBERT

(looking at KAT but speaking to
MAGGIE)

Yeah, just a bit of fun, MAGGIE. Nothing to it. Think ROBBIE here can't take a joke?

KAT starts laughing, she spits the wine out of her mouth, unable to contain herself.

KAT

Oh, shit...sorry...

KAT moves to clean up the wine she spit. KAT is now in a full-fledge laughing attack that she can't stop.

MAGGIE

What is so funny?

SIMON

(starting to laugh with her)
I have no idea.

KAT

It's...just...that...you always...
It's... (laugh) So funny...

SIMON

(laughing hysterically)
Yeah, yeah, yeah...

SIMON then notices no one else is laughing and he pulls himself together. The tension in the room is unbearable. MAGGIE gets up and starts cleaning the table before everyone is finished. MICK gets up from the table and walks passed KAT glaring at her, headed towards the living room.

MICK
(to KAT)
Lovely, KATHERINE. Fucken, lovely.

SIMON gets up to help MAGGIE clear the table. KAT gets up and walks over to ROBERT, her laughing attack has subsided into sighs and heavy breathing.

KAT
Sorry. Just had one of those fits.

ROBERT
Hardly noticed.

KAT holds her arms out to take POPPY. ROBERT looks at MAGGIE to see if she's watching. MAGGIE is cleaning up the table, trying to ignore them.

KAT
(to ROBERT)
We're mates, right ROBBIE? (pause) Come on POPPY. Come to AUNTY KAT. (to ROBERT) I'll put her to bed.

ROBERT
KAT...I...

KAT
Please?

ROBERT looks over to MAGGIE. ROBERT hands POPPY over to KAT.

ROBERT
I was just messing with ya, you know that right?

KAT
(laughs)
Yeah, sure, I know. I can take it.

KAT kisses POPPY and jiggles her. ROBERT is watching KAT, a bit lustily. POPPY laughs.

ROBERT
She needs a change.

KAT
Yes, ROBERT. She gets a bath, a bottle then bed.

24 CONTINUED: (4) 24

ROBERT kisses POPPY. And gives KAT a peck on the cheek. KAT warms to it.

ROBERT
Thanks, KITTY.

KAT walks down the hallway with POPPY held tightly in her arms. ROBERT walks into the living room.

25 INT. ROBERT AND MAGGIE'S LIVING ROOM -CONTINUOUS 25

ROBERT
(to MICK)
The game on? Let's see if we can't catch a few minutes of the Waratah's beating the crap out of the Stormers. We'll leave the tidying up to the women.

CUT TO:

26 INT. MAGGIE AND ROBERT'S KITCHEN -CONTINUOUS 26

SIMON is in the kitchen helping, chatting and laughing with MAGGIE, ignorant of the knock he just got from ROBERT.

SFX SIMON AND MAGGIE IN THE
KITCHEN CHATTING, LAUGHING AND
CLEANING UP AFTER DINNER

CUT TO:

27 INT. MAGGIE AND ROBERT'S LIVING ROOM -HALF AN HOUR LATER 27

ROBERT and MICK are sitting on the sofa watching the game in silence. KAT is leaning against the door frame watching them watch the game. She had just gotten the baby to sleep and is standing there when the commercial, "Run Rabbit Run," comes on, suddenly she's immobilized.

CLOSE ON KAT. THE LIGHTING OF THE TELEVISION COMMERCIAL EXACERBATES THE HORROR ON HER FACE. SHE'S OBVIOUSLY RELIVING A HORRIBLE MEMORY.

SFX RUN RABBIT RUN BEING
HUMMED

28 INT. MICK AND ANNE'S HOUSE -FLASHBACK-14 YEARS EARLIER 28

MICK (46) (turns off the TV and then he staggers up the stairs quietly humming the song "Run,Rabbit,Run".

MICK walks up the steps. The sound of his feet sliding over the wooden stairs muffling the sound of the song he hums.

CUT TO:

29 INT. MAGGIE AND ROBERT'S LIVING ROOM -CONTINUOUS -REAL TIME 29

KAT comes out of her reverie with the sound of MAGGIE'S voice.

MAGGIE
KITTY? KAT, you ok?

KAT looks at MAGGIE and pushes her into a chair.

KAT
Get away from me. All of you. Get the
fuck away from me. (yelling) You can
all go to hell.

KAT looks at them looking at her and then starts looking for things to throw. She picks up anything she can find and starts throwing things at the big screen.

KAT (CONT'D)
(to the commercial song still
playing and holding her ears)
Shut up. Shut up. I hear you, I've
heard enough.

SIMON comes running out of the kitchen when he hears the commotion, just as KAT picks up a platter holding fruit from the coffee table and smashes it into the plasma. All eyes are on her after she smashes the screen. There is deadly silence.

SIMON
Jesus, KAT, it was only a game.

MICK gets up and walks over to her. KAT holds her ground; she doesn't back away or flinch.

MICK
(strongly-yelling)
Do you have to ruin everything!

KAT
(shouting back)
You taught me well.

MICK
You're drunk!

KAT
Not nearly enough.

MICK makes a move closer to her. His hand raises slightly as if to hit her. SIMON gets between them.

SIMON
Don't you touch her!

(CONTINUED)

MICK
Suddenly you've grown up.

KAT
Leave him alone.

KAT pushes SIMON out of the way and doesn't back down cowardly to MICK.

MICK
I didn't...want this.

MICK turns to get his jacket to leave.

KAT
Why Dad? Why did you have to...

MICK
(quickly and fiercely)
There is nothing more to say about anything. (to MAGGIE) MAGGIE, thanks for the dinner. Happy Birthday.

MAGGIE manages to look up at MICK.

ROBERT
Just one big, happy fucken family.

KAT looks at MAGGIE as tears are welling. SIMON bends down and starts to clean up the mess. ROBERT leaves the living room to see MICK out the door. MAGGIE bends down to help clean up. KAT tries to help too.

MAGGIE
Don't. (pause) I think you've done enough.

KAT
MAGGIE...I....

MAGGIE
(interrupts)
Just leave, KAT. Get some sleep. Or get some(pause)thing. SIMON? Get her out of here!

SIMON has his hands full of glass and shrapnel.

MAGGIE (CONT'D)
(commanding)
Leave it, SI!

SIMON drops the rubbish back onto the floor at her command.

MAGGIE (CONT'D)
Just go! Please?

KAT stands near MAGGIE and watches her clean up the mess. When MAGGIE notices KAT is watching her, she freezes, then she slowly turns to look at KAT.

MAGGIE (CONT'D)

What? What are you staring at?

KAT

(icy)

You. You looked just like Mum for a minute.

MAGGIE still watches KAT but doesn't say anything.

KAT (CONT'D)

I don't remember too much about her.
(pause) But, but just then you looked like her. (creepy now) I don't know what it is? Something, maybe the way she swept things under the rug. (pause) Only she didn't always clean up right away, she left things lying around for a while. Ignored them. Kind of tip-toed around them.

MAGGIE turns to look at KAT.

KAT (CONT'D)

And then she would clean, wouldn't she MAGGIE? She could sweep things away, tuck them away in places no one would ever find again.

MAGGIE

I don't know what you're talking about, KAT. (pause) I don't remember a thing.

MAGGIE turns back to the mess and starts cleaning with her back to KAT and SIMON. MAGGIE can feel KAT'S eyes bearing down on her.

MAGGIE (CONT'D)

(screaming)

What are you staring at? Can't you just leave me alone and get the fuck out of my house?

SIMON takes KAT by the elbow, KAT yanks her elbow away. KAT walks towards the front door with SIMON following her.

CUT TO:

30 EXT. SIMON AND KAT'S RENTED HOUSE- NIGHT- A FEW HOURS LATER 30

Wide shot of KAT and SIMON'S rented house. The white commodore pulls up in front of a little fibro house. The

(CONTINUED)

30 CONTINUED:

30

drive way runs along the side of the house into the back yard. There are boxes on the front porch and boxes on the back veranda. There is a Hills Hoist in the middle of the small back yard. SIMON and KAT get out of the car and walk through the smoke-filled backyard through the back door.

CUT TO:

31 INT. SIMON'S AND KAT'S HOUSE- LIVING ROOM- LATER

31

KAT is feebly sitting in front of a television. She is still dressed in the clothes from MAGGIE'S dinner party. She has a lit cigarette burning in an ashtray on the coffee table. SIMON enters and sits down next to her. He kisses KAT.

SIMON

(kisses her face between words-
singing to the melody of Tom
Jones, What's New Pussy Cat)
What's new Pussy Cat? Whoah, whoah,
whoah. Kitty Kat, Kitty Kat, I love you.

KAT pushes SIMON away and she goes into the kitchen.

SIMON (CONT'D)

(calls out)
I got something for you, KITTY. It's a
little something to make you feel better.

SIMON sits on the floor and tries to take off his cowboy boots with no socks. As he pulls them off he rolls over and knocks his head on the coffee table.

SIMON (CONT'D)

Owwwww.

From his position on the floor he reaches up and turns up the stereo.

SFX BOHEMIAN LIKE YOU BY DANDY
WARHOLS

SIMON rips off his other boot narrowly missing hitting his head against the entertainment cabinet. He laughs as he reaches into his pocket and pulls out a wad of money and the bag of dope from STRIPPER and two needles. He throws it all on the table laughing to himself.

SIMON (CONT'D)

Friggin mission almost friggin
accomplished!

He gets up and dances his way into the kitchen.

32 INT. SIMON AND KAT'S HOUSE- KITCHEN- CONTINUOUS 32

KAT stands inert waiting for the kettle to finish boiling, two coffee cups in front of her as SIMON gently nuzzles into her neck then goes to the top drawer. He pulls out a spoon and grabs the lighter from near the stove and continues his dance back out to the living room.

33 INT. SIMON AND KAT'S LIVING ROOM- CONTINUOUS 33

SIMON sits back down at the coffee table to prepare the mix as KAT walks in from the kitchen with two cups of coffee. She watches SIMON. SIMON sits back down and pours the powder into the spoon and starts to mix up the drugs. As he sparks up the lighter under the spoon KAT comes back out with the two coffee cups and sits next to him popping one cup on his side. KAT sees the wad of money and counts it. She clenches her fist in front of him, he whips off his belt and gives it to her and she pulls it around her arm as he warms up his mixture and pulls it into a needle. He turns to her.

SIMON

I am. The happiest man alive. You know why?

KAT

No. Why?

SIMON

Because I love you. I'm in your corner, babe. I'll be there to the end for you.

KAT looks at SIMON before she starts laughing and pushes him backwards. He falls into a box behind him, before he falls, he grabs her arm and they fall together laughing. She is on top of him, pinning him down. Kissing him hard.

KAT

Where's the rest of the money, SI?

SIMON points to the table from where he's lying on the floor. She pulls away from him and sits down in front of the table. She counts the money again.

KAT (CONT'D)

This isn't everything.

SIMON

Can we not worry about money right now. Let's just...

KAT watches SIMON. SIMON now focussed on the buzz, he starts tapping at her vein. SIMON is about to put the needle in her arm and then looks her in the eyes.

(CONTINUED)

SIMON (CONT'D)

Let's just get real warm and fuzzy first.
Let's worry about all the other junk
later.

KAT tilts her head in awe of SIMON.

KAT

You go first, SI.

KAT takes the tourniquet off of her own arm and puts it on
SIMON's arm. KAT gets the needle.

KAT (CONT'D)

Think it's my turn to deal with things
now.

Together they shoot him up. SIMON looks at KAT through
constricted eyes. KAT smiles at him.

KAT (CONT'D)

Ok?

SIMON

It's a sure thing.

KAT

Love you. Always have.

SIMON sighs loudly in full contentment lying down on the
living room floor next to her.

SIMON

Finally, she loves me.

SIMON is nodding in and out.

SIMON (CONT'D)

Still can't believe you smashed that
plasma. ROBERT is not happy. ROBERT is
not a happy man. (long pause as SIMON
drifts back to a nod) But then why would
he be happy? He doesn't have you.

CUT TO:

34 INT. SIMON AND KAT'S HOUSE- BEDROOM- HOURS LATER- SUN RISE 34

SIMON is face down and naked on the bed. There is an electric
fan on in the bedroom causing a gentle breeze to blow across
the room. The space beside SIMON where KAT should be sleeping
is empty.

CAMERA ON SIMON THEN PANS ACROSS THE ROOM TO THE BEDROOM DOOR
THROUGH TO THE LIVING ROOM.

CUT TO:

35 INT. SIMON AND KAT'S HOUSE- LIVING ROOM-CONTINUOUS 35

CAMERA ON KAT AS SHE'S WALKING THROUGH THE HOUSE WITH A
BLANKET WRAPPED AROUND HER.

KAT sits down on the sofa in front of the coffee table,
lights a cigarette and pulls out the DVD'S she had hidden in
the entertainment unit. All three DVD's have her name on
them. She holds them and contemplates and then takes one of
the DVD's and puts it in her hand bag. She takes out her
phone. She puts the other two DVD's deep in the unit next to
the remainder of the cash on the table and closes the door.

CUT TO:

36 EXT. SIMON AND KAT'S HOUSE -PORCH - SUN RISE- CONTINUOUS 36

KAT is still wrapped in the blanket, now sitting on the front
step watching the sun rise. She calls ROBERT.

37 INT. MAGGIE AND ROBERT'S HOUSE - BEDROOM -CONTINUOUS 37

ROBERT picks up his phone before it wakes up MAGGIE. MAGGIE
is lying next to him in bed.

ROBERT
(sleepy)
Yeah?

CUT TO:

38 EXT. SIMON AND KAT'S HOUSE -PORCH -SUN RISE- CONTINUOUS 38

KAT
Sorry I busted your screen last night.

CUT TO:

39 INT. MAGGIE AND ROBERT'S HOUSE - BEDROOM -CONTINUOUS 39

ROBERT
(sleepy)
Was a little fucked -up but it's late.
Or early. Whatever it is, it's ok.
Don't worry.

CUT TO:

40 EXT. SIMON AND KAT'S HOUSE -PORCH -SUN RISE -CONTINUOUS 40

KAT
I want you so bad I can hardly stand it.
Can I see you soon? Today?

41 INT. ROBERT AND MAGGIE'S BEDROOM -CONTINUOUS 41

ROBERT looks over at MAGGIE and sees she's stirring.

(CONTINUED)

41 CONTINUED:

41

ROBERT

The Barina? Yeah, it's automatic. Why
don't you come in later today, around
three and have a look at it?

ROBERT hangs up and looks at MAGGIE. He leans over and
kisses her. He arouses her out of her sleep. They squirm
and have sex under the sheets.

DISSOLVE TO STRIPPER'S SHEETS:

42 INT. STRIPPER'S BEDROOM -CONTINUOUS

42

STRIPPER is lying under his sheets. He's sound asleep
surrounded by three sleeping dogs.

CUT TO:

43 EXT. SIMON AND KAT'S HOUSE -PORCH -CONTINUOUS

43

KAT looks at the phone in her hand, puts it down thoughtfully
and lights a cigarette. The lit cigarette between her
fingers sends a spiral of smoke up into the air.

CUT TO:

44 INT. SHEARING SHED -FLASHBACK (8 YEARS AGO)

44

An unused shearing shed door busts open. ROBERT (22 years)
is pulling a laughing and tipsy KAT (15 years) by the hand.
They are drenched. It's pouring with rain outside.
Lightening flickers from time to time as does the sound of
rolling thunder. ROBERT lets go of her hand and KAT stands
in the middle of the shed, she lights a cigarette and looks
up at the silvered beams and missing palings from the ceiling
and walls. There is one large room with animal pens off to
one side. It's cool and dark inside with remaining litter of
animal droppings, wool and Hessian bags on the floor. The
room is lit by beams of darkened sunlight filtering through
the missing timbers, KAT watches the spiral of smoke and dust
dissipate through the rafters. She pulls out her camera
that's attached to her wrist and starts taking photos of the
shed. She takes some snaps of ROBERT who is now sitting on
the floor rolling a joint. KAT gets in front of him and
takes photo after photo.

ROBERT

Hey, let off.

KAT stops taking photos of ROBERT and sits down in front of
him. She takes a still of his hands rolling the joint.

KAT

Is that...

ROBERT

Yep.

(CONTINUED)

KAT
...what I think it is?

ROBERT
Stop it with the camera, would ya.

ROBERT finishes rolling the joint. KAT is losing interest in the joint and is back up and is looking around at the shed taking photos. She runs her fingers over the wooden slats.

KAT
Some day I'm gonna go far, far away from here.

ROBERT
Where? Where would *you* go?

KAT
I don't care. Anywhere that's far will suit me. I might be a photographer for some big magazine and go to exotic places in the jungles of South America...Peru...

ROBERT
...as if..

KAT
...and meet famous people like the Queen and Mick Jagger. I'll be famous too.

ROBERT
(laughing)
You're not gonna find *them* in Peru.

KAT
Very funny. I know that.

He lies down on the floor and lights up the spliff. KAT lies down next to him. She places her camera on her chest. ROBERT takes a hit and hands it to her.

ROBERT
(while holding the smoke in his lungs)
It's just like a fag. Only you hold the smoke in.

KAT takes the joint and drags from it, holding the smoke in, she hands it back to him.

ROBERT (CONT'D)
Not bad.

KAT laughs and takes the joint back.

KAT
I like it.

CAMERA ON THEM FROM ABOVE IN THE RAFTERS.

KAT (CONT'D)
You drive too fast.

ROBERT
I got a fast car.

ROBERT passes her the joint but rests his arm on her torso, just below her breasts and knocks her camera off. KAT giggles.

KAT
That tickles.

ROBERT
What? What tickles?

KAT
(giggling)
That. Your arm.

ROBERT puts out the joint and straddles KAT. He blows smoke at her face. He starts tickling her. KAT is laughing and pushing at him.

KAT (CONT'D)
Get off. Stop!

ROBERT
Not until you kiss me. Kiss me and I'll get off.

KAT leans up to kiss him on the cheek and he quickly turns his head so her lips land on his mouth. KAT is leaning up and realizes what he's done. ROBERT leans in and starts kissing her hard, KAT kisses him back and then stops.

KAT
(struggling)
No.

ROBERT
What do you mean no?

KAT
What about MAGGIE?

ROBERT
Who?

KAT
MAGGIE? My sister? Your...

ROBERT puts a finger over her lips to quiet her. He lingers and traces his finger over her mouth.

(CONTINUED)

ROBERT

I've been wanting to kiss you for a long
time now.

KAT

But MAGGIE.

ROBERT

Ssshhh. You're beautiful, KATHERINE.
KAT.

ROBERT leans into her and kisses her. KAT lets him but
doesn't kiss back.

ROBERT (CONT'D)

Jesus, I'm hard as a rock.

ROBERT leans in and kisses her harder and more forcefully.
KAT struggles now and wants him to stop.

KAT

No. ROBERT, no! Get off me!

ROBERT leans in and KAT struggles. ROBERT puts a hand on her
throat and squeezes. He puts his other hand somewhere on her
where he shouldn't. (O.S.) KAT looks scared. ROBERT has a
look of ecstasy on his face. His breath is quickening, he
sighs and then collapses on KAT.

ROBERT

Just don't fucken say a word to anyone.
Do what I tell you to do, and you won't
get hurt, ok?

KAT'S face is turning red and is obviously frightened.
ROBERT'S face is close to hers and he leans in. KAT stops
struggling.

CLOSE ON ROBERT'S FACE, KAT'S FACE AND HIS HAND ON HER NECK.

ROBERT stops and when he sees the look of fear on her face,
he starts howling with laughter. He rolls off her catching
his breath. KAT watches him, gets up and brushes herself
off. KAT is crying and runs out the shed door letting in a
spray of strong, white light. ROBERT calls out after her.

ROBERT (CONT'D)

Can't you take a joke, KAT? I'm just
messin' with ya. Just havin' a little
fun.

ROBERT sees her camera, picks it up and poses in front of the
lense. He takes snap after snap of himself smiling in front
of the lense.

CUT TO:

45 INT. MICK'S HOUSE -FLASHBACK CONTINUOUS FROM PREVIOUS SCENE 45

KAT bursts in the kitchen. She has run all the way home. She smells of liquor, cigarettes and dope. Tear-streaked and soaking wet from the rain. MICK is sitting at the table waiting for her.

MICK
Where've ya been?

KAT
Out.

MICK
Gathered that. (pause) Your turn to cook tonight, you know that.

KAT
I know that. I'm home aren't I?

KAT goes to the fridge to pull something out to start cooking. Suddenly MICK flicks the kitchen table over in a fit of rage. He stands over KAT and brings her by the throat to the kitchen wall. He holds her there. She is frightened and struggles.

KAT (CONT'D)
I'm sorry. I'm sorry. Don't, Dad.

MICK
(mimmicking)
Don't Dad.

He relents and loosens his grip a bit.

MICK (CONT'D)
Now. Where've ya been?

KAT
Out riding.

MICK
With who?

KAT
With Simon.

MICK
On his skate board?

KAT
He borrowed his brother's car. We got into a fight. Please Dad? (pause) Let me go.

SFX KNOCKING ON DOOR

(CONTINUED)

45 CONTINUED:

45

MICK lets's go when he hears the knock.

MICK
I'm warning you KATHERINE. Don't ruin it
up for us. Don't you dare go and fuck it
all like your mother did.

KAT shakes her head "no". He releases her. KAT runs up to
her room.

MICK (CONT'D)
(angrily)
I'm coming! Coming.

SIMON enters the room. Looking very much like he does now.

MICK (CONT'D)
Gimme a hand, will ya?

SIMON
Yes, sir.

SIMON doesn't ask any questions. He helps put things back in
place without a question. When he finishes, he loiters
around, waiting for MICK's approval to go up and see KAT up
in her room.

MICK
Lover's quarrel?

SIMON
(quick on his feet)
Little tiff. Nothing we can't fix.

MICK sizes up SIMON for the hundreth time. Disgusted still,
with SIMON'S feminine side and slight, skinny frame.

MICK
Go on. She's up stairs.

SIMON exits.

CUT TO:

46 EXT. KAT AND SIMON'S HOUSE -PORCH -CONTINUOUS

46

KAT suddenly comes out of her reverie and flicks her
cigarette. With determination she goes back into the house,
gets dressed and takes her bag. She makes sure the DVD is in
it.

CUT TO:

47 INT. SIMON AND KAT'S BEDROOM -CONTINUOUS 47

KAT leans over and kisses SIMON good-bye. SIMON moans. He tries to grab her arm in a pathetic attempt to hug her, but his arm flops back to bed and he dozes once again.

48 EXT KAT'S CAR -CONTINUOUS 48

KAT is backing out of her driveway.

CUT TO:

49 INT. MAGGIE AND ROBERT'S HOUSE -BEDROOM - CONTINUOUS 49

MAGGIE and ROBERT back sleeping after sex.

SFX POPPY CRYING

Maggie's eyes open, then shut again. Pretending she can't hear the crying baby. She nudges ROBERT to go and get the baby.

MAGGIE

POPPY, ROBERT. Go get her.

ROBERT is still pretending he's asleep. MAGGIE knows she's going to lose this battle.

MAGGIE (CONT'D)

Aw for fuck's sake, ROBERT! Can't you do anything around here?

MAGGIE throws the sheet off of her and ROBERT. She swings her feet down and walks out of the bedroom.

CAMERA ON HER TORSO AS SHE PASSES.

50 EXT. MICK AND ANNE'S HOUSE-AN HOUR AFTER SUNRISE 50

KAT pulls into the driveway of her family home in her white Commodore looking worse for wear and tear. She has been up all night with no sleep. She smells like smoke.

SFX LAUGH TRACK ON RADIO

51 INT. KAT'S COMMODORE -CONTINUOUS 51

KAT turns off the radio, checks her bag and takes it with her. She opens the car door.

CUT TO:

52 EXT. STRIPPER'S BEDROOM -CONTINUOUS 52

STRIPPER is being woken up by his dogs licking his face. They want to be let out.

(CONTINUED)

STRIPPER

Aw get off us. Billy! Get the fuck out
of my ear!

CUT TO:

53 INT. MICK HOUSE'S HOUSE -CONTINUOUS

53

MICK is making breakfast, radio is on when KAT enters. He
doesn't look at her.

KAT

Hey, Dad.

MICK

Looking for another television to smash?
Thought I said I didn't want to see you.

KAT doesn't respond but walks over to the kettle and starts
making herself a cup of coffee. She pours the coffee, the
water, helps herself to milk and three sugars. She leans
against the counter and watches MICK.

MICK (CONT'D)

What do you want, KAT?

KAT

I'm sorry. (KAT flicks at her nails
nervously) Dad?

MICK

(laughing)

Oh, here we go. How much do you want?

KAT

I don't money. (pause) Or your
chickens. I just want to know why.

MICK stops cooking, not looking at her as he flips the eggs.

MICK

I don't know what you're on about. Go on
home before someone gets hurt KAT.
(forcefully) KAT, go home.

KAT

I'm not going home until you give me some
answers.

MICK

I don't know why was what it was anymore
than you do. She left us and I guess
that's just what whores do, KATHERINE.
And her mother before her was a whore and
on and on the bad seed grew.

(MORE)

(CONTINUED)

53 CONTINUED:

53

MICK (CONT'D)
(a very long pause before he says) And
for whatever reason, KATHERINE, you're
just like your mother.

KAT staggers with the weight of his words.

MICK (CONT'D)
She left me with two daughters to raise.
And that's what I did. There, does it
warm you? Will it make you sleep better
at night knowing this?

KAT
(quietly)
Nothing makes me sleep anymore.

KAT moves to the window and looks out of it.

IN GRAINY BLACK AND WHITE 8MM FILM

KAT sees her mum hanging the washing.

CAMERA ON ANNE HANGING WASHING IN GRAINY BLACK AND WHITE

KAT's reflection is visible to ANNE. ANNE turns to her and
smiles and waves through the window. KAT smiles back at
ANNE.

MICK snaps KAT back into reality by stepping close to her.
He looks out the window to see what she's looking at.

KAT (CONT'D)
(whispering)
Maybe she just wanted to get away from
you.

MICK gets dangerously close to KAT.

MICK
Maybe you should get away from me now
while you can.

KAT turns to look at MICK.

KAT
I will, Dad. You won't ever have to see
me again. (dreamily) You can count on
that. I...I need to go up...stairs. Can
I just go up to my room? Please? There
is something I want up there.

MICK ignores her question, but answers her by moving aside to
let her go past. The spatula stands rigid in his hands.

CUT TO:

54 INT. KAT'S OLD BEDROOM AT O'CONNOR HOUSE - MORNING -
CONTINUOUS

54

(CONTINUED)

GRAINY BLACK AND WHITE 8MM FILM

ANNE sits on the bed next to KAT.

KAT
I'm so tired, Mum.

ANNE
Sleep darling angel.

SFX SONG...

ANNE gingerly pushes KAT's down on the bed. KAT lies down and ANNE lies next to her. KAT closes her eyes and when she opens them, ANNE is gone.

CAMERA ON THE BACK OF KAT AS SHE SITS UP AND WALKS OUT OF HER ROOM AND DOWN THE HALLWAY AND INTO MAGGIE'S OLD ROOM.

CUT TO:

55 INT. MAGGIE AND ROBERT'S KITCHEN-MORNING.

55

MAGGIE is walking around her house with POPPY on her hip. She is cutting up toast fingers with a noticeably bandaged finger. She is wearing boxers, Ugg boots and a T-shirt. ROBERT walks into the kitchen wearing work slacks with his shirt tucked in. ROBERT walks in the kitchen and kisses POPPY. He finishes doing up his tie.

ROBERT
I might be a little late tonight.

MAGGIE
You might be or you will be?

ROBERT
I will be.

MAGGIE shuffles around the kitchen again in silence.

MAGGIE
Why? Why will you be late?

ROBERT
I've got a new car coming in.

MAGGIE
New?

ROBERT
Used. A new-to-me-used car.

MAGGIE
Can't wait to hear all about it.

MAGGIE forces a smile and fixes his tie.

(CONTINUED)

MAGGIE (CONT'D)

Have fun. (pause) With your new-used
car.

ROBERT gathers his things and starts to head out the door.
MAGGIE walks him to the door and then leans against the door
jam.

MAGGIE (CONT'D)

KAT was pretty crazy last night. I hope
Dad's all right.

ROBERT leans in to kiss MAGGIE, MAGGIE turns away. ROBERT is
about to leave without saying anything, then turns back to
MAGGIE and smiles.

ROBERT

They'll be fine. Stop your worrying.

MAGGIE pulls the screen door shut and locks it.

CUT TO:

56 INT. MAGGIE'S OLD BEDROOM AT O'CONNOR HOUSE -CONTINUOUS 56

KAT sits down on Maggie's bed, sees the teddy bear sitting on
the bed and picks it up, winds it and puts it to her ear.
She holds the teddy and lays back on the bed. She is stares
out the window.

CUT TO:

IN GRAINY BLACK AND WHITE 8MM

57 INT. O'CONNOR HOUSE- KITCHEN- -KAT'S FLASHBACK (10 YEARS AGO) 57

Still dressed in his work clothes MICK hasn't moved from his
position at the kitchen table. He is now surrounded by a
fair few empty long neck bottles and is dangerously drunk.
ANNE comes in through back door in her work uniform. The
squeak of the screen door fills the room. She flicks the
light on and gets a fright when she sees MICK sitting in the
dark.

ANNE

Jesus, Mick. (nervous laughter escapes
her accidently) You're still up? *

MICK

(disdainful and disgusted)
Yeah, love. I had such a great day
today, I thought I'd stretch it out to
make it even longer, waiting for you.
(pause) Where've you been? *

(CONTINUED)

ANNE

(mutters)

Oh for goodness sake. Where have I been?
Where have I been? Where does it look
like I've been?

She walks by him to put her bag down. He grabs her by the arm
and pulls her onto his lap. She struggles.

ANNE (CONT'D)

Oh, get out. Not now.

MICK looks ANNE in the eyes. He is about to say something but
then just pushes her off him onto the floor. Anne gets up and
straightens out her uniform.

ANNE (CONT'D)

(steely)

You didn't need to do that.

ANNE looks at MICK coldly and then goes to the fridge and
gets him a beer and slams it onto the table in front of him.

ANNE (CONT'D)

Here. Thanks for waiting up.

She walks past him on her way up the stairs to bed. He grabs
her by the arm.

ANNE (CONT'D)

Get off (she struggles free) of me!

He pulls her down onto his knee. MICK begins to kiss her
violently. ANNE struggles to get away.

CUT TO:

58 INT. KAT'S BEDROOM -CONTINUOUS -FLASHBACK

58

KAT is lying in her bed frightened. Her eyes open as she
listens to the sound of MICK and ANNE arguing. She takes her
teddy, winds it up and listens to it.

SFX ANNE AND MICK FIGHTING

59 INT. KAT'S OLD BEDROOM AT O'CONNOR HOUSE -CONTINUOUS

59

KAT stuffs the Teddy in her bag and goes back down the
stairs.

CAMERA ON THE BACK OF KAT AS SHE WALKS OUT OF THE MAGGIE'S
ROOM, CROSSES THE HALLWAY AND CLOSES THE DOOR TO HER OLD
BEDROOM. KAT WALKS TOWARDS THE CAMERA AND THEN PAST IT.

(CONTINUED)

59 CONTINUED:

59

CAMERA ON THE BACK OF KAT AS SHE WALKS DOWN THE STAIRS AND SHE LEANS AGAINST THE DOOR FRAME AND WATCHES MICK.

60 INT. O'CONNOR KITCHEN -CONTINUOUS

60

MICK is working on a crossword as KAT walks up to him from behind.

KAT

Dad?

MICK

(startled)

What?

MICK turns to look at her, not expecting her to be standing so close to him, he jumps out of his chair.

MICK (CONT'D)

Jesus, KATHERINE.

MICK stares at KAT, she's in a bad way.

KAT

I found what I was looking for. I was wondering if you could follow me home?
(Agitated) I need to go home.

MICK

You got yourself here.

KAT

Can't you follow me, I just don't think I can make it all the way on my own.
Please Dad?

MICK

(relents)

You should never have bloody come here.

MICK doesn't look at her for too long. KAT stares at him.

MICK (CONT'D)

Well? Get your things.

MICK exits out the back door KAT walks outside and sits on the front porch swing.

61 EXT. O'CONNOR HOUSE PORCH -CONTINUOUS

61

KAT lights a cigarette and sits on the swing listening to the sound of cockatoos squawking.

SFX COCKATOOS

KAT takes in the moment. While waiting for MICK, she has another FLASH BACK.

(CONTINUED)

61 CONTINUED: 61

GRAINY B & W 8MM

62 INT. KAT'S BEDROOM -10 YEARS AGO -FLASHBACK 62

KAT lies awake in her bed listening to her Dad's unmistakable footfalls.

63 INT. O'CONNOR HOUSE- LOUNGE ROOM- SAME NIGHT 63 *

ANNE has left them. MICK (44 years old) is drunk, tired and dirty. His singlet is stained and his jeans greasy. He stinks of beer and cigarettes. MICK is sitting in front of the TV; A late night show is on. MICK is barely watching. He takes one last swig of his beer, belches, turns off the TV and then he staggers up the stairs quietly humming the song "Run,Rabbit,Run". *

MICK walks up the steps. The sound of his feet sliding over the wooden stairs muffles the sound of the song he hums. He walks down the hallway towards the three white doors in the corridor, passing the first one, his hand reaches out for the second door. He rubs his stubbly chin and places his hand on the doorknob, resting it there for a moment before he turns it and walks in. *

CUT TO: *

64 INT. KAT'S BEDROOM -CONTINUOUS 64

KAT has a pillow over her head to hush the noises of Mick approaching.

65 INT. KAT'S BEDROOM- CONTINUOUS. 65 *

MICK quietly walks into KAT'S bedroom. The light of the moon guides him to her silhouette on the bed. Still humming the song he sits on the bed next to her and takes the pillow from her face. *

CAMERA ON KAT'S FACE AS MICK LIES ON TOP OF HER *

CUT TO: *

66 INT. KAT'S BEDROOM -CONTINUOUS 66

MICK leaves KAT'S room.

CUT TO:

67 EXT. NIGHT SKY - CONTINUOUS 67 *

Through KAT's P.O.V we see her curtains blowing in the breeze and she looks through them to the stars in the night sky. *

She holds onto MAGGIE's teddy. *

CUT TO:

68 INT. KAT'S OLD BEDROOM AT O'CONNOR HOUSE - CONTINUOUS 68

MAGGIE opens the door to KAT'S room. MAGGIE quietly tiptoes in and looks down at KAT. MAGGIE sits on KAT's bed. She takes her teddy from KAT'S hands.

MAGGIE
(whispering)
He's mine.

MAGGIE gets up to leave.

MAGGIE (CONT'D)
He doesn't like it in here with you. You do bad things.

CAMERA ON KAT AS SHE...

rolls away from MAGGIE and turns towards the window. We hear the door open and quietly click close.

SFX DOOR CLOSING QUIETLY

69 EXT. O'CONNOR HOUSE PORCH -BACK TO PRESENT MOMENT 69

She hears MICK rolling out of the garage, down the long driveway.

CUT TO:

70 EXT. O'CONNOR HOUSE DRIVE - CONTINUOUS 70

CAMERA ON KAT PULLING OUT OF DRIVE WITH MICK FOLLOWING HER. CAMERA ON CARS AS THEY DRIVE OFF.

CUT TO:

71 EXT. STRIPPER'S HOUSE -CONTINUOUS 71

STRIPPER is letting his dogs out. They are ravenously eating their breakfast. STRIPPER is sitting on the back veranda watching them. He sits down and smokes a cigarette and continues to watch them.

CUT TO:

72 INT. KAT AND SIMON'S BEDROOM -CONTINUOUS 72

SIMON stirs in his sleep.

CUT TO:

73 INT. KAT'S COMMODORE -CONTINUOUS 73

KAT is driving along the road. She looks into her rear view mirror. She lights a cigarette.

CUT TO:

74 EXT. ROAD -CONTINUOUS 74

KAT'S Commodore flashes by and three seconds later MICK'S car passes, he's following her closely.

CUT TO:

75 INT. MAGGIE AND ROBERT'S HOUSE- BEDROOM- LATER 75

MAGGIE puts POPPY down in a playpen, she walks to the phone and calls MICK using her bandaged finger.

CUT TO:

76 INT. MICK'S HOUSE -CONTINUOUS 76

C/U OF MICK'S OLD STYLE PHONE RINGING.

CUT TO:

77 INT. KAT'S COMMODORE -LATER 77

KAT is still driving but pulls her phone out of her bag and calls a number while driving. She holds the phone to her ear and starts talking.

CUT TO:

78 INT. MAGGIE AND ROBERT'S HOUSE- BACK ROOM-1/2 HOUR LATER 78

The back screen door slowly opens and closes.

SFX PHONE RINGING

CAMERA ON MAGGIE'S HOME PHONE AS IT RINGS ONCE. A MALE'S GLOVED HAND REACHES FOR THE PHONE. THE HAND PICKS IT UP, PUTS IT TO HIS EAR AND THEN HANGS UP AGAIN. HE PLACES THE RECEIVER ALONG-SIDE THE PHONE.

CUT TO:

79 INT. SIMON AND KAT'S BEDROOM -BEDROOM 79

SIMON still sound asleep.

80 INT. MICK'S CAR -CONTINUOUS 80

MICK is driving along, following KAT and flicks on the news radio.

SFX NEWS RADIO

NEWS RADIO

...more and more people catching viruses today at a rate increasing by the thousands, The American Medical Association and The Australian Government say studies are showing the rate...

MICK drives along listening to the news report following KAT.

CUT TO:

81 INT. MICK'S CAR -CONTINUOUS 81

MICK is looking at KAT'S car ahead of him. KAT's car swerves. MICK clucks his tongue in disgust.

CAMERA ON KAT'S COMMODORE FROM MICK'S POV THROUGH WINDSCREEN.

CUT TO:

82 INT. KAT'S COMMODORE -CONTINUOUS 82

KAT hangs up her phone and puts it back in her bag.

CUT TO:

83 INT. MAGGIE AND ROBERT'S HOUSE - CONTINUOUS 83

POV SHOT OF SOMEONE TRAVELING THROUGH THE HOUSE

Heavy breathing is heard as a person moves through the house getting closer to MAGGIE. The person stops in front of the sleeping baby's room. The person steps inside the room and looks at the baby. He comes closer and bends down. His hand reaches out towards the baby.

CUT TO:

84 EXT. KAT'S CAR -CONTINUOUS 84

Kat driving down the empty road.

85 INT. CAR YARD -CONTINUOUS 85

ROBERT is brushing his teeth again in the work bathroom. He's admiring his teeth in the mirror, giving himself another sales pitch.

86 EXT. MICK'S CAR -CONTINUOUS 86

Mick's car driving down the empty road.

CUT TO:

87 INT. SIMON AND KAT'S BEDROOM -BEDROOM 87

SIMON still sound asleep.

88 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS 88

The man pulls the covers over the baby, tucking them ever so lovingly around her. He continues down the hallway to MAGGIE's room. The ensuite door is slightly ajar revealing glimpses of MAGGIE, in underwear, blow-drying her hair. The intruder stops to take a look before continuing on into the lounge room. He slips a DVD in the drawer.

CUT TO:

89 INT. CAR YARD OFFICE -CONTINUOUS 89

ROBERT makes one more check in the mirror and then growls low and ferociously at his reflection before he gets his final boost of confidence before leaving the mirror.

90 INT. KAT'S COMMODORE -CONTINUOUS 90

KAT puts on her brakes and indicates to turn left, away from town.

CUT TO:

91 INT. MICK'S CAR -CONTINUOUS 91

MICK indicates to turn left and follows her.

CUT TO:

92 INT. CAR YARD OFFICE -15 MINUTES LATER 92

ROBERT is on his way out. He opens the bathroom door and sees a man in front of him.

ROBERT

Not...

The man whacks him on the head with a metal crowbar. ROBERT collapses. STRIPPER drags ROBERT'S body into ROBERT'S office. He gags him and ties him to the chair and leaves him bleeding, but alive, on the chair.

CUT TO:

93 INT. MAGGIE AND ROBERT'S BEDROOM -CONTINUOUS 93

MAGGIE walks out of her bathroom. Has dried and styled her hair and make-up and has jeans and a white, cotton shirt on. She walks out of her room refreshed. She checks on Poppy, still sound asleep, she leans against the door frame and smiles. Turns to the living room and looks at the empty place where the plasma was and sighs. She goes to the phone to call MICK to see how he is. The phone is off its hook. Quizzically, she puts it back on the hook and looks around. Feeling on-edge, she remembers distinctly putting the phone back on the hook. She thinks she hears something, she walks to the screen door and she pulls it shut and locks it. She walks back to the phone and dials it.

CUT TO:

94 EXT. ROAD -CONTINUOUS 94

KAT'S Commodore drives down the country road. Seconds later MICK'S car is following her.

95 INT. ROBERTS OFFICE- MOMENTS LATER 95

STRIPPER stands near ROBERT'S desk opens a drawer and removes a a key. He walks to the safe and opens it. There are quite a few bundles of cash in the safe. The man puts them neatly inside his black bag. The man takes off his mask, gloves and goggles and puts them inside of the bag to reveal that the masked man is STRIPPER. STRIPPER leaves ROBERT in the office. He walks outside.

CUT TO:

96 INT. KAT'S COMMODORE -CONTINUOUS 96

KAT has pulled over, puts her emergency lights on and leans over to take something out of her bag. She looks in her rear-view mirror to make sure MICK has pulled over too.

CAMERA ON KAT'S EYES IN MIRROR.

CUT TO:

97 EXT. ROAD -CONTINUOUS 97

MICK is walking towards KAT'S car. KAT opens the driver's door and runs away from MICK into the bush. She bends down and heaves into the grass. MICK follows her.

MICK

Kat?

98 EXT. CAR YARD -CONTINUOUS 98

STRIPPER is walking through the car yard with the black bag. A man pulls into the car lot and parks. He gets out of the car and walks towards STRIPPER.

CUT TO:

99 EXT. ROADSIDE -CONTINUOUS 99

MICK bends down to pat KAT'S back. KAT has a knife hidden in her hand. She turns on him and stabs MICK before he can see what she's done.

C/U ON MICK'S SURPRISED FACE.

MICK takes his hand and puts it near the wound, right by his heart. KAT takes the knife and stabs him again in the stomach. MICK leans over in pain. He starts coughing and sputtering.

MICK
(laughing)
KATHERINE?

MICK is crawling on all fours, holding his stomach and looking at the blood pumping through it. KAT is sitting down, sobbing in disbelief over what she's done; the sheer amount of blood pouring from MICK.

KAT
Just tell me her name. Please just say
her name.

KAT comes over and stabs him once again in the back. He collapses.

MICK
If that was all you wanted, you should've
just asked. Saved you from getting your
hands so bloody.

KAT
Say it! Say her name.

MICK
Cunt.

KAT comes over and kicks MICK in the side. He lies bleeding and now dead in the grass. KAT wipes her face from the flood of tears and then starts to panic. She sees all the blood on the knife and on her hands and on her pant legs and starts counting to calm herself. She drags MICK towards the boot of his car.

CUT TO:

100 INT. SIMON AND KAT'S BEDROOM -CONTINUOUS 100

SIMON has not moved.

CUT TO:

101 EXT. ROADSIDE -CONTINUOUS 101

KAT closes the boot of MICK's car. She's bloody, panting and tired. She drives the car further into the bush to hide it, gets out and then opens the bonnet. She takes the keys out of the ignition. Wipes any prints she might have left and gets into her car and drives off.

CUT TO:

102 EXT. CAR YARD -CONTINUOUS 102

STRIPPER is standing in the car yard talking to the man.

STRIPPER

Just wait. Right here. I've got a V6
that'll blow the dust off any dirt road.

STRIPPER leaves the bag in the middle of the car yard and runs into the shop office to get the car keys. ROBERT is still out for the count.

STRIPPER races around the office. STRIPPER goes into the closet and grabs the keys for the Nissan.

CUT TO:

103 EXT. SIMON AND KAT'S HOUSE -AFTERNOON 103

KAT pulls into the driveway and parks her car. She's completely exhausted. She has blood on her clothing. She walks down the driveway to the smouldering 24 gallon drum in the back yard and strips down to her underwear, throwing her bloody clothing into the drum. She takes the lighter fluid sitting on the back step and squeezes some inside the drum, causing a burst of flames.

CUT TO:

104 EXT. SIMON AND KAT'S NEIGHBOR'S BACK YARD -CONTINUOUS 104

C/U OF TWO EYES PEERING THROUGH A FENCE.

There are two boys spying on KAT as she strips down to her underwear and throws her clothing in the barrel.

BOY 1

(whispering to himself)
Oh please take off your bra.

(CONTINUED)

104 CONTINUED: 104

BOY 2

What a cool way to get rid of your dirty
clothes.

The boys giggle and KAT hears them.

105 EXT. SIMON AND KAT'S BACK YARD -CONTINUOUS 105

KAT turns to the fence where she heard the noise and starts
walking towards them.

106 INT. MICK'S HOUSE -CONTINUOUS 106

C/U OF PHONE RINGING

107 EXT. SIMON AND KAT'S NEIGHBOR'S BACK YARD -CONTINUOUS 107

The boys scatter.

108 INT. SIMON AND KAT'S HOUSE -CONTINUOUS 108

KAT walks through the house, stripping down to nothing.

109 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS 109

MAGGIE now holding POPPY. Pacing around the room with the
baby on her hip. She has the phone in her hand and
continuously hits redial.

CUT TO:

110 INT. KAT AND SIMON'S BEDROOM -CONTINUOUS 110

KAT walks through the bedroom with her underwear in her hand.
On the way to the shower, she sees SIMON still sound asleep.
She sits on the edge of the bed and wakes SIMON up.

KAT

Simon?

KAT prods him more forcefully.

KAT (CONT'D)

Sy?

SIMON stirs in his sleep. He opens his eyes and sees KAT
sitting next to him.

SIMON

Morning. What time is it?

KAT

It's get the fuck up I need your help
time.

SIMON

Wha?

(CONTINUED)

110 CONTINUED: 110

KAT walks over to SIMON'S suitcase (still unpacked) and takes out some very wrinkled clothing and throws them at him. SIMON finally grasps what state KAT is in.

SIMON (CONT'D)
Hey. Calm down. What it is?

KAT breaks down.

111 INT. CAR YARD -CONTINUOUS 111

ROBERT is inside the car yard office, waking up. He looks down at himself and sees a puddle growing around his groin. He starts shaking himself, trying to get out of the bindings and starts moaning with the pain pulsing throughout his head.

CUT TO:

112 EXT. CAR YARD - CONTINUOUS 112

STRIPPER runs out of the car yard office. He puts the bag in the back seat of the Nissan and hands THE MAN the keys.

STRIPPER
(excited)
Well, come on, what are ya waiting for?

STRIPPER hops into the front passenger's seat.

CUT TO:

113 INT. SIMON AND KAT'S HOUSE -LIVING ROOM -CONTINUOUS 113

KAT
It's Dad, SY. MICK is dead. There's been an accident. I..I need you to help me.

SIMON finally gets up. He starts putting the clothes KAT gives him. A very odd assortment of clothing making him look quirky. As he's getting dressed, he notices KAT's bloody underwear stuck in between the bed and the box spring.

C/U ON BLOODY CLOTHING

SIMON doesn't say anything. He walks into the living room.

114 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 114

SIMON lights up a cigarette.

SIMON
I'm not going anywhere until you tell me what happened.

KAT is pacing in front of him. She's managed to pull a t-shirt over her head and a pair of jeans.

(CONTINUED)

She starts telling SIMON the story. The story is told in simple but effective 2D animation. KAT is pacing and smoking while she tells the story.

ANIMATION OF KAT WALKING TO THE PHONE AND LISTENING.

KAT

You went to sleep and the phone rang. I picked it up. It was MICK. Said he had some car trouble and was stalled out on the side of the road.

CAMERA C/U ON SIMON.

SIMON

Why would he call you for help?

KAT

Because precious MAGGIE was too distraught to let ROBERT help him. He didn't really want me to help him, he wanted you to help him. (pause) I wasn't going to wake you up and let you drive.

KAT smokes and paces some more.

ANIMATION: KAT IN COMMODORE PULLS OVER WHERE SHE SEES MICK'S CAR. KAT GETS OUT OF THE CAR. A TORCH WITH A PERFECT CONE SPOT OF LIGHT SWINGS TO SHOW MICK'S CAR AND SOMETHING UP AHEAD ON THE GRASS NEAR THE BUSHES. THE LIGHT SPRAY BOUNCES AS KAT RUNS WITH THE TORCH. SHE SEES A BODY LYING IN THE GRASS. BLOODY. KAT TURNS THE BODY OVER TO IDENTIFY IT.

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

I get out of the car. And I call for him.

SFX KAT CALLING FOR MICK

KAT (CONT'D)

I'm not sure where he is. I look in his car. It's dark and I can't see him anywhere. Finally I see something by the bushes. I run over to it. I see a body lying there. Bloody. In the grass. I bend down to see what it is.

KAT starts crying.

KAT (CONT'D)

Oh God, it was awful, SIMON. Just awful. I touched him and knelt there with him a little while and then took off for home as fast as I could to get home.

SIMON

Why didn't you call the police?

(CONTINUED)

KAT

I was afraid. I had been drinking and whatever all night. I don't need to get busted for anything. I was afraid, SIMON. Really afraid. I didn't know if whoever did that to him was still around.

KAT starts sobbing. As quickly as she starts, she stops.

KAT (CONT'D)

Do you want me to go to gaol? Come one, SY! We've got to go.

SIMON

Where are we going? What do you want me to do?

KAT

I don't know. Let's go see STRIPPER, he'll help us. He'll know what to do.

115 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS

115

MAGGIE is now pacing on her own. This time she dials ROBERT's number.

CUT TO:

116 INT. CAR YARD OFFICE -CONTINUOUS

116

C/U ON PHONE ON DESK AS IT RINGS.

ROBERT crying in the office, still tied and gagged to the chair, listens to the phone ringing out.

SFX CAR YARD VOICE MESSAGE:
THIS IS ROBERT RIOR OWNER AND
PROPRIETOR OF ROBERTS'S CAR
YARD..

ROBERT is lying in his own piss, he has flipped the chair on it's side in an attempt to free himself. He starts crying when he hears MAGGIE's voice.

SFX MAGGIE: ROBERT, I CAN'T
GET A HOLD OF DAD. HE WON'T
ANSWER. I'M WORRIED. I'M
GOING TO TAKE A RIDE OVER
THERE.

ROBERT is still struggling to no avail to get out of the bind. He's shaking his head, no, no, no, don't go.

FADE IN:

117 EXT. CAR YARD -CONTINUOUS

117

STRIPPER and THE MAN are shaking hands. THE MAN is smiling.

STRIPPER

It's a done deal, mate. It's yours.
Cash only.

THE MAN

But I...

STRIPPER

...don't want the fastest car in Bent?

THE MAN

...I don't have much cash.

STRIPPER

What do ya got?

THE MAN digs in his pockets and goes through his wallet and counts it all.

THE MAN

Sixty...eight...thirty.

STRIPPER

That's not enough. How much cash can you
get from the ATM right there?

STRIPPER nods his head towards the ATM across the street.

THE MAN

Not much.

STRIPPER getting frustrated.

STRIPPER

Do you want the machine or not? Just
march yourself over to the ATM and bring
me whatever money you can. It's worth
twelve grand. You come up with even half
of that and it's yours.

118 EXT STRIPPER'S HOUSE -CONTINUOUS

118

KAT and SIMON knock on STRIPPER's door. The door is open.
The dogs are barking wildly outside. KAT follows SIMON
through the tiny house, impressively tidy and clean.
STRIPPER has book shelves everywhere. KAT follows SIMON out
the back door. They are greeted by the three friendly dogs.

SIMON

(laughing)
Hey, hey!

(CONTINUED)

118 CONTINUED: 118

SIMON is in heaven playing with the dogs while they wait for STRIPPER. KAT is sitting on the back porch smoking cigarette after cigarette watching SIMON tame the beasts.

CUT TO:

119 EXT. MAGGIE'S DRIVEWAY -CONTINUOUS 119

MAGGIE is carrying POPPY and a nappy bag. She puts POPPY in the car seat and then she gets in and puts in a Wiggles CD for POPPY. MAGGIE backs out of the garage and closes the door with her GENIE (product placement?) automatic garage door gadget.

CUT TO:

120 EXT. CAR YARD -CONTINUOUS 120

THE MAN walks up to STRIPPER with a wad of cash in his hand.

THE MAN

5000 dollars. That's all the cash I have.

STRIPPER

Today is your lucky day.

STRIPPER takes the cash from the man and doesn't count it. He drops the keys into the hands of THE MAN. THE MAN is smiling from ear to ear. He walks off to get into the car and jumps inside, revs up the engine and peels out of the lot.

STRIPPER (CONT'D)

(calls after him)

Don't forget to lube it!

STRIPPER smiles at his wit and slowly his face drops as he realises he left the bag of money in THE MAN'S car.

CUT TO:

121 EXT. CAR YARD -CONTINUOUS 121

STRIPPER stands at the door of the car yard and swears. He turns in circles kicking the floor and swinging at air.

STRIPPER

Aw. Fuck. Fuck! Fuck!

122 EXT. STRIPPER'S HOUSE -CONTINUOUS 122

KAT is up, pacing around the porch with her phone in her hand.

(CONTINUED)

122 CONTINUED: 122

KAT
(to simon)
We've got to go. Someone is gonna find
the car. My fingerprints are everywhere.
Simon?

SIMON stops playing with the dogs and finds a jerry can in
STRIPPER'S very organised garage.

123 INT. STRIPPER'S GARAGE -CONTINUOUS 123

SIMON finds string and anything else that he can think of
that will call an explosion. He gets the stuff and brings it
to KAT.

124 EXT. STRIPPER'S HOUSE -CONTINUOUS 124

SIMON
C'mon. Let's go.

KAT'S phone rings.

CUT TO:

125 INT. MAGGIE'S CAR -CONTINUOUS 125

MAGGIE is driving with her cell phone to her ear.

MAGGIE
Dad is missing. I've been calling him for
hours now and I'm worried. (pause)
Really worried. I'm on my way over there
now.

CUT TO:

126 EXT. STRIPPER'S HOUSE -CONTINUOUS 126

STRIPPER walks up the drive, while KAT is on the phone. He
sees SIMON rigged up with petrol and rope and a fuse. SIMON
has the jerry can and rope around his torso. Matches bulge
out of his pockets.

SIMON
(to STRIPPER)
C'mon. We've got to go.

STRIPPER
Wha?

SIMON guides STRIPPER out again and explains what's happened.
We don't hear this conversation, but we hear KAT on the phone
to MAGGIE. She's following the boys and talking.

(CONTINUED)

126 CONTINUED:

126

KAT

I don't know, MAGGIE. I guess. (pause)
I'll try.

CUT TO:

127 INT. MAGGIE'S CAR -CONTINUOUS

127

MAGGIE hangs up her cell phone. Looks in her rear view mirror and sees POPPY happily sucking on a bottle. Then she sees the lights flashing on a cop car behind her, pulling her over.

MAGGIE

Aw for fuck's sake.

MAGGIE pulls her vehicle over.

CUT TO:

128 INT. CAR YARD OFFICE-CONTINUOUS

128

ROBERT is dozing in and out of consciousness when he hears the bell to his door alarm go off.

SFX DOOR ALARM

CUSTOMER (V.O.)

Hello? Hello? Anybody in here?

ROBERT starts jumping up and down in his chair. He's groaning as loudly as he can.

129 INT. CAR YARD FOYER -CONTINUOUS

129

The CUSTOMER is getting impatient and he starts ringing the bell on the counter. He listens for a minute, thinking he heard someone trying to avoid him.

CUSTOMER

Very funny. I know you're back there.
(he waits) Forget it! You just lost
yourself a sale.

The CUSTOMER pushes the bell onto the floor.

CUT TO:

130 INT. CAR YARD OFFICE -CONTINUOUS

130

ROBERT starts crying out of frustration and pain.

FADE OUT:

131 EXT. ROADSIDE - A LITTLE LATER

131

KAT drives up to the car. The bonnet is still open. The three of them get out, make sure no one is around and they approach the car. While KAT points to SIMON and STRIPPER where she found the body, she slips MICK's keys back into the ignition and then joins them.

SIMON

Where's the body KATHERINE? Where's MICK?

KAT

(hysterical)

I don't know. I don't know. Just get the car out of here. Get it out. Burn it. My fingerprints are everywhere. Please, SIMON. Just drive it out there and set fire to it. (crying) STRIPPER? Come on, you like explosives.

KAT takes STRIPPER by the elbow and walks him away from SIMON who is freaking out.

KAT (CONT'D)

Did you get it? The money?

STRIPPER

(lying)

Yeah, sure I got it. It's in a black bag, all tucked neatly away.

KAT

(relieved and grateful)

You done good. Thanks STRIP.

STRIPPER walks away from KAT and goes to SIMON to calm him down. SIMON feels like he's been had and reluctantly gets into the car with STRIPPER and the jerry cans and matches. SIMON is about to drive off, he sees blood on the steering wheel where his hands are. He knows there is no way out now, they have to destroy the car. KAT kisses SIMON through the window.

KAT (CONT'D)

I'll pick you up about two kilometres down the road. I'll be waiting.

CUT TO:

132 EXT. ROADSIDE -CONTINUOUS

132

KAT walks briskly to her car and gets in. She takes off in one direction down the road. SIMON and STRIPPER take off into the bush.

CUT TO:

133 EXT. MICK'S HOUSE -LATER

133

MAGGIE pulls into MICK'S driveway. She gets POPPY out of the car. MAGGIE holds onto POPPY tightly. Her nerves are on edge. She walks to the front door and knocks. There is no answer. She checks the doorknob and it turns. She steps inside.

CUT TO:

134 EXT. NISSAN -CONTINUOUS

134

THE MAN is shutting the door of the Nissan and as he does, he sees the black bag placed on the rear sit. He opens the back door and lifts it out. He takes the bag and opens it on the boot of his car and whistles. He looks around, slips his hand inside the bag and takes two bundles of cash out and stashes them under the back seat of the Nissan. He puts the bag back in the backseat and he gets in, turns the ignition and pulls a U-turn and heads back in the direction of the car yard.

CUT TO:

135 INT. MICK'S CAR -CONTINUOUS

135

SIMON and STRIPPER find a spot in the bush to burn the car. They stop in an opened field where there is no danger of causing a bush fire. STRIPPER takes one of the jerry cans out and motions for SIMON to pop the boot of the trunk open. SIMON opens it. STRIPPER sees the body lying in the boot.

STRIPPER

Come 'er, SY. You better take a look at this.

SIMON walks over to the boot and looks in.

SIMON

Oh, my goodness, me.

CAMERA ON MICK'S DEAD BODY.

The boys look at one another and get to work without saying another word. SIMON is looking nervous and paranoid. STRIPPER remains focussed and sticks to the task at hand. STRIPPER takes one of the jerry cans, opens it and puts it in the boot along side MICK, he then closes the trunk. STRIPPER then instructs SIMON to splash the other can all over the car. Interior and exterior. SIMON is dousing the car with petrol while STRIPPER takes the rope and soaks it in the third can of petrol. When it's completely soaked, he takes the remainder of the can and sets it on the front driver's seat. He uncoils the rope away from the car.

(CONTINUED)

135 CONTINUED: 135

While he's doing this, he tells SIMON to remove the license plates and put them in his pack. SIMON does this and strides over to STRIPPER.

CUT TO:

136 EXT. KAT'S CAR -CONTINUOUS 136

KAT is standing outside her vehicle waiting. She has the bonnet up. She is nervously pacing and biting her nails. As she's standing there, a Nissan pulls up.

THE MAN

Need any help?

KAT

No, thanks, mate. I called NRMA, they said they'd be here within 45 minutes.

THE MAN

You sure? You're kind of isolated out here.

KAT

Yeah, yeah. I'm fine. Thanks anyway.

KAT looks into the man's car and she sees the black bag. She looks at the man. The man looks at the bag seat and then at KAT looking at the bag.

THE MAN

Ok, then. Good luck.

THE MAN takes off. KAT watches him drive away.

SFX EXPLOSION

KAT hears an almighty explosion and then calls SIMON.

KAT

Don't worry. Just meet me here. I'm right down the road. (pause) Yeah, I heard it.

CUT TO:

137 INT. MICK'S HOUSE -CONTINUOUS 137

SFX SUSPENSEFUL MUSIC

MAGGIE puts POPPY down in the living room in a hoppy chair. MAGGIE looks around. She sees the dishes cleaned and draining on the side of the sink. She notices two cups in the draining rack. She picks one up and looks at it. She then puts it back and walks up the through the house.

(CONTINUED)

137 CONTINUED:

137

CAMERA ON MAGGIE'S BACK AS SHE WALKS THROUGH THE HOUSE GOING INTO EACH ROOM. SHE OPENS THE DOOR TO HER OLD BEDROOM AND SITS ON HER BED.

SFX POPPY CRYING

MAGGIE flies out of her room and runs down to check on POPPY. She picks her up and runs out the back door with POPPY. They walk to the chicken coop in the back garden.

SFX CHICKENS

They walk into the dark coop. The chickens hadn't been let out and the eerie sounds of chicken squawking and clucking radiate throughout the small shed indicating danger. The small shed door slams shut behind them. MAGGIE quickly opens it and runs out with POPPY in her arms.

CUT TO:

138 INT. MAGGIE'S CAR -CONTINUOUS

138

MAGGIE puts POPPY in the baby sit and realizes she left her bag in MICK's house. She races up the step and throws the door open.

139 INT. MICK'S HOUSE -CONTINUOUS

139

MAGGIE grabs her bag and tries to shake off the invisible fear attached to her like a wet cloak as she looks at the two drying mugs, and runs out of the kitchen through the screen door.

CUT TO:

140 INT. MAGGIE'S CAR -CONTINUOUS

140

MAGGIE collects her thoughts. Gets her nerves together and calls KAT. KAT's line is engaged.

MAGGIE

(into the phone)

C'mon KAT, answer your phone. (no answer- she leaves a message) Dad's not there. He didn't even put the chooks out, KAT. Something's wrong. (pause) Just call me. (pause) I'm calling the police.

CUT TO:

141 EXT. ROADSIDE -CONTINUOUS

141

KAT is leaning up against her car. She sees SIMON and STRIPPER from a distance, they walk up to her. KAT puts her phone away, she has just listened to the message MAGGIE left her. She's worried and they're losing time, they need to get out of there before the cops start to search for MICK.

(CONTINUED)

KAT

C'mon. Let's go.

SIMON pulls KAT'S arm and pushes her up against the car forcefully. His arms are on either side of her head. His body is pressed in against hers tightly.

SIMON

I'm not going anywhere until you tell me what your father's body was doing in the back of the car. He was stabbed, Kat. You came home bloody. You've just implicated us in this crime and I want to know now just what is going on.

KAT

I dragged him into the car once I saw his body lying there. I don't know why I did it, I just couldn't leave him there. You think if I would've left his body there MAGGIE wouldn't have accused me of killing him.

SIMON

Did you KAT? Did you kill him.

CLOSE ON KAT'S FACE

KAT

(lying very convincingly)
I did not kill MICK.

KAT told SIMON what he needed to hear. He believes her and holds her head. He cradles it and holds her tightly with all his love and might. He's so grateful she didn't kill him. STRIPPER on the other hand, knows better. He's getting jealous watching SIMON so he breaks it up.

STRIPPER

Let's go. You can kiss and hug later. Someone is going to see that smoke eventually.

They get into the car, pull a u-turn and head back into town.

SIMON (V.O.)

I'm starving.

FADE TO BLACK:

MAGGIE is bringing ROBERT a cup of tea. POPPY is sleeping in ROBERT'S arms. He has red marks on his face and wrists from where he was taped and bound.

MAGGIE
I'm calling the cops.

ROBERT
Don't!

MAGGIE
You've been mugged for the second time in
two days. Dad's missing. I'm calling
the cops!

ROBERT
(quietly)
Not a good idea, MAGGIE. We can't
involve them. I have no idea where MICK
is, he's probably just gone for a drive
or something to clear his head. You
know, he was really upset last night.

MAGGIE
I know. So was KAT.

ROBERT
(looks up)
What are you saying?

MAGGIE
I don't know. I'm just saying that it's
really odd he's not at home. It's odd
that he didn't call me to bitch about
KAT. There were two cups in his sink.
DAD had someone over. Someone that drank
tea.

ROBERT
What are you a detective now?

MAGGIE
No, but something is wrong. And you're a
mess. You nearly shit your pants.
You've been bashed on the head. Why
shouldn't I call the police? I don't get
it.

ROBERT
I have money in here. (pause) That
shouldn't be here.

MAGGIE
Where?

ROBERT
In the safe.

MAGGIE goes to the safe. She sees the safe is opened and
nothing is inside but a DVD wrapped with a ribbon around it.
The DVD reads "KAT". MAGGIE slips the DVD in her shirt.

(CONTINUED)

MAGGIE

Honey, either you're lying to me or
you've been robbed.

ROBERT jumps up and looks in the safe.

ROBERT

(speechless)

There, now do you think it's a good idea
to call the cops?

MAGGIE

I'm so sick of you answering my questions
with a question. Yes, it makes perfect
sense to me. You call them and tell them
you've been mugged. Twice.

ROBERT

Is not your business. Business is not
your business. My. Books. Are. Fixed!
It's not legitimate money, okay? Now do
you get it?

ROBERT looks at the clock.

CAMERA ON CLOCK: 2:45

MAGGIE takes the sleeping baby from ROBERT.

MAGGIE

I get it all right.

MAGGIE slips the DVD in her bag, is about to leave and then
turns back to ROBERT and says:

MAGGIE (CONT'D)

We had some fine times, ROBERT, but let's
be honest, I've just never been enough
for you.

ROBERT

MAGGIE. MAGGIE don't...

MAGGIE walks out the door with POPPY in her arms.

CUT TO:

KAT has showered and is frantically packing her bags. It's
fairly easy as she hasn't even unpacked everything yet. She
sees SIMON wolfing down his second bacon and egg roll over
the coffee table through the door frame. She walks out into
the living room with a towel in her hands as she's trying to
dry her hair.

(CONTINUED)

KAT

You're going to pack. STRIPPER is picking you up. You'll meet me at MICK'S?

SIMON

As planned.

KAT

At seven?

SIMON

As told.

KAT starts rushing around again then stops.

KAT

What would you have done?

SIMON

Called the cops, KAT. I would've called the cops. Taken the wrap for the drinking and the drugs. But now it's murder. (pause) I would never have gotten you involved in murder, KAT.

KAT

But...

SIMON

I burned your father, KAT and he's not worth going to gaol for. You think you can get justice for all the shit that happened to you? I'm sorry to tell you, but there is no such thing.

KATS bends down and kneels in front of him. A DVD falls out of her bag and onto the floor. Neither KAT or SIMON are aware of this.

KAT

(steely)

I don't understand a word you're saying. All I know is that we're going to be gone before anyone finds a thing. Promise.

SIMON shakes his head in disbelief and flicks on the tv remotely with the controller as he ignores her optimism. She kisses him on the forehead and then gets up and walks out the back door.

CUT TO:

144 INT. KAT'S CAR -CONTINUOUS 144

KAT drives to ROBERT's car yard.

CUT TO:

145 INT. MAGGIE AND ROBERT'S BEDROOM -CONTINUOUS 145

MAGGIE opens up her laptop, while she waits for it to turn on, she gets out a suitcase and starts throwing clothing in it.

SFX POPPY CRYING

CUT TO:

146 INT. CAR YARD FOYER -CONTINUOUS 146

ROBERT is locking up the front door. He sees THE MAN pull up in the NISSAN. ROBERT doesn't want anymore trouble and he quickly walks away into his back office before he can see THE MAN taking out a black bag. THE MAN starts banging on the glass door.

CAMERA ON THE MAN BANGING FROM THE INSIDE OF THE CAR YARD FOYER.

ROBERT is in his office now and grabs a gun from his top drawer.

CUT TO:

147 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 147

SIMON stands up and sees the DVD on the floor. He picks it up and looks at it. Walks over to the player, inserts it and watches it.

INTERCUT WITH:

148 INT. MAGGIE AND ROBERT'S BEDROOM -CONTINUOUS 148

MAGGIE is looking at the screen on her laptop. Her face is illuminated with the reflection of the images on the screen. Tears are rolling down her cheeks.

SFX KAT AND ROBERT HAVING SEX
AND HAVING A GOOD TIME

INTERCUT WITH:

149 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 149

Tears are streaming down SIMON'S face as he watches the images before him.

(CONTINUED)

149 CONTINUED: 149

SFX KAT AND ROBERT HAVING SEX
AND HAVING A GOOD TIME

150 INT. STRIPPER'S BEDROOM -CONTINUOUS 150

STRIPPER is packing in a very organized, methodical way. His dogs are in the back yard barking and crying to be let in.

SFX DOGS BARKING AND
WHIMPERING

STRIPPER continues to pack his bags. He skims through his bookshelves and gets three of his favourite books, including The Complete Works of Shakespeare and Poetics of Aristotle.

151 EXT. STRIPPER'S HOUSE -CONTINUOUS 151

He puts his bags in the back of the ute.

SFX FOOTSTEPS

The dogs follow him to the ute. They are jumping excitedly as they know they're about to go on a trip.

STRIPPER
Easy, pups.

CUT TO:

152 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 152

SIMON is on the phone trying to call STRIPPER. Tears are still streaming down his face.

CUT TO:

153 INT. STRIPPER'S BEDROOM -CONTINUOUS 153

STRIPPER's phone ringing.

CUT TO:

154 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 154

SIMON hangs up. He starts trashing the place. He is howling.

155 INT. SIMON AND KAT'S KITCHEN -CONTINUOUS 155

SIMON gets a bottle of whiskey out and starts pouring it down his throat. He then rifles through one of the boxes and starts looking for something specific. He finds what he's looking for. He takes an extension chord out of a box and throws it around the ceiling fan. He pulls it to make sure it'll hold his weight.

CUT TO:

156 INT. CAR YARD FOYER

156

Finally ROBERT gets the courage to walk out of the office and into the foyer where he sees THE MAN still banging on the door with a black bag beside him. KAT is walking up just as ROBERT is pulling a gun on THE MAN. THE MAN sees the gun and leaves the bag where it is and takes off. He gets into his car and peels out of the parking lot. KAT is left standing in front of ROBERT on the other side of the glass door. KAT picks up the bag as ROBERT lowers his gun, opens the door for KAT and they embrace. KAT drops the black bag of money next to her. She kisses him and he responds. He puts the gun on the front counter in plain view.

CUT TO:

157 EXT. STRIPPER'S HOUSE -CONTINUOUS

157

BLACKIE gets through the gate in all the excitement and runs down the street away from STRIPPER.

CUT TO:

158 INT. MAGGIE AND ROBERT'S BEDROOM -CONTINUOUS

158

SFX POPPY CRYING

POPPY is quieting down and dropping off into a sleep and MAGGIE is urgently packing her bags. Her goal is to get out of there before ROBERT comes back or KAT comes over. She's quite certain that KAT killed MICK and is capable of anything; even killing her.

CUT TO:

159 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS

159

SIMON places a sturdy box underneath the noose. He stands on the box and places the noose around his neck. He fiddles with the remote and starts to watch the DVD again standing on the box with the noose around his neck.

CUT TO:

160 EXT. SIMON AND KAT'S HOUSE -CONTINUOUS

160

PAN ON ROADSIDE VEHICLE EMERGENCY SERVICE AS IT DRIVES BY SIMON'S HOUSE WITH LIGHTS FLASHING.

CUT TO:

161 EXT. STRIPPER'S UTE -CONTINUOUS

161

STRIPPER finally gets all three dogs loaded and tied up in his ute. He's throwing the last of the boxes in his ute. He gets in his ute and starts up the engine.

(CONTINUED)

161 CONTINUED: 161

CAMERA ON UTE AS HE BACKS DOWN HIS DRIVEWAY AND ONTO THE ROAD.

CUT TO:

162 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 162

SIMON is perched up on the box with the remote in one hand and a bottle of whiskey in the other when all the lights and electricity in his house flickers on and off, finally everything shuts down along the street.

CUT TO:

163 INT. CAR YARD FOYER -CONTINUOUS 163

As KAT and ROBERT are kissing, KAT leans over and takes the gun and slips it in her hand bag. KAT leads ROBERT to the office and pushes him onto his chair, she sits on his lap and she notices the bindings strewn all over the floor. She reaches into her handbag while kissing him and pulls out the gun. She stops kissing him and brings the gun to his forehead.

ROBERT

Very funny, KAT. It's loaded. Can you put it down please? You'll get what you want.

KAT

And that my friend, is very different than what I came here for.

ROBERT

So this is it? You're going to kill me?

KAT

It's always about you, isn't it? (pause)
Do you believe in justice?

ROBERT doesn't say anything.

KAT (CONT'D)

My point. I don't either now.

KAT kisses ROBERT one last time. She's still holding him at gun point and takes the bindings and ties him to the chair and points the gun at ROBERT's balls.

KAT (CONT'D)

Where is the money?

ROBERT

I don't know.

KAT

Why don't you know?

(CONTINUED)

163 CONTINUED:

163

ROBERT
Because I was robbed.

KAT
By whom.

ROBERT
I don't know. The guy didn't tell me his
name.

KAT
Finally! You've cracked your first funny
joke.

KAT starts to get angry and swears and kicks stuff. Her plan
is ruined. She walks into the foyer.

164 INT. CAR YARD FOYER -CONTINUOUS

164

She walks to the black bag and opens it. She throws the gun
inside and smiles. She walks through the front door without
another word.

CUT TO:

165 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS

165

SIMON is standing on the box when the lights flicker again
and the power goes on. He hears a whirring noise.

SFX WHIRRING NOISE

He looks up to see:

CAMERA ON CEILING FAN ABOVE HIM STARTS TO MOVE. AS IT MOVES,
IT HOOKS ONTO THE EXTENSION CHORD TIGHTENING IT.

SIMON starts to panic as the chord around his neck tightens.
He drops the bottle of whiskey and the remote in an attempt
to put his hands in front of the chord to loosen the
extension chord and ease the clearing on his air passage way.
In his attempt to do this, he accidentally kicks the box he was
standing on out from under him. He is struggling and
starting to strangle as the fan turns and tightens the chord
around his neck. He is red-faced and kicking and lashing out
in every attempt to stop the strangulation but to no avail.
The fan turns, the rope tightens and SIMON dies.

CUT TO:

166 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS

166

MAGGIE in on the phone to the police.

(CONTINUED)

166 CONTINUED:

166

MAGGIE

I can't say when he went missing exactly.
I just know that he left a message for me
this morning...yes, I'll hold...

MAGGIE gets up and looks out the front door of her house
through the screen. She looks at the passing...

PAN ON EMERGENCY VEHICLE AS IT PASSES MAGGIE'S HOUSE

CUT TO:

167 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS

167

KAT walks through the door and sees...

CAMERA KAT'S POV. SIMON'S BODY HANGING FROM THE CEILING FAN
AND THE DVD OF HER AND ROBERT HAVING SEX.

KAT

(screaming)

Oh God.

No. No. No. SIMON!! It's not what you
think. Oh God, no SIMON. Please... I
don't love him. I never loved him.

(crying and raging)

KAT grabs his legs and tries to pull him down.

SFX SIRENS

KAT lets go of his legs-pronto. Runs into her bedroom.

168 INT. SIMON AND KAT'S BEDROOM -CONTINUOUS

168

KAT grabs her packed suitcase. She runs onto the back porch
through the house.

CAMERA ON KAT AS SHE RACES THROUGH THE HOUSE TO THE BACK
PORCH AND GRABS THE LIGHTER FLUID ON THE PORCH. CAMERA STILL
ON KAT (SAME SHOT-SHOWING URGENCY) AS SHE RACES BACK THROUGH
THE HOUSE INTO THE BEDROOM.

KAT writes a name on the bed and then starts shouting and
screaming...

KAT (V.O.)

(screaming and crying)

...while she squirts the lighter fluid all through the
bedroom, on the walls and on the bed and boxes. She grabs
her suitcase flicks her lighter and touches it to a wet spot
on the carpet. She watches the trail of fire emblazen the
walls and bed. The name she had written on the bed is now
completely engulfed in flames. She closes the bedroom door
behind her.

169 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 169

KAT walks through the living room, finds the remote and calmly shuts off the television. She brushes past SIMON one more time, hesitates and then walks by him, to the front door and walks through it.

CUT TO:

170 EXT. SIMON AND KAT'S DRIVEWAY -CONTINUOUS 170

KAT is putting her suitcase in the boot of her car.

171 INT. MAGGIE AND ROBERT'S LIVING ROOM -10 MINUTES LATER 171

KAT pulls into MAGGIE's driveway. She shuts the ignition off and grabs her handbag before walking up the front steps. She knocks on the door and listens for sounds of MAGGIE and POPPY.

CUT TO:

172 INT. MAGGIE AND ROBERT'S HOUSE - BEDROOM -CONTINUOUS 172

MAGGIE is holding POPPY. She's bouncing her trying to quiet her down. MAGGIE is quietly freaking out.

CUT TO:

173 EXT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS 173

KAT knocks on the door again.

KAT
MAGGIE? You home? MAGGIE?

SFX POPPY CRYING

KAT smiles and pulls the teddy bear out of her hand bag and rings the doorbell.

SFX DOOR CHIME

CUT TO:

174 EXT. SIMON AND KAT'S DRIVEWAY -CONTINUOUS 174

STRIPPER's ute is parked outside with the three dogs chained in the back.

175 INT. SIMON AND KAT'S LIVING ROOM -CONTINUOUS 175

STRIPPER frantically trying to cut SIMON down as sirens blare.

SFX SIRENS

(CONTINUED)

175 CONTINUED: 175

STRIPPER gets him down and lays SIMON on the sofa. He closes SIMON's eyes and has a quick moment with him before he runs out the door with the small house burning down behind him.

SFX SIRENS GETTING CLOSER

176 EXT. SIMON AND KAT'S DRIVEWAY -CONTINUOUS 176

STRIPPER hops in the ute and drives off down the road to meet with KAT at MICK's.

CUT TO:

177 INT. CAR YARD OFFICE -CONTINUOUS 177

ROBERT is nudging the phone off of the receiver with his chin. He opens the desk drawer with his teeth and grabs a pencil with his mouth and dials MAGGIE's number.

CUT TO:

178 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS 178

SFX PHONE RINGING

KAT forces her way through the screen door and runs right to the phone and answers it. MAGGIE walks out with POPPY. KAT hangs up.

KAT
Wrong number.

CUT TO:

179 INT. CAR YARD OFFICE -CONTINUOUS 179

ROBERT still has the pencil in his mouth. He thinks it's MAGGIE hanging up on him out of anger. He dials again.

CUT TO:

180 INT. MAGGIE AND ROBERT'S LIVING ROOM -CONTINUOUS 180

KAT holds her arms out to take POPPY. MAGGIE pulls POPPY away from KAT.

MAGGIE
She needs a change.

KAT
I'll change her.

MAGGIE looks at the teddy bear in KAT's hand. KAT notices that MAGGIE is looking at it. KAT hands the teddy to POPPY.

(CONTINUED)

KAT (CONT'D)

I found him at Dad's, remember how much I loved your teddy? (smoothly adding) I went there to meet you. (pause) You should've let the chickens out.

MAGGIE looking uneasy just as the phone rings again.

SFX PHONE RINGING

MAGGIE

(forcefully)

I'll get it!

KAT picks up the phone and listens to ROBERT and quickly hangs up.

KAT

How annoying. They keep hanging up.

MAGGIE

Maybe they don't want to talk to you.

KAT

Maybe they keep dialing the wrong number.

MAGGIE walks away from KAT holding tightly onto POPPY walking towards her bedroom.

MAGGIE (O.S.)

So Dad's fine?

KAT follows them down the hallway into the bedroom.

KAT

Well, that's a matter of opinion.

MAGGIE

He's there? I left him a hundred messages today! Funny, when I was there earlier, there was no sign of him. Nothing but dishes draining. I noticed two coffee cups though.

KAT

Think he had a lady friend over?

KAT sits on MAGGIE's bed and sees the suitcases. MAGGIE is tossing in a few more things and then clicks the last suitcase shut. KAT is looking at the laptop, she sees the DVD case lying on the bed. MAGGIE goes over to the laptop and shuts the lid and slips it into its bag with the DVD case.

MAGGIE
I'm leaving ROBERT.

KAT
You mean like you left me?

MAGGIE ignores the question, gets up quickly to get away from KAT.

KAT (CONT'D)
Let me hold her one last time. Please?
I mean, since you're leaving and all.

MAGGIE hesitates but obliges, giving KAT the benefit of the doubt.

KAT (CONT'D)
(looking at POPPY)
She's so beautiful. I never wanted children until I laid eyes on POPPY. I never thought I would be a good enough mother. All I ever heard was how bad I was. Guess if you hear it enough you start to believe it. Once you believe something about yourself it comes true. You become that very thing you hate most of all.

KAT winds up the teddy bear.

SFX TEDDY BEAR SONG

MAGGIE
...Kat...

KAT
What's there to say MAGGIE? You let it all happen and made me out to be the bad guy? Ever have what feels like 5 tonnes of steel laying on your backside ramming one hand up you and the other covering your mouth so you won't scream?

KAT looks at MAGGIE waiting for her to say something.

KAT (CONT'D)
(starts crying)
See, you can't do that anymore. You've got to stop hurting me. I won't let you. Why didn't you help me?

MAGGIE
KAT, please. I don't know. I don't know. I thought...I thought you were provoking it. Him.

(CONTINUED)

KAT

MAGGIE? (pause) I was 12 when he
started coming into my room. 12. You
knew! Damn it MAGGIE! You knew and
didn't stop him!

MAGGIE starts crying. She's trying to come up with something
to say but can't, finally she says.

MAGGIE

I don't know why. I was afraid. I guess
I was afraid he'd turn on me.

KAT

(using all the self-control she
can muster)
How incredibly noble.

MAGGIE is beside herself with fear, not knowing if she should
listen to KAT's ramblings or rip POPPY out of KAT's hands and
run for her life. KAT looks up at MAGGIE finally and starts
laughing at MAGGIE's fear.

KAT (CONT'D)

(laughing)
Oh please. I would
never...(laughing)...hurt POPPY.

KAT hands POPPY over to MAGGIE. KAT grabs a suitcase, the
laptop and one of POPPY's bags along with her own bag. KAT
looks at MAGGIE standing there.

KAT (CONT'D)

Well come on, if you're going to leave
him, you better do it before he comes
home. (pausing) He is coming home?

CUT TO:

182 INT. CAR YARD OFFICE -CONTINUOUS

182

ROBERT is struggling to free himself of the bindings.

C/U ON BINDINGS ON HIS HANDS AS THE LOOSEN UP

He finally frees himself of the hand bindings and then unties
his feet. He runs from the office and through the doors to
get to his car.

CUT TO:

183 EXT CAR YARD -CONTINUOUS

183

ROBERT gets into his car and peels out of the car yard.

(CONTINUED)

183 CONTINUED: 183

CAMERA PANNING ON CAR AS HE LEAVES THE LOT.

CUT TO:

184 INT. STRIPPER'S UTE -CONTINUOUS 184

STRIPPER is driving his ute. Music is blaring.

SFX HILL TOP HOODS - NOSE
BLEED SECTION

185 EXT. MAGGIE'S DRIVEWAY -CONTINUOUS 185

KAT's car is blocking MAGGIE's. KAT starts loading up her car with MAGGIE's gear.

MAGGIE

What are you doing?

KAT

I'll drive you.

MAGGIE

I need my car. I'm leaving, remember?

KAT

I don't think you're in any condition to drive. Let me have at it.

MAGGIE is standing there, not sure how to get out of this.

KAT (CONT'D)

Well, c'mon!

MAGGIE gets her car seat out of her car and puts it and POPPY into the back seat of KAT's car. MAGGIE puts the rest of the luggage in and gets in the passenger's seat.

186 INT. KAT'S CAR -CONTINUOUS 186

MAGGIE is fidgeting with her phone while KAT turns on the ignition and backs out of the driveway.

KAT

We'll go to Dad's. I'll drop you and POPPY off there. He'll see your car here and won't know where you are.

MAGGIE

Well planned.

KAT smiles. MAGGIE is nervous and can't stop fidgeting. KAT throws a packet of cigarettes at MAGGIE.

(CONTINUED)

186 CONTINUED: 186

KAT
Here, these will calm you down.

CUT TO:

187 EXT. MICK'S DRIVEWAY -CONTINUOUS 187

STRIPPER pulls up in MICK's driveway. He gets out of his ute and stretches. He calls out to his dogs.

STRIPPER
I'll be back.

STRIPPER walks up the front porch steps and sits on the porch swing on the veranda and waits. He has a fifth of scotch in his shorts pocket. He pulls it out and starts drinking from it.

CUT TO:

188 INT. KAT'S CAR -CONTINUOUS 188

MAGGIE is sitting in the passenger seat while KAT is driving. They both take turns looking at POPPY to make sure she's fine. KAT turns on the radio.

SFX LITTLE BIRDIE-CONFETTI

189 EXT. ROBERT AND MAGGIE'S DRIVEWAY -CONTINUOUS 189

ROBERT pulls into the driveway, not knowing what to expect. He opens the front door.

ROBERT
MAGGIE? POPPY?

190 INT KAT'S CAR -CONTINUOUS 190

MAGGIE is closing her eyes and leaning against the window of KAT's car. Her head pops up as she sees they've just passed MICK's farmhouse.

CAMERA FROM MAGGIE'S P.O.V. THE FARM HOUSE GOES BY.
STRIPPER'S UTE IS IN THE DRIVE. STRIPPER IS SITTING ON THE PORCH WAITING.

MAGGIE
(nervously)
Hey, what are you doing? KAT?

KAT blows a heap of air from her cheeks. She keeps driving without answering.

MAGGIE (CONT'D)
KAT? What are you doing? Stop the car.
I want to get out.

(CONTINUED)

190 CONTINUED:

190

KAT speeds up. They are on a country road. Dirt and pebbles fly out from under the wheels. MAGGIE is frightened.

MAGGIE (CONT'D)

Say something! Where are we going?

KAT

If I tell you, it'll ruin the surprise.
We're nearly there.

KAT drives for another 50 metres then pulls over.

KAT (CONT'D)

(excitedly)

We're here!

MAGGIE looks out of the window. There is nothing around but field upon field of Canola flowers. KAT rifles through her hand bag and finds the gun. She pulls the gun out. Turns the ignition off and leans against her door looking straight at MAGGIE.

CUT TO:

191 INT. MAGGIE AND ROBERT'S HOUSE -CONTINUOUS

191

CAMERA ON ROBERT AS HE IS:

tearing through the house looking in every bedroom and bathroom calling their names.

ROBERT (O.C.)

MAGGIE? POPPY?

192 EXT. ROBERT AND MAGGIE'S DRIVEWAY -CONTINUOUS

192

ROBERT races out of his house, opens the garage. He sees MAGGIE's car and then and gets in his car.

CAMERA ON ROBERT'S CAR AND AS HE PEELS OUT OF THE DRIVEWAY IN SEARCH OF MAGGIE AND POPPY

CUT TO:

193 EXT. MICK'S BACK GARDEN -CONTINUOUS

193

STRIPPER is getting bored waiting so now is walking around the back garden with the bottle of scotch. He lets the chickens out of the coop and stands among them. His dogs are barking wildly at the sound and scent of the chickens.

SFX CHICKENS AND DOGS BARKING

(CONTINUED)

193 CONTINUED: 193

Tears are streaming down his face as he thinks of SIMON and thinks he's been had by KAT. He starts to wonder if she's going to show up.

CUT TO:

194 INT. KAT'S CAR -CONTINUOUS 194

KAT is still leaning against the door frame smiling darkly at MAGGIE.

MAGGIE

Put the gun down, KAT.

KAT starts to hum Run Rabbit Run. MAGGIE busts open the passenger door and starts running down through the fields of Canola. KAT opens her door and starts chasing her though the fields at gunpoint.

SFX HEAVY BREATHING AND
RUNNING

MAGGIE and KAT are both running hard.

CAMERA ON MAGGIE FROM KAT'S P.O.V. MAGGIE IS RUNNING AND THEN SHE TURNS IN SLOW-MOTION TO LOOK AT KAT ONE LAST TIME.

CUT TO:

KAT stops and pulls the trigger. The crack of a gunshot is heard.

WHITE OUT:

195 CREDITS ROLL 195

SFX FOOTSTEPS AND THEN CAR
DOOR OPENING AND CLOSING.
POPPY CRIES. WIND UP TOY
SOUNDS. MUSIC OF SARAH BLASKO
GOES UP

196 THE END 196

197 197