

Full Circle

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EXT. BALI MOTEL FRONT ENTRY-DAY

CHARLIE BROOKS aged 32, seen walking off the pavement and through the strands of multicoloured strips at the motel entry.

he is dressed in a sloppy Hawaiian style shirt, cargo shorts and thongs.

the sign over the door reads BALI BEACHFRONT VILLA

INT. BALI MOTEL RECEPTION ROOM-DAY

a lowbrow Bali motel reception lobby, a few locals and holidaymakers moving around.

As he goes past the reception desk, the manager calls him over.

MANNIE

Hey Charlie Charlie, you got a call from your sister, I write you message.

MANNIE slaps a note on the desk.

Charlie picks it up.

CLOSE UP:

(badly scribbled)" charlee, you gotta come home imeditlty, big trouble with dud, from Alis."

CHARLIE

What's a dud?

MANNIE

you know, your papa, your duddy, yeah?

CHARLIE

Oh right, what time did she call?

MANNIE

Ummm, she call yesterday.

CHARLIE

Great Mannie, good work.

MANNIE

Hey, you pay rent on time, i give message on time

INT. BALI MOTEL ROOM-SHORTLY AFTER

The room is small, and there is clothing and magazines on the floor.

A few empty beer stubbies are on the small bedside table.

Charlie seen sitting on the single bed.

Reads the note again.

Falls back on the bed

CHARLIE
(muttering)
shit,shit shit

INT. BALI MOTEL LOBBY-THE NEXT DAY

Charlie leaning on the managers desk, desk phone handset to his ear.

ALICE (VO PHONE)
Hi you've called Timbillika TRIM
AND TEASE, leave a message and
I'll call you back as soon as I
can.

CHARLIE
Hi sis, I ah, BEAT, shit I hate
these message things. Look just
want to say I got your message, I
booked flights, plane lands at
Brissy about 5PM tomorrow, so
should be there about 10. see Ya
then.

INT. DEMPASAR AIRPORT GATE LOUNGE-DAY

we see a line of passengers boarding a flight.

Charlie is seen passing through the scene.

INT. AIRCRAFT CABIN-DAY

Charlie seen storing his bags in an overhead locker.

FADE TO

INT.AIRCRAFT CABIN-SUNSET

STEWARDESS (POV) walking down the aisle between passengers, looking left and right.

We see Charlie buckling up.

Sounds of AIRCRAFT in flight.

FLIGHT CAPTAIN (O.C.)
Good evening passengers,Captain
Walker again,shortly we will be
touching down at Brisbane
international airport, weather is
a balmy 24 degrees, light
winds,the local time is 5:25pm...

EXT. AIRPORT RUNWAY-CONTINUATION

Tyres SCREECH as the plane lands.

INT.AIRPORT TERMINAL, CUSTOMS DESK-CONTINUATION

Charlie facing CUSTOMS OFFICER.

CUSTOMS OFFICER
Mr Brooks, are you returning
permanently?

CHARLIE
Oh no. Just a short visit, then
back to Bali.

CUSTOMS OFFICER
So whats the purpose for this
visit?

CHARLIE
Family crisis

CUSTOMS OFFICER
Oh, sorry to hear.

CUSTOMS OFFICER stamps Charlies passport.

You're free to go, have a good night sir.

INT.AIRPORT TERMINAL- EVENING

Charlie seen pushing through the mass of exiting passengers and greeters.

Steps out of the terminal.

EXT. AIRPORT CARPARK-NIGHT

Charlie walks towards a small dimly lit office at the rear of the carpark.

A sign over the door reads, CUT THE CRAP CAR RENTALS.

EXT. AIRPORT CAR RENTAL OFFICE-CONTINUATION

Charlie is seen speaking to shady looking SALESMAN at the office.

The SALESMAN is leaning against the door frame, arms crossed, wry smile.

SALESMAN

Hey buddy, I don't make the rules, it is what it is. BEAT. Tell you what, for the same rate I'll give you the newest car we have, she's a beaut.

CHARLIE

You should be arrested for charging this much for a small car, but, BEAT well, you're still cheaper than those main guys, so lets do it.

SALESMAN

(slyly)
wise choice my man, and you'll be wanting the zero excess insurance too? just a few bucks more.

CHARLIE

signing a document
(sarcastically)
yeah why not.

EXT. AIRPORT CARPARK -CONTINUATION

Charlie is seen standing next to a 1968 FORD CORTINA sedan. it has different colour panels, and is in bad shape.

CHARLIE

(mutters)
She's a fucken' beaut allright

EXT/INT. CAR-CONTINUATION

Charlie (CURSING) seen struggling to get the engine started.

It finally starts

INT. CAR, HIGHWAY-NIGHT

Charlie seen driving along a lonely highway.

The radio volume goes loud and soft randomly.

Charlie bashes the dashboard.

the radio stops completely.

INT CAR, HIGHWAY-CONTINUOUS

CLOSE UP:CAR DASH

we see the low fuel light flashing. the fuel gauge needle is below the "E"

CHARLIE (O.C.)
are you shittin' me!

INT CAR, HIGHWAY-CONTINUOUS

Charlies POV. the lights of a lone fuel station appears up ahead.

EXT. LONELY COUNTRY FUEL STATION-NIGHT

Charlie exits the highway and pulls into the petrol station

as he pulls in a coach is seen leaving the station, heading in the opposite direction. It whips up a cloud of dust as it passes.

charlie is then seen filling the car.

INT PETROL STATION REGISTER-CONTINUATION

Charlie seen standing at the checkout desk . he pays the ATTENDANT.

He turns to leave, stops at the door.

He turns back to look at the ATTENDANT

(CONTINUED)

CHARLIE
hey mate, you got toilets here?

ATTENDANT
sure buddy, just around the back.

EXT. LONELY COUNTRY FUEL STATION-CONTINUATION

Charlie seen walking around the corner of the building.

He stops abruptly, takes backward steps, almost falling over

CLOSE UP:

A disheveled female is seen slumped against the toilet door.

She appears dead.

As charlie slowly approaches, he hears GROANING.

CHARLIE
hey lady, you OK?

JANE DOE has slashed wrists, a bloodied sliver of glass lies on the ground at her dirty feet. She is wearing badly worn clothes.

CLOSE IN

Charlie notices the wrists

CHARLIE
Oh jezus fuken hell.

EXT/INT LONELY COUNTRY FUEL STATION-CONTINUATION

charlie rushes through the door.

CHARLIE
There's a lady outside cut her wrists, I need some bandages to stop her bleeding to death.

ATTENDANT

Looks to the ceiling in thought, then looks back
Yeah, middle aisle at the end, BEAT, only \$6.95 a pack.

Charlie gives the attendant a glare, rushes down the aisle and grabs 2 packs of bandages.

ATTENDANT

(O.C.) that'll be that silly bitch that got off the bus.

EXT. LONELY COUNTRY FUEL STATION-CONTINUATION

Charlie seen awkwardly bandaging JANE DOE's wrists.

He is then seen carrying the limp JANE DOE to his car.

He is seen struggling to get her on the back seat.

ATTENDANT

standing at the office door.

Friggin' druggo. good riddance!

INT. CAR ALONG HIGHWAY-SHORTLY AFTER

Charlie seen driving at speed along the highway.

JANE

GROANS agonizingly

CHARLIE

looking back

don't die lady,, don't die now
please.

EXT. HOSPITAL EMERGENCY ENTRANCE-SHORTLY AFTER

Charlie SCREECHES to a stop outside the emergency entrance.

he is seen running to the entry.

A PARAMEDIC is chatting to NURSE SALLY outside the entry.

CHARLIE

hey, hey! there's a lady in the
back seat. she tried to kill
herself. you gotta help her!

PARAMEDIC and Charlie run to the car.

They both get JANE out.

They put her on a gurney brought over by NURSE SALLY.

OUT/IN. EMERGENCY WAITING ROOM-CONTINUATION

Paramedic and Sally push the gurney through the emergency doors,towards the treatment room. Charlie follows.

PARAMEDIC

Mate, you wait out here, well
take good care of your,(BEAT)is
it wife, partner?

CHARLIE

Shes not my wife, I was just
getting petrol and--

PARAMEDIC

(interrupting)

That's ok no need to explain, the
nurse will give you some papers
to fill in. don't worry.

CHARLIE

But I'm not her--

before Charlie can continue, the paramedic takes JANE DOE through the doors and they close again.

Charlie flops into a seat. (sighs)

INT. EMERGENCY WAITING ROOM-SHORTLY AFTER

Charlie seen staring at the closed treatment room doors.

CHARLIE (V.O.)

Fuck, I don't need this, maybe i
can just take off, what can they
do, I've done my bit,that should
be enough.

As charlie begins to stand up,SALLY comes into scene.

She sits next to Charlie.

She holds out a clipboard with papers attached

SALLY

Ok sir,we need some info so we
can admit your friend. Just fill
in as much as you can.

CHARLIE

listen, shes not my wife or
friend,BEAT or anything! I found
her half dead at the petrol
station about 30 kilometres away.
I'd prefer to to just be done
with this and be on my way.

(CONTINUED)

snatches the clipboard and stares at it.

SALLY

OK I understand, but can you just wait here till the police arrive. Once you give them a statement you can go about your business.

FADE TO

INT. EMERGENCY WAITING ROOM-SOME TIME LATER

In the background, Charlie and a FEMALE POLICE OFFICER are chatting (indistinctly).

SALLY and a SENIOR POLICE OFFICER are discussing JANE DOE

SALLY

She has no ID, no tattoos, nothing. I've called the usual places, nobody been reported missing, although at this time of night, I didn't expect any success.

SENIOR POLICE OFFICER

and the petrol station where she was found..?

SALLY

the ATTENDANT said she got off a bus and was hanging around outside. he said she did come inside, he told her to piss off and do her drugs somewhere else.

SENIOR POLICE OFFICER

prick!

pointing a thumb over his shoulder at Charlie and this guy?

SALLY

Seems OK. he just got in from Bali apparently, on the way to his hometown, Timbilla, to visit his twin sister.

INT. EMERGENCY WAITING ROOM-CONTINUATION

Charlie is seen sitting down, SALLY and the SENIOR POLICE OFFICER are facing him.

(CONTINUED)

SALLY
the doctor just told me your
friend-

CHARLIE
(interjecting)
I told you,shes not my friend.

SALLY
anyway, she's gonna be ok, thanks
to you.

SENIOR POLICE OFFICER
listen (BEAT) charlie is it?

Charlie nods

This isn't your big city hospital
here, you know.

CHARLIE
Yeah I know this place, my sister
and I were born here 30 years
ago.

SENIOR POLICE OFFICER
No shit!

Glancing at Sally
oh sorry ma'am.

looking at his watch
Look its nearly 11:30
Charlie,what say you rest up
here. there sure to be a spare
bed and you might just get a nice
brekky in the morning. then you
can continue on your journey.

Turns to Sally
Can do Sally?

SALLY

Holds a hand out to Charlie
C'mon,mister,lets get you tucked
in.

INT. HOSPITAL WARD ROOM-THE NEXT DAY

JANE DOE wakes and looks around, looks at her bandaged
wrists which are strapped to the bed, and MOANS.

CHARLIE is see sleeping awkwardly on lounge chair in the
corner of the room. He wakes when he hears her moan.

(CONTINUED)

JANE

Looks around

Where am I?,

looks at Charlie

Who are you?

Charlie drags the chair closer to the bed.

CHARLIE

Hey,hi there BEAT lady. You
feelin' ok?

JANE

Why am i here. Shit, I was
supposed to be liberated.

CHARLIE

Liberated BEAT from what?

JANE

ignoring the question

Can i get a drink?

CHARLIE

Oh sure,hang on, I'll call the
nurse

Charlie walks to the door

(loudly)

hey somebody, this lady needs
some water?

Charlie returns and sits again.

Right, waters on its way.BEAT so,
BEAT you said you should be
liberated. what did you mean?

JANE

Who are you?

CHARLIE

I found you at the fuel station,
and brought you here.

awkward pause

So,BEAT no thank you?

Jane doe lowers her head, quietly weeps.

CHARLIE

OOokay, I'm just gonna leave you
alone for a bit.

Charlie walks out the door

(CONTINUED)

(raised voice)
wheres that water!

INT. HOSPITAL HALLWAY-SHORTLY AFTER

CHARLIE is seen at a Wallphone, speaking to his twin sister ALICE.

CHARLIE
(into phone handset)
hey ALICE, its me charlie.
(indistinct reply from
ALICE)
Yeah there's been a hiccup on the
way to town, BEAT. no I'll be
there soon, nothing to worry
about. BEAT, yes I'll be there
BEAT (LOUDER) I'm gonna be there I
said, BEAT, no I'm not like that
any more.

Hangs up.

EXT. HOSPITAL CAR PARK-SOMETIME LATER

Charlie is seen driving away from the hospital.

FADE TO

INT/EXT, HIGHWAY-DAY

Charlie drives past a shotgun splattered sign that reads
"Welcome to Timbillika, home to- (graffiti-ed over)
LOSERS!

CHARLIE (LAUGHING)
still there

FADE TO

EXT. HIGHWAY ROADSIDE-DAY

A young Charlie Brooks seen spraying graffiti on the
Welcome to Timbillika sign.

INT. CAFE-DAY

Charlie and his twin sister ALICE are sitting at a table.

Charlie hungrily eating a big breakfast.

ALICE is sipping a coffee

(CONTINUED)

ALICE

Jeez, like you've never seen food before.

charlie ignores the comment

ALICE

So tell me again dear brother, who is this homeless vagrant that you saved?

CHARLIE

(between mouthfuls)

I have no idea who she is, i think the copper said she got off a bus at the fuel stop and decided to top herself. Lucky I needed a piss or she'd probably be dead now.

ALICE

So thanks to your girlie bladder, she lives.

CHARLIE

Yeah i guess. Anyway its done, I'm a hero and thankfully I'll never see her again.

ALICE

Same as usual eh Charlie,,do as little as possible and go.

CHARLIE

(angrily)

Hey! I saved her fuken' life, isn't that enough.

pushing his plate away.

So I wanna know all about our so called father, and what this lawyer said about an inheritance.

ALICE

Before that, there's lots I need to tell you.

INT.HOSPITAL WARD, 2 YEARS EARLIER- NIGHT

VERA BROOKS is lying in the bed, she appears very sick, with the appearance of a cancer patient, she has a breathing mask. She is speaking quietly to ALICE, who is sitting next to the bed, holding her hand.

(CONTINUED)

ALICE (V.O)

Mum explained a lot of stuff to me before she died, BEAT you know, after you pissed off to Bali..

INT. CAFE-CONTINUED

...But I need to get to work, so why don't you come over to my place later tonight and I'll explain. We don't need to see the lawyer yet, he's in Brissy, so I'll need to close the shop for a day, maybe 2.

Alice gets up and leaves the scene.

EXT/INT. MOTEL ROOM-DAY

Charlie is seen carrying his luggage into a motel room. He flings his bag on the bed and looks around the room.

EXT, FOOTPATH, TIMBILLIKA SHOPS-SOMETIME LATER

Charlie is seen walking along the path, occasionally somebody recognizes him and says hello. He acknowledges most, doesn't stop to talk to any of them.

INT. TIMBILLIKA HOTEL BAR-SHORTLY AFTER

Charlie seen at the bar drinking a beer.

A television is blaring in the background, NEWSREADER giving a weather report.

NEWSREADER

---and its going to be a hot one again today, with the temperature tipped to reach a high of 39 degrees---

Charlie finishes his beer and leaves the bar.

INT. CHARLIES MOTEL ROOM, SOMETIME LATER

Charlie seen laying on the bed, staring blankly at the ceiling.

he is naked except for a pair of footy shorts, he appears hot.

the overhead ceiling runs noisily.

(O.C.) Neighbors are heard ARGUING (indistinctly).

INT, ALICES LOUNGE ROOM-EVENING

Charlie is sitting in the lounge. The room is sparse but clean.

Alice walks into scene and hands Charlie a beer.

CHARLIE
Thanks sis.

Alice has a glass of wine, she sits opposite Charlie.

ALICE
OK, I understand you want to take the money and run back to your hideaway, but first up, I don't even know if there's any money.

CHARLIE
I thought the lawyer said there was.

ALICE
He said there was a Will, and a deposit box key, so I assumed there must be something worth locking away. But before we go to see this guy, I'll tell you what our poor suffering mother said before she died.- BEAT by the way, so good of you to **not** come back for the funeral.

CHARLIE
Sorry, I hate stuff like that, shit, I don't even wanna be at my own funeral.

ALICE
Haha good one. So, here's what mum said about our loving father.

sips her wine

Just as we always assumed, he was into the gangster stuff, and big time,, not petty shit.

EXT, DIMLY LIT STREET CORNER-NIGHT

ALICE (VO)
Mum said she met him when he was just a bit of a larrikin, good looking, smart talker. She was kind of starstruck.

(CONTINUED)

a young VERA BROOKS is seen with FRANKIE BROOKS, he's kissing and fondling VERA, his mates are looking on laughing.

ALICE (V.O)
So after a while,they shacked up.

INT. HOSPITAL DELIVERY ROOM, DAY

ALICE (VO)
Next thing you know, she's
preggers with you and me, he
decides its time to settle down,
and they move to this little
corner of nowhere.

a young VERA BROOKS is seen in labour, about to deliver.

INT, ALICES LOUNGE ROOM-EVENING

ALICE
So things are sort of OK for a
while, dad goes AWOL for a few
days now and then, and mum was
too scared to ask where he went.
She probably knew he was hooking
up with his old gang mates.

INT. VERA AND FRANKIES LOUNGE ROOM-EVENING

ALICE (VO)
Then when we were about 5 they
had a *BIG* argument...

YOUNG VERA BROOKS seen sitting on a lounge, head in hands crying.

YOUNG FRANKIE BROOKS standing over her, seen yelling,arms flaying.

INTERCUT TO INT.BEDROOM-CONTINUATION

5 YO twins Charlie and Alice huddling each other in the bedroom.

they hear their parents arguing (incoherently)

INT. VERA AND FRANKIES LOUNGE ROOM- CONTINUATION

YOUNG FRANKIE BROOKS seen leaving the house, slams the door.

INT. ALICES LOUNGE ROOM- EVENING

ALICE

... and she never saw him again.

CHARLIE

I remember that night, it was scary. Afterward, mum would always say dad was away on business, but eventually I stopped worrying where he was. It didn't matter.

ALICE

Mum said she got a letter from him now and then, sometimes he would put money in as well, BEAT sometimes a lot . That's how she got enough dough to open the hairdressing salon.

CHARLIE

(interjecting) *and* pay for all the fucken' cigarettes that killed her.

ALICE

Anyway, mum reckons he was getting into serious gangster stuff, so I think she was pretty happy he never came back. Anyway, he may have done something real bad, cos next thing, BEAT he was shot,, *gangland* style.

alice imitates a gun with her hand, held sideways as in the gangster movies

CHARLIE

Fuck, we don't hear anything for 25 years, and then this happens. So this was a just few weeks ago, right?

ALICE

Yeah, something like that, and then last week I get a call from this lawyer, said there was a will and possibly an inheritance. BEAT You know, I'm sure these things usually took a lot longer,

(MORE)

(CONTINUED)

ALICE (cont'd)
but this lawyer said it was
processed real quick.

CHARLIE
so when do we go to see this
dude...

Alice's mobile rings

ALICE (INTO PHONE)
hello, BEAT, yes this is Alice,
BEAT, yes, he's my brother,
what's he done? BEAT, Oh OK, I'll
put him on.

hands her mobile to Charlie
(annoyed)
you gave the hospital my number?

CHARLIE
(hand over microphone)
Oh shit, they're calling for me?

puts the phone to his ear
this is Charlie. BEAT. Oh hi
SALLY.

INTERCUTTING BETWEEN CHARLIE AND SALLY

Sally is sitting at the nurses station.

SALLY
Listen Charlie, your friend
BEAT-whatever- is doing well. She
asked if you could visit so she
can thank you. It'd do a lot for
her recovery I think.

CHARLIE
Do I really have to? maybe she
can just call me when she's
ready.

SALLY
hey its your decision, but looks
like she doesn't have any friends
'cept you right now. tell you
what, come tomorrow around 5 and
I'll organise a free dinner.

CHARLIE
seen imitating a vomiting action.
Alright, I'll be there tomorrow
arvo, but you don't need to

(MORE)

(CONTINUED)

CHARLIE (cont'd)
bother with the meal, I don't
wanna be a patient too!

SALLY
Haha, you're funny charlie, maybe
that's why jane doe, BEAT, -oh no
we don't know her real name, she
has no ID so that's the name we
gave her- um,so that's why she
seemed to warm to you.

CHARLIE
Ok then, see you tomorrow.

ends the call and gives the phone back to Alice.

INT, LOUNGE ROOM- CONTINUOUS

ALICE
You're going back to see this
loser ?

CHARLIE
Yeah, the nurse said it'd make
her feel better.

SALLY
Oh, and before forget..

Alice is seen getting up.

She walks out of scene

She returns with another mobile in her hand.

She holds it out for charlie.

The number's written on the back.
it was mum's,, been put away since
she died.

Charlie is reluctant to take it.

ALICE
Dickhead, its not haunted.

Charlie seen taking and pocketing the phone.

CHARLIE
Thanks Sis. I'd get my own but,
you know, i don't like 'em.

ALICE
bullshit, it's just another
commitment you're avoiding.

INT. HOSPITAL WARD ROOM- DAY

Charlie seen sitting in a chair.

Jane Doe sits on the edge of the bed, one hand around the stand holding a drip bag, the tube attached to her arm. Her appearance is drastically improved.

SOUNDS in the background of HOSPITAL ACTIVITY.

JANE DOE

...so I apologize for not
thanking you the other day,
waking up here wasn't the outcome
I expected.

CHARLIE

That's alright, just as long as
you're ok now.

JANE

I'm in a better place thanks to
you. its been a while since
anybody's showed me any
compassion. I'm glad you found
me.

CHARLIE

Happy to help. So BEAT,I,ah, I
really need to get going,,you
know.

JANE

Oh yeah sure, just wanted to say
thanks, Mr Brooks.

CHARLIE

Ha, nobody has ever called me
that! Its just Charlie.BEAT
Anyway,,take care.

For a few seconds, Charlie and Jane's eyes meet. There is a moment of silence between the two.

Charlie looks away, gets up to leave.

Walks to the door, where SALLY has been watching.

SALLY

Charlie, can we talk?

CHARLIE

staring vacantly past Sally, then focusses on her.

looks at Sally

Huh? oh yeah, whats up.

(CONTINUED)

SALLY
lets grab a cuppa hey?

INT. HOSPITAL CAFETERIA-DAY

Charlie and Sally seated at a table.

An elderly gent pushing a drip trolley, wearing Pajamas, crossed the scene.

SALLY
Charlie, I want to ask you a favour. Jane is recovering well, but she has nowhere to go. We can't keep her here indefinitely, so I was kinda hoping you could take her in for a week or 2. You know, till she's ready to do BEAT well, whatever.

CHARLIE
Listen nurse, Ive lived practically on my own for years now, nothing's gonna change that. Besides I'm only here for a couple of days.

SALLY
Why not complete the picture, take care of her for the next few days, by then I should be able to arrange something with social services, and you'll always know you did you bit to help a fellow human being get on with her life, *as shitty at that is.*

CHARLIE
deep in thought, staring at the floor for a few seconds
well, I guess my sister could help me.

A smile appears on Sallys face
so has she told anybody why she did the ..

charlie seen imitating a knife across his wrist

SALLY
Nope, whenever somebody asked, she gets real moody, and we don't want her to be thinking about that stuff anyway. The only time she seemed happier is when we did mention you. That's why I wanted

(MORE)

(CONTINUED)

SALLY (cont'd)
you to visit. Charlie Brooks,,
you're her hero.

CHARLIE
Can I get that in writing? BEAT
Look if, ***if*** I take her with me,
what do I need. Like, is she
addicted to weed or cocaine, is
she gonna go spacco on me in the
middle of the night?

SALLY
She's no drug user charlie, in
fact she is a very intelligent
woman, its curious how she ended
up in this predicament. Maybe you
can get her to open up,,
eventually. Right now she won't
even tell us her real name.

INT CAR, HIGHWAY-DAY

Charlie driving the battered Ford Cortina.

Jane doe in the front seat, stares blankly out the window.

EXT/INT. CHARLIE'S MOTEL ROOM- SOMETIME LATER

Charlie opens the door to his room.

jane doe enters and looks around.

stares at the one double bed.

stares at charlie

JANE
I can sleep on the floor.

CHARLIE
What? BEAT, oh no that's fine,
you have the bed, I'll get a
spare mattress for me.

JANE
I'm used to doing it rough you
know.

CHARLIE
forget it, I'm in the floor.
Bathroom's at the back...

SUDDEN IMAGE OF JANE DOE SLUMPED AT THE FUEL STATION
DOORWAY.

(MORE)

(CONTINUED)

CHARLIE (cont'd)

aah, (looking around awkwardly)
I'll go to the shops and get you
something proper to eat, any
requests?

JANE

Well, a 500 gram medium rare
waygu fillet steak and french
fries would be nice.

Pretending to look at her watch.

I guess its to early to have a
crisp Pinot with it though.

charlie stares at her.

JANE

Just messin' with ya stupid.
burger and chips would be nice.
Oh and a coke.

EXT. MOTEL POOL DECK- SOMETIME LATER

Charlie and Jane sitting at a small table.

They both eat lunch.

Nobody speaks for a while.

CHARLIE

Wanna talk about it?

JANE

about what?

CHARLIE

you know, when I found you, what
you did to yourself.

JANE

Stares at Charlie for a second.

Throws her food on the table and gets up
none of your fucking business!

Stares at charlie for a few seconds.

(yelling)
I killed a fucking baby, that's
why.

Jane walks out of scene.

INT. CHARLIE'S MOTEL ROOM- SOMETIME LATER

Charlie enters the room.

Jane is sitting at the end of the bed.

Charlie holds up a cask of wine.

CHARLIE

I got you this. the barman said
it's not a Pinnow, or whatever
you called it, but comes(reading
the label) highly recommended.

Jane looks up at the cask, gets up slowly.

She walks to Charlie and embraces him.

After a couple of seconds, Charlie drops the cask and does
the same.

Jane releases the embrace, looks Charlie in the eye.

JANE

I'm sorry I blew up, I guess I've
been pushing people away a lot
lately and its hard to break the
habit.

CHARLIE

Its OK,, not my business like you
said, but since I've never talked
to somebody that tried to ,, you
know,, do that,, kinda makes you
wanna know why.

JANE

looking at the cask on the floor.

lets try your *highly recommended*
chardonnay eh?

EXT, MOTEL BALCONY- NIGHT

Charlie and Jane quietly drinking a glass of wine.

We see their feet are touching.

INT.HAIRDRESSING SALON-DAY

Charlie is standing next to a lady, the lady is reclining
in a treatment chair.

Alice is behind her washing her hair.

(CONTINUED)

ALICE

... so this vagrant nobody is now living with you? are you insane? why do you feel the need to do this?

CHARLIE

because she has nowhere to go and nobody to help. Its just for a couple of days until the nurse works out something with social services.

ALICE

(sarcastically)

and drawing on your experience of taking care of others should help.

CHARLIE

gotta start somewhere sis, anyway, shes what you call an enigma, way too smart to be a street bum, so I sorta want to find out her story, BEAT, if she finally talks.

ALICE

Well well, my brother is growing up, BEAT so„you done the business with her yet?

LADY IN CHAIR

(shocked)

alice!

CHARLIE

Its not like that. and NO.

ALICE

continues to work in her clients hair.
So anyway, Ive arranged to meet this lawyer tomorrow in Brissy, that alright for you? Will your mystery woman be OK for the day?

INT. CHARLIES MOTEL ROOM-DAY

jane is sitting on the bed, holding a book.
Charlie sitting in a chair.

CHARLIE

...so it'll be just for the day, I'm sure.

(CONTINUED)

JANE
how long ago did your father die?

CHARLIE
about 3 or 4 weeks my sister
said. why?

JANE
Hmmm, it usually takes much longer
for the Grant of Probate to be
executed by the courts.

CHARLIE
For a drifter of no fixed
address, you sure know some
serious shit.

JANE
Just remember it from the time my
parents passed on, that's all.
Anyway, I'll be fine, go do your
lawyerin' stuff.

jane gets up and pushes charlie to the door.

At the door, she turns him to face her.

she gives him a little kiss on the cheek.

Charlie is still, unsure how to react, then strokes her
hair gently.

EXT. MOTEL BALCONY- CONTINUOUS

As charlie walks to his car, there's a smile on his face.

INT. CAR ON HIGHWAY-DAY

Charlie driving, Alice in the passenger seat.

A sunny day.

ALICE
do you think this thing's gonna
get us there and back, I can
smell smoke all the time.

CHARLIE
you get used to it after a while.

ESTABLISHING SHOT. BRISBANE CBD-DAY

A typical business day in the city.

ESTABLISHING SHOT.5 STOREY NONDESCRIPT OFFICE BUILDING-DAY

CLOSE IN ON A WINDOW ON THE 3RD FLOOR.

INT. LAWYERS OFFICE -CONTINUED

The office is small, there is one desk, a couple of seats for clients, a couple of awards and certificates hang on the walls, some askew. An old window AC unit rattles noisily. the lawyer ,EDDY RICHMOND, sits in a leather chair, facing the window.

A knock at the door,the door opens, RECEPTIONIST pokes her head in.

RECEPTIONIST

Mr. RICHMOND, your clients are here.

EDDY spins around, fixes his tie, straightens up some papers on the desk.

EDDY RICHMOND

OK GRACIE, send them in.

Alice and Charlie enter.

They perform the usual greeting pleasantries, and all sit.

EDDY

Right lets get to it will we?
First, my condolences for the passing of your father, were you all close?

ALICE

no, but does that matter?

EDDY

Oh no, no, i ah,,

ALICE

(interjecting)

My brothers friend said this usually takes a lot longer, months even. So is there something unusual with this one?

EDDY

Unusual, BEAT no, no, as you may know your dad wasn't the most law

(MORE)

(CONTINUED)

EDDY (cont'd)
abiding citizen around. From my understanding, the police and other concerned parties just wanted to get this one off the books asap so to speak.

ALICE
then lets do it then, time is money as they say.

EDDY retrieves an envelope, opens it and reads the letter.

CLOSE IN ON LETTER.

EDDY (VO)
To my dear children Alice and Charlie Brooks, I'm sorry I left you so long ago, there's many reasons I can give for doing this, but the main one was to try and let you guys find your way without my shady lifestyle interfering. I truly hope you did make successes in your lives etc.etc---

eddy waves his hand in an impatient swirl
--In this envelope you will find a safe deposit box key. This key is for a box at the Brisbane National Bank. Only both of you together can access the safe, as I instructed the bank. I want you two to take the contents of that box and do whatever you want, it should set you both up for a good life. BEAT Frankie Brooks, your dad.

Eddy folds the letter.

Places it in the envelope.

he retrieves the key to show it's in the envelope, and drops it back in.

closes the envelope and hands it to Alice.

INT.5 STOREY NONDESCRIPT OFFICE BUILDING LIFT- CONTINUED

charlie and Alice alone in the lift.

CHARLIE
rubs his hands together

(MORE)

(CONTINUED)

CHARLIE (cont'd)
Shiit, I wonder what goodies are
in that box, exciting hey Sis?

Alice looking at the floor, deep in thought.

CHARLIE
wassup?

ALICE
stares at charlie.
Doesn't make sense.

CHARLIE
does it need to? we're gonna be
rich BEAT maybe.

ALICE
Didn't you wonder, the Will never
mentioned our mum at all, its
like he knew she was gone. But I
can't figure how he'd know, he
never left any return addresses
or phone numbers so I had no way
of passing on that news. and the
other thing, on the letters he
wrote to mum, he always signed
them by his proper name, Albert
Brooks, Frankie was his criminal
name.

the lift door opens

INT. LAWYERS OFFICE -CONTINUED

Eddy is speaking into a mobile phone

EDDY
(quietly)
OK I did my part, they're on the
way to the bank now.

EXT/INT. CAR PARKED OUTSIDE LAWYERS OFFICE-CONTINUED

WILLIE TURNER, is in the car is listening to a mobile
phone.

WILLIE TURNER
Good, and any dramas with our so
called will?

INTERCUTTING BETWEEN EDDY AND WILLIE. CONTINUATION

EDDY

Nah all good, the boy was just
itchin' to get to the bank, the
girl seems to be the smart one.
So BEAT, how long before I get my
cut?

WILLIE

(agitated)

look, you'll get your dough after
I get the money back from these
kids. BEAT and you did tell them
to return the key?

INT, SLEAZY MOTEL ROOM-NIGHT

We see Frankie Brooks in a chair at a desk, He has been
shot and killed. the room is messed up.

Police are investigating the scene.

Close up of an officer placing an envelope and key in an
evidence bag.

INT, POLICE STATION SQUAD ROOM-DAY

A junior officer is carrying a box of evidence. A label on
the side says Edward Francis Brooks Murder.

A senior officer approaches and holds out his hands.

SERGEANT MORRIS

I'll take care of that,
constable.

Morris takes the box, Looks around to see if anybody is
watching.

INTERCUTTING BETWEEN EDDY AND WILLIE-DAY

EDDY

Yeah I told' em. You sure your
copper friend is OK. That lawyer
certificate's only hanging on my
wall with a little pin you know.

WILLIE

don't you fuken worry about that,
Seargeant Morris and I've been,
colleagues, for a long time. He's
with us. Just make sure you get
the key back.

EXT. OFFICE BUILDING ENTRY- CONTINUATION
(Willies POV)

scene of Alice and Charlie exiting the building

WILLIE
listen, I gotta go.

Willie hangs up, drops the phone on the passenger seat.
starts the engine.

INT. BANK FOYER- DAY

Charlie and Alice sit opposite a bank manager.
The manager is keying in information on his computer.
He does a few mouse clicks.
He leans back and looks at Charlie and Alice.

BANK MANAGER
OK it appears that your story is correct, a Mr Albert Brooks did leave instructions regarding this safe deposit box. Before we allow you access though, I need to ask a question.

ALICE
Problem?

BANK MANAGER
Look I think it'll be OK, its just that the instructions were for your mother Vera Brooks, although Mr Brooks does mention you two as dependents.

ALICE
giving Charlie a jab in the leg.
Look Mr,,

(looking at his nameplate on the desk)

, BOND, I'm sure our mum would have been here in person, just a little issue,, she died of lung cancer 2 years ago.

BANK MANAGER
OH dear, I do apologize, my sincere condolences to you both.
(MORE)

(CONTINUED)

BANK MANAGER (cont'd)
Please wait here a moment and
I'll get this sorted immediately.

BANK MANAGER gets up and walks out of scene.

Alice looks closely into Charlie's face.

Both whisper to each other

ALICE
see I said something sounded
funny. Now I'm worried.

CHARLIE
easy sis, you're over reacting.
It is possible our dad knew mum
had passed on.

ALICE
and didn't tell the bank, I don't
like it.

CHARLIE

rubbing his hands

Well, you'll like all the cashola
we're gonna get, then you'll be
so rich you can pay somebody to
do your worryin' for you.

Alice sits back, a concerned look on her face.

Charlie plays a video game on his mobile.

INT. BANK FOYER- CONTINUATION.

The bank manager returns and sits.

BANK MANAGER
Ok all sorted, hope you don't
mind, we did a search of the
death records, just needed to
confirm your mum's , ah, demise.

ALICE
That's Ok, 3 packs a day for 20
odd years,, not unexpected.

BANK MANAGER

slaps his hands on the desk, stands up.
Ok please follow me sir and
madam.

INT. BANK VAULT-CONTINUATION

Charlie seen sliding a safe deposit box out of the wall.

He places it on the desk, next to his backpack.

They look at each other in anticipation, then Alice slowly opens the lid.

They stare at the contents for a few seconds, not moving.
(contents out of field of view of camera)

EXT.BANK BUILDING ENTRY DOORS-CONTINUATION

WILLIE is sitting on a park bench near the building.
smoking a cigarette.

Charlie and Alice walk out of the bank. Charlie is carrying the backpack.

Charlie and Alice walk past Willie.they don't notice him watching them.

He stands, stubs his cigarette, and walks out of scene.

INT. CHARLIES MOTEL ROOM-NIGHT

Charlie enters the motel room.

Jane is watching TV.

CHARLIE
(grinning) hello dear, I'm home.

JANE
well its about time, BEAT I hope you're hungry, I've been cooking up a storm.

both have a brief laugh.

CHARLIE
say, why don't we go out for dinner? I feel like celebrating.

JANE
woo hoo, what's the occasion?

CHARLIE
ahh, just 'cos things seem to work out for the better sometimes.

INT. RESTAURANT DINING ROOM-SOMETIME LATER.

charlie and Jane seated at a table. Charlie finishing giving his order to a waiter.

The waiter walks away from the table out of scene.

JANE

leans forward.

well, its not a 2 star Michelin restaurant, but I'm looking forward to this dinner.

CHARLIE

2 star what??

JANE

Forgive me charlie, old habits. Hey, I wanted to thank you for taking care of me. I really appreciate the support.

(awkward silence)

so,, tell me about Charlie Brooks, who is he.

waiter brings drinks to the table.

CHARLIE

you better bring me another beer Danny, this one's not gonna last long.

charlie guzzles down most of the stubby contents.

He puts the bottle down and, pauses for a second.

My twin sister and I were born at the same hospital I took you to after,, you know BEAT That was 32 years ago.

EXT. TIMBILLIKA TOWNSHIP, BROOKS HOME-DAY

CHARLIE(O.C)

we grew up in here Timbillika,the arse end of nowhere.

a 4 yo Alice and Charlie playing outside their house.the yard is dusty and there is little grass cover. a few toys scatter the area. Frankie is sitting at the rear steps, beer in hand, watching them play.

EXT. TIMBILLIKA TOWNSHIP, BROOKS HOME-NIGHT

CHARLIE (O.C)
 when we were about 5, mum and dad
 had a big argument BEAT bigger
 than usual anyway. Dad split...

we see Frankie exiting the front door, slams the door.

he gets in the car, starts the engine.

he backs out wildly, and speeds down the dirt road,
 leaving a dust trail.

INT, RESTAURANT DINING ROOM-CONTINUOUS

CHARLIE
 ...and we never saw him again.

ALICE
 and your mother?

CHARLIE
 That's when mum started smoking,
 got to the point where you knew
 if there wasn't a fag in her
 mouth, she'd run out. She did
 jobs here and there to keep us
 fed and schooled.

EXT. HAIRDRESSING SALON-DAY

Vera seen standing at the door of her salon the sign over
 the door reads, TIMBILLIKA TRIM AND TEASE, a sign on the
 window reads, GRAND OPENING, HALF PRICE PEDICURES.

CHARLIE (O.C)
 Then she opened her own
 hairdressing salon, THE
 TIMBILLIKA TRIM AND TEASE.

INT, RESTAURANT DINING ROOM-CONTINUOUS

CHARLIE
 mum was pretty busy with the
 shop, and having no father
 figure, I kinda drifted.

INT. TIMBILLIKA SCHOOL ROOM-DAY

Charlie is sitting at the back of the classroom, his uniform is shabby, he leans back on his chair, head against the wall.

the teacher is standing beside his desk, pointing at the door and yelling. (indistinctly)

CHARLIE (O.C)

I hated school, and I think the school hated me too! I left as soon as I could.

EXT. TIMBILLIKA CAR WASH- DAY

we see a young charlie exit the office of a carwash office, the boss stands nearby shaking his head.

CHARLIE (VO)

I did try, i really did, but could never seem to make anything stick. After a while they started calling me chuck-in charlie, probably 'cos I'd quit or get the flick as soon as things got complicated...

INT. TIMBILLIKA HOTEL BAR-DAY

we see a 20ish charlie in the bar with a few drinking mates, obviously drunk

CHARLIE

... and then I found booze.

INT. RESTAURANT DINING ROOM-CONTINUOUS

CHARLIE

Eventually I was sacked,,again,, for turning up to work hungover. Mum was in hospital dying of lung cancer, I couldn't handle it any more, so I took off to Bali. Mum died about 1 week later.

JANE

You didn't come back for the funeral?

CHARLIE

I told Alice I couldn't afford to, but she was earning enough at hairdressing salon, and offered to

(MORE)

(CONTINUED)

CHARLIE (cont'd)
pay for the flights. Truth was, I just couldn't handle the emotion of going to my own mothers funeral. BEAT. Christ, I've never talked about this stuff to anybody, now I'm blabbering on to somebody I hardly know.

JANE
Charlie, (puts her hand on his) its Ok. You're a kind and sensitive guy. I couldn't tell you how many shithead blokes have tried to take advantage of my situation. seems like if you're homeless, you have no personal value.

CHARLIE
That's sick. I would never,, BEAT anyway enough of my shitty life, tell me about Jane Doe,,who--

JANE (INTERRUPTING)
Its Jenny

CHARLIE
sorry, what?

JANE
my name, its Jenny, JENNY LAWLESS.

CHARLIE
OOOkaaay, now we're getting there. Nice to meet you JENNY LAWLESS (holding out a hand)

JENNY LAWLESS

taking Charlie's hand
well, the pleasures all mine, Mr Brooks

CHARLIE
So, lets start simple, siblings, parents?

SMASH CUT TO

EXT. QUIET SUBURBAN STREET INTERSECTION-NIGHT

we see a car traveling through an intersection.

a car traveling at high speed on the other street smashes into the first car.

JANE (O.C)

I was an only child of immigrant
parents, they died in a car
accident about 6 years ago.

INT, RESTAURANT DINING ROOM-CONTINUOUS

CHARLIE

shit, sorry.

waiter brings meals to the table.

JENNY

Lets just enjoy the meal huh, no
need to drag up more bad
memories.

they both eat in silence for a while

JENNY

Charlie, I've been thinking, BEAT
Don't get me wrong, because I'm
grateful you've been looking
after me. But I think its time to
move on though, you've done your
part,, more than your part, and I
need..

charlie interrupts

CHARLIE

What? No I think you still should
rest here a bit more, you know
you could,, kinda, BEAT, relapse?,,
Maybe?

JENNY

Please don't say that. I'm better
now.

CHARLIE

(getting angry)
Jenn, you were lying in a heap of
rags nearly dead just a few days
ago--

JENNY

Charlie, I was walking the streets
for almost year before my little

(MORE)

(CONTINUED)

JENNY (cont'd)
episode. You just happened to be
there at the right time.

Charlies attitude becomes offensive.
So that's it? Back to the street?
BEAT Anyway, you do what you
want, don't let me hold you back.

Drains a whole stubby of beer in one go, puts stubby down
and BELCHES.

JENNY
Look, maybe I should go now,
perhaps its for the best.

CHARLIE

waves his arm in disgust
Yeah whatever.

Charlie turns his head away from the table.
(YELLS) Hey Danny, another
beer mate.

charlie stares down at the table. Jenny gets up and exits
the scene.

We hear the SOUND of THUNDER from outside.

EXT. TIMBILLIKA BUS DEPOT-NIGHT.

We see Jenny boarding a coach. as she steps up, she turns
to take a look back at the town, then steps in. It is
beginning to rain.

The coach door closes and it drives off into the night.

INT, RESTAURANT DINING ROOM-NIGHT.

We see Charlie staring blankly at the wall.

He finishes his beer.

He gets up suddenly and leaves.

INT. CAR ON HIGHWAY-NIGHT

Charlie is seen driving at speed along the highway.

It is raining heavily, the wipers don't work well.
occasional lightning.

A bus appears in the distance.

(CONTINUED)

As charlie gets nearer, he begins to sound the horn constantly.

We see the bus driver looking worried.

COACH DRIVER
what is this numskull up to?

As Charlie comes up alongside the driver, he is yelling for him to pull over.

The driver finally does.

EXT. HIGHWAY-NIGHT

Charlie is seen running along the outside of the bus, searching for Jenny.

He finds Jenny. She is staring at him, unmoved.

CHARLIE
Jenny, Jenny, I'm sorry. please
get off. I don't want you to
leave. I'm sorry.

Jenny is still unmoved.

Charlie stands in the pouring rain, staring at Jenny.

INT. COACH-NIGHT.

the coach driver is looking back at Jenny, as is all the other passengers, they are all silent.

COACH DRIVER
I think you better make your mind
up lady. we got a long drive
ahead.

EXT, HIGHWAY-NIGHT

we see the coach drive off.

As it exits the scene, it reveals Jenny and Charlie facing each other on the side of the road.

JENNY
I knew you'd come. BEAT BEAT I
hoped you'd come.

CHARLIE
So why did you say you wanted to
leave? I don't understand.

(CONTINUED)

JENNY

It was a test Charlie. I wanted to see if Chuck-in Charlie was still alive. For a while I worried he was.

CHARLIE

I don't reckon I've ever passed a test in my life but,
BEAT (nodding and smiling) I think I may have finally passed this one.

JENNY

A solid B Plus Charlie.

Spreading her arms wide
Welcome to the world of
adulthood.

they embrace in the pouring rain.

INT. CHARLIES MOTEL ROOM-NIGHT

we see charlie and jenny gently helping to get each others wet clothes off.

We see Charlie and Jenny in bed together. They are seen making love.

JENNY

(whispers)

Be gentle charlie

INT. CHARLIES MOTEL ROOM-MORNING

Jenny is in bed, she wakes when charlie leans over and kisses her cheek.

Charlie is dressed.

JENNY

(yawning)

good morning Charlie.

CHARLIE

Sorry to wake you princess. its already getting on and I need to get back to Brissy to return my limousine. Then I'll get something really classy, BEAT hey maybe it'll even have a radio that works.

(CONTINUED)

JENNY

don't get your hopes up dear, I
wouldn't want you to be
disappointed.

CHARLIE (LAUGHING)

listen to us, just like a
regular couple.

they stare at each other for a few seconds.
So, I wont be too long, maybe
we'll try for dinner again
tonight?

JENNY

That'd be nice.

EXT. FOOTPATH, TIMBILLIKA SHOPS-DAY

we see jenny walking along the street, stops here and
there to look in a shop window.

As she looks around she see Alice's hairdressing salon.

She is seen walking over to the salon.

INT.ALICES SALON-DAY

Alice is being confronted by WILLIE.

neither see Jenny listening.

WILLIE

...listen, lady, your old man
stole a shitload of money from
me, and I know you have it. I
seen you and your brother leave
the bank yesterday. I know why
youse were there. So give me my
fucken money and I'll be out of
your life and this horseshit
town.

Unseen by Alice and Willie, Jenny enters the room and
overhears the conversation.

ALICE

Mister, there's no money, I don't
know what you're talking about.

WILLIE

Bullshit lady, your fucken father
took my share and pissed off
with the lot. why do you reckon
he's dead now. he fucked over his

(MORE)

(CONTINUED)

WILLIE (cont'd)
mates, and now I just want my
money.

Jenny walks in and surprises them

JENNY
why don't you leave the lady
alone mister.

WILLIE
stares at Jane for a second, studies her face
Jennifer,, Fucken,, Lawless.BEAT we
heard you was dead or somethin.

JENNY
i don't know who you're talking
about mister..

WILLIE
bullshit, your'e Lawless
allright. I dont forget the face
of a fucken scumba..

Willie is suddenly interrupted by Alice.

CLOSE IN.

we see the end of the 2 barrels of a shotgun.

The shotgun is held by Alice, aimed at Willies head.

ALICE
you better leave NOW mister.

Willie backs away slowly, points a finger at Alice as he
reaches the door.

WILLIE
I'll be back bitch.

Alice lowers the gun. stares at Jenny.

ALICE
Who the fuck are you, and
(pointing at the door)who was
that asshole?

JENNY
looks at Alice for a second.
I think it's time you, me and
Charlie had a chat.

INT, RESTAURANT DINING ROOM-NIGHT.

Charlie, Alice and Jenny are sitting at a table.

Alice and Jenny have a wine, Charlie a beer.

JENNY

I'm sure you'll have lots of questions, and maybe the best way to explain what happened today is to tell you my story.

sips her wine.

Charlie, you asked me about my parents, and I said they were killed in a car accident. I need to elaborate on that. BEAT. but lets start at the beginning.

collects her thoughts for a second

My father was a lawyer. He was brilliant. His father was a lawyer back in London. My dad inspired me, so I followed the family tradition and became a lawyer too.

MONTAGE

Jenny tearing a prosecution case to bits/standing alongside her *criminal looking* client while the Jury decision is read /jury foreman saying not guilty/client smiling and shaking Jenny's hand/general outrage in courtroom/judge banging his gavel/police officer at rear of court throws a cup of coffee on the floor in disgust and walks out.

JENNY (V.O.)

I took on high profile cases, often the clients were connected to serious crime gangs. I earned a reputation as the go-to attorney for these people. BEAT Jennifer Lawless, the Assassin!

INT, RESTAURANT DINING ROOM-CONTINUOUS

ALICE (INTERRUPTING)

So that creep did recognize you.

Jenny nods

CHARLIE

Huh?

(CONTINUED)

JENNY

Let me finish Charlie, then you'll understand. BEAT Inwardly I hated these people, but when you start working with them, there's no exit door. I strangled my morals and took their money.

sips her wine

Then, 3 years ago my world was shattered.

EXT. QUIET SUBURBAN STREET INTERSECTION-NIGHT

We see the huge accident as a car is hit with tremendous force from the side.

we see police officers shining torches into the cars.

JENNY (O.C)

Returning home from the theatre one night, my parents car was hit with horrific force by a vehicle that ran a red light.

INT, RESTAURANT DINING ROOM-CONTINUOUS

ALICE

Oh my god, that's horrible. Is that why you tried to BEAT, you know?

JENNY

As tragic as that was,, no, well not directly anyway. This is where it gets weird. BEAT I knew the guy who was driving the other car. He was part of a crime gang known to our legal firm. Unfortunately for my parents, another smart talking defense lawyer had secured bail for him just 2 days earlier.

CHARLIE

Faark, you're kidding, a scumbag crim your firm represented kills your parents. Talk about Karma.

JENNY

Actually no, it was another legal firm, but my moral compass went haywire that night. I knew things had to change.

INT, ATTORNEY GENERAL OFFICE-DAY

we see Jenny entering the offices of the DPP.

we then see Jenny sitting at a large office desk, speaking to an older man on the other side of the desk.

They both stand and shake hands.

On his desk we see the title plaque, "Assistant Director of Public Prosecutions"

JENNY (V.O.)

I quit defending these creeps,
and the DPP welcomed me with open
arms, so I flipped and became a
prosecution lawyer.

INT, RESTAURANT DINING ROOM-CONTINUOUS

I made it my personal mission to track down the other members of this gang. I wanted to get those pricks behind bars.

ALICE

But I still don't understand how
this connects to us.

JENNY

looking intently from one to the other.
The boss of that gang was, BEAT,
Edward Francis *Frankie* Brooks,
your father.

CHARLIE

Holy shit, how long have you kn-

Alice interrupts suddenly.

ALICE

Oh jesus, the asshole that came
to my shop,, he's one of the
them, right.

JENNY

Right, hes a lowlife called
Willie Turner. I was hunting him
too.

CHARLIE

arms up in the air
Wait, wait, wait, BEAT what are
you talking about.

(CONTINUED)

ALICE

This asshole came to my shop today, luckily Jenny was walking past, came in and we got him to leave.

CHARLIE

so what did he want?

JENNY

Money Charlie, that's usually all they want. Or drugs. Apparently he thinks you have some of his cash. BEAT so if it's OK, I'd like to ask a couple of questions myself.

ALICE

(annoyed)

Hey sure, we've got nothing to hide.

CHARLIE

Whoa sis, give her a chance will ya.

JENNY

Thanks Charlie, I'm a big girl, and today was pretty traumatic for Alice, so I can understand the anger.

ALICE

leans back, arms folded.
go ahead, ask.

JENNY

Ok, BEAT and it won't go anywhere from this table, BEAT, Willie said you both had been at a bank, what was that about?

ALICE

We went to see a lawyer in the city, he gave us an envelope, said it was our dad's will. There was just a note and a key. the note said the key was for a bank safe deposit box, and that he hoped the contents would give us a better lifestyle. I was sure he didn't write it, 'cos all the letters he wrote mum were signed off Edward Brooks, this one said Frankie.

(CONTINUED)

JENNY

I'm sorry to say this, but your so called lawyer was a probably crook too, tell me was his name Eddy Richmond?

CHARLIE

Shit, yes it was. how did you know that?

JENNY

He's connected to Willie. likely they got the key from the police evidence locker, thanks to a crooked cop, and wrote their own will document.

ALICE

Wait for us to collect the money from the bank,, follow us here,, and steal it back.

JENNY

Exactly. And I'm sure Willie will be back,, but I have an idea. BEAT I'll need a phone and a few minutes.

Charlie hands jenny his mobile, Jenny get up and exits the scene.

ALICE,

(whispering)

How screwed up is this? the woman you save was trying to put our father in jail.

CHARLIE

Ha yeah.

ALICE

Thats it! Ha yeah? no "Hey Jenny Lawless, this isn't gonna work, you gotta leave?"

CHARLIE

You're kidding? our dad pisses off when we're 5, never shows again and you wanna side with him now? I don't think so sis.

ALICE

stares intently at charlie

Something's going on here, BEAT you're into this shiela aren't you.

(CONTINUED)

CHARLIE

So what, what if I am, I saved her life, fuck, I'm more connected to her than our recently departed daddy.

ALICE

Fascinating, and where do you think..

Jenny suddenly returns and sits.

Gives the mobile back to Charlie.

CHARLIE

Thanks, everything OK?

JENNY

Well, I hope Willie's gonna be taken care of. I made an anonymous call to a former high ranking colleague. I gave them enough information about Willie's activities for them to sit up. And if that key was taken from the police lockup, they might just trace it to the cop who got it out.

ALICE

Al the same, I'm sleeping with a shotgun under the bed.

JENNY

So, from the attention this has created, I assume there was a substantial amount of cash in the safe?

ALICE

Not a red cent.

Jenny looks surprised.

Charlie is nodding with a grin on his face.

JENNY

Really, may I ask what was so precious, if not money.

Alice and Charlie look at each other for a second.

CHARLIE

Title documents for a house. It's in the gold coast, on the Sovereign Islands. Its in mum's name, but as the only kids I

(MORE)

(CONTINUED)

CHARLIE (cont'd)
guess it'll become ours. I
checked, the cheapest houses
there cost about 5 mill.

ALICE
That's it, of course! Dad knew if
he hid money his mates could just
steal it when it surfaced, just
like Willie's trying to do, but
he can't steal a house.

JENNY
Makes sense. You both need to be
careful. I said nothing I hear
leaves this table and I meant it,
but if the authorities, -and I
mean the DPP- trace the property
back to your dad, its likely
they'll take it off you.

ALICE
so what do we do?

JENNY
Look, the bank has no idea what
was in the safe deposit box,
right? So if BEAT when the cops
come here and ask questions, just
tell them there was, say, twenty
grand cash, nothing else. It's
possible, realizing your
financial positions, they may not
bother recouping it.

CHARLIE
OK that's our plan, sit tight and
stay quiet.

INT. CHARLIES MOTEL ROOM- SOMETIME LATER

Charlie and Jenny are lying in bed, both staring at the
ceiling.

CHARLIE
Jenn.

JENNY
yes charlie.

CHARLIE
A few days ago when I asked what
caused you to try and end your
life, you said You killed a kid--

Jenny sits up suddenly.

(CONTINUED)

she turns to Charlie.

JENNY

I was at a bar, not far from here actually.

INT. MARTYS TAVERN-NIGHT

The tavern is full of patrons.

We see Jenny and 3 or 4 of her colleagues, sitting at a table, chatting, drinking.

JENNY (V.O.)

We were toasting our latest win
in court, a big win actually, my
colleagues insisted we celebrate.

INT. CHARLIES MOTEL ROOM-CONTINUOUS

CHARLIE

why so far from the city?

JENNY

We always needed to be careful, I
was a constant target for the
crims, so we picked our venues
out of the city.

INT/EXT. MARTYS TAVERN-NIGHT

we see Jenny bidding the others farewell, and walking out
the door.

we see her walking through the carpark.

JENNY (V.O.)

As usual, I only had 2 drinks,
because the ramifications of a
DUI in my position would be
career ending.

INT. CHARLIES MOTEL ROOM,CONTINUOUS

JENNY

(mutters to herself)
Hah, seems funny to say that now.

INT, JENNYS CAR-NIGHT

We see jenny driving out of the carpark.

She hits a kerb slightly as she leaves.

JENNY (V.O.)

The steering felt a bit funny,
but I thought it was because I
was tired, so I didn't worry
about it.

we see jenny struggle slightly to negotiate a roundabout.

we see jenny grab her mobile and operate the screen.

I called my partner, Elliot, to
tell him I would be home the next
day.

INT. ELLIOTS APARTMENT-NIGHT

we see Elliot dressed in a bathrobe, he sees his mobile ringing.

His mistress enters the scene, dressed in sexy black lingerie.

Elliot puts his finger to his mouth to indicate she be quiet.

JENNY (V.O)

I found out later the prick was screwing around, the weasel.

INT. CHARLIES MOTEL ROOM,CONTINUOUS

JENNY

(sobs quietly)
That's when my career ended.

INT, JENNYS CAR-NIGHT

Jenny approaches a sharp bend.

She struggles to make the turn.

As she attempts the turn, her mobile slides onto the passenger foot well.

JENNY (V.O.)

I failed to make it around a
sharp bend, and went up on the
footpath.

EXT, STREET BEND-NIGHT.

A woman is walking on the footpath, pushing a pram.

Suddenly a car veers off the road, and runs into the woman and pram.

JENNY (V.O.)

I hit a poor woman pushing her 6
month old in a pram.

INT. CHARLIES MOTEL ROOM,CONTINUOUS

Jenny stares at charlie for a long time, tears streaming
down her face.

JENNY

I killed the baby charlie, I
killed her.

Charlie sits up and hugs jenny tightly.

He then holds her at arms length.

CHARLIE

that's terrible, but there must
have been a fault with the car,
bent steering, something--

EXT, STREET BEND-NIGHT.

we see police inspecting the scene.

Red and blue flashing lights everywhere.

Jenny is sitting on a low brick fence . She is being
interviewed by a police woman.

The mother is sobbing inconsolably.She see her baby being
put into the ambulance.

JENNY (V.O.)

The police went over the car
thoroughly. they found nothing
wrong. .

INT. CHARLIES MOTEL ROOM,CONTINUOUS

JENNY

I was ruined. They did a
breathalyzer test,but I was
under. they found the phone,
alleged I was holding it when I
went off the road.

INT, ATTORNEY GENERAL OFFICE-DAY

we see Jenny's boss reading the paper.

CLOSE UP:

we see the banner of the story.

JENNY (O.C.)

The papers ran the story the next day, high profile DPP officer, drink driving, using a phone, runs off the road and kills a poor little 6 month old. My career was finished.

INT. CHARLIES MOTEL ROOM,CONTINUOUS

JENNY

I was shunned by my colleagues, even the ones that insisted we go out that night.

INT.LAW COURT-DAY

we see jenny standing to receive the magistrates ruling.

The magistrate bangs his gavel

we see jenny being taken away by court officers.

JENNY (O.C.)

The Magistrate gave me 12 months.

FADE TO

EXT.PRISON EXIT GATE-DAY

we see jenny walking out the gate.

She is carrying a paper bag with her personal property.

JENNY (O.C.)

I was released after 10.

INT. CHARLIES MOTEL ROOM-CONTINUOUS

JENNY

I went home, all the locks had been changed. Elliot had taken everything. The bastard had been secretly plotting to leave me ever since I flipped to the DPP.

(CONTINUED)

CHARLIE

But why would he decide to do it after that?

JENNY

I met Elliot through a client. I found out later the mobs were using his stockbroking business to launder money. Me going to their enemy was a problem, so he plotted to ruin me financially. He redid all our finances, so absolutely nothing was in my name any more.

CHARLIE

Byt what about your parents assets after--

JENNY

gone.BEAT. I had nothing Charlie
BEAT nothing.

EXT. A DARK ALLEY-NIGHT

we see jenny, wearing disheveled clothes, her hair is short.

She is sitting on the ground leaning against a wall.

JENNY (O.C.)

I became a street walker, homeless, living in and out of shelters. I was afraid to tell anybody my real name, in case my identity and situation was leaked to the mobsters. Life was hard enough, even without enemies trying to knock you off.

INT. CHARLIES MOTEL ROOM-CONTINUOUS

CHARLIE

man, I can't believe you survived all that time.

INT, SOUP KITCHEN-DAY

We see jenny fighting with another homeless guy.they are arguing over a packet of biscuits.

A volunteer is trying to separate them.

(CONTINUED)

JENNY (O.C.)
It was tough, and my mental
condition became very unstable.

INT. CHARLIES MOTEL ROOM-CONTINUOUS

JENNY
Not too long ago, I got some
counseling from a priest, my
situation was pretty bad by then.

INT. CHURCH HALL-DAY

we see Jenny and a priest sitting alone on a church bench,
talking.

JENNY (V.O.)
His suggestion was to try and
speak to the mother of the baby,
beg her for forgiveness, he said
maybe that was the way to my
salvation and inner peace.

INT. CHARLIES MOTEL ROOM-CONTINUOUS

JENNY
so that's what I did. I took a
bus to the town where she still
lives.

EXT. HOUSE FRONT DOOR-DAY

we see a shabbily dressed jenny standing at the flyscreen
door of the house.

JENNY (V.O.)
The mother refused to let me
apologize, she became aggressive,
threatened to get the police to
arrest me. It was a massive
failure, and tipped me over the
edge.

INT. CHARLIES MOTEL ROOM-CONTINUOUS

JENNY
I got on a coach back to the
city, and--

jenny looks Charlie in the eye.

she has tears streaming down her face.

(CONTINUED)

she is smiling
that's when Charlie Brooks enters
my life.

Charlie wipes the tears from her face

CHARLIE
The best day of my life.

EXT. TIMBILLIKA STREET-DAY

Charlie and Jenny are walking hand in hand along the street.

CHARLIE
Jen, I spoke to an old mate last night. He wants to catch up for a couple of drinks tonight. I said we'd be happy to go, he's keen to meet you.

JENNY
Why does he want to meet me?

CHARLIE
'cos I made a solemn vow I'd never get attached to a female. He wants to see the woman that made me change.

JENNY
Oh wow, I hope I can live up to the hype. BEAT But please, no mention of my past, lets just tell him we met in Bali or something. I can fudge the rest.

CHARLIE
Understood.

INT. TIMILLIKA HOTEL LOUNGE-NIGHT

Charlie and Jenny are sitting at a table in the lounge area.

JENNY
whats his name again?

CHARLIE
SONNY POTTS, but everybody calls him Pottsy.

SONNY POTTS is about 32 years old, is a big guy, dressed in a t-shirt and jeans.

He walks up to the table.

(CONTINUED)

SONNY POTTS
(in a distinct booming
voice)

holding his open palms towards Charlie
Hey Chucky, what sort of reunion
is this, I've got 2 hands and
neither if them are holding a
beer.

charlie gets up and hugs Sonny.

Jenny is seen frozen, staring at Sonny.

FADE TO

INT, MARTYS TAVERN 2 YEARS EARLIER-NIGHT

We see the same scene where jenny and her colleagues are
celebrating Jennys promotion.

A big man (Sonny Potts) brushes past Jenny. As he does he
calls out with the same voice

DANNY POTTS (OC)
Hey Chucky, what sort of farewell
party is this, I've got 2 hands
and neither of them are holding a
beer.

Jenny appears annoyed.

She turns to see who is yelling so loud but he is out of
her view.

FADE TO

INT. TIMILLIKA HOTEL LOUNGE-NIGHT

CHARLIE
well, we better fix that up
right away. Same as usual, Pimms
and lemonade?

SONNY
Yeah sure, and I'll tip it over
your puny head. Fourex gold mate.

CHARLIE
Oh, wait-

steps back to introduce jenny.
I'd like you to meet jenny
Lawrence,, Jenny this is Sonn-,,
Pottsy.

(CONTINUED)

Sonny holds out a hand towards Jenny

Jenny is unmoved, staring at Sonny.

Sonny leans close to Charlie.

SONNY
(jokingly)
She's hypnotized by this good
lookin' rooster

CHARLIE

Shrugs his shoulders.

I'll get you that beer mate.

Charlie exits the scene.

Sonny sits down next to Jenny.

Jenny is still staring at Sonny.

DANNY
hey lady, you're freaking me out,
do I have a big wart on my face
or--

JENNY
(interrupting)
You were at Marty's tavern 2
years ago. I know you were there.
I remember your voice

SONNY
Hey lady, I've been there a few
times. What're you on about?

JENNY
Were you there with Charlie 2
years ago, was he leaving the
country?

SONNY
Oh yeah, BEAT that was the night
before he pissed off to Bali.
Cripes were you there too? ,
Charlie was pretty tanked.
Oh, BEAT is that where you met
Charlie?

JENNY
(mutters)
This is insane, this is insane

SONNY
what?

JENNY

Nothing. BEAT Actually no, we met in Bali. tell me, did anything unusual happen that night?

DANNY

Ahh, not that I remember, as I said, Charlie was pretty tanked. We left early 'cos he a a morning flight. BEAT, Hah, he was a bugger. He hates people with showy cars, reckons they all have a BEAT what did he always say BEAT, oh yeah,, *sense of entitlement*. His regular prank was to let down a tyre of the most expensive car in the carpark.

Jenny stares intently at Sonny.

JENNY

And, BEAT and that night, Did he--

SONNY

looking to the ceiling in thought
yeah, I remember when I was
walking away from the pub.

EXT, MARTYS TAVERN CARPARK-NIGHT

We see Charlie standing at the front of the Blue Porsche Cayenne.

he looks around.

he bends down below the bonnet of the car.

SONNY (V.O.)

he was standing next to a Blue,
ah Porsche, yeah,, one of those
Cayennes, electric blue. shit
colour I reckon--

INT. TIMILLIKA HOTEL LOUNGE-NIGHT

Jenny interrupts

JENNY

Tell Charlie, BEAT, tell Charlie.
BEAT I gotta think. Oh fucken'
christ.

Jenny gets up and exits the scene.

Sonny watches her leave, arms out questioningly.

INT. TIMILLIKA HOTEL LOUNGE-MINUTES LATER

Charlie returns with drinks.

Sonny is looking at Charlie

CHARLIE

Sorry dude, I had to use the bathroom, and the queue at the bar is mental.

looks around

Where's jenny?

SONNY

I dunno.

CHARLIE

What, did she go to the bathroom maybe?

SONNY

Not likely. BEAT She went kinda weird. said tell Charlie she's gotta think, swore like a trooper and walked out the door.

CHARLIE

What happened? I leave my girlfriend with you for 5 minutes and she takes off. What did you say.

SONNY

Mate, I dunno. all I can tell you is that she was at Martys Tavern that night before you took off. she remembered hearing me there.

CHARLIE

Shit, really? Fuck I'm confused. but why would that get her upset.

DANNY

She was freaking out about that. I could hear it in her voice, But that wasn't it. I told her about your regular prank of letting down a rich pricks car tyre. when I said you did it to a blue porsche that night, she spat the dummy and walked out. BEAT Mate, she's a nut job.

(CONTINUED)

CHARLIE

Slams the drinks on the table.
don't fucken' say that.

He walks quickly towards the door.

EXT. TIMBILLIKA STREET-NIGHT

We see Charlie running down the street, looking left and right.

He occasionally yells Jenny's name.

EXT/INT. CHARLIES MOTEL ROOM, NIGHT

we see Charlie rush through the door.

He searched the bathroom

Jenny is not there.

INT. CHARLIES MOTEL ROOM- SOMETIME LATER

Charlie is still dressed, lying on the bed, staring at the ceiling.

EXT/INT. PUBLIC LIBRARY- THE NEXT DAY

We see Charlie enter the library building.

He goes to the librarians desk.

CHARLIE

Hi Ma'am, do you have computers
here that i can use to do
internet searches.

LIBRARIAN

Of course, they are on the left.
You need to buy a token and this
will give you 1 gig of data.

Charlie buys a token.

He sits at a computer.

CLOSE UP.

we see Charlie typing Jenny Lawless.

we see him scroll down the page. He clicks on an article
about her lawyer career.

(CONTINUED)

He closes it. He scrolls down further.

He clicks on a newspaper article about her accident.

CHARLIE (V.O.)

Jennifer Lawrence, a respected member of the Queensland Department of Public prosecutions, was involved in a car accident last night. Her vehicle, a blue Porsche Cayenne, veered off the road at the corner of Hugh Street and Valley Road and struck a female pedestrian. The female was pushing her 6 month old daughter in a pram. The mother suffered non life threatening injuries. Sadly the 6 month old died from her injuries en-route to hospital--

charlie stops reading.

we see Charlie slumped forward over the desk.

CHARLIE

Oh fuck, oh fuck, oh fuck.

FADE TO

INT. ASSISTANT DPP OFFICE-DAY

We see jenny sitting at the assistant Director of public prosecutions desk again.

WALTER ALBERTS is around 60 years old, smartly dressed, many awards and commendations adorn the walls of his office.

JENNY

Thanks for letting me speak to you sir I-

WALTER

Jenny,, please,, its Walt.

JENNY

Thank you Walt, I wanted to tell you something about the night of my accident. But I must get an assurance that this is strictly off the record.

WALTER

You have my word Jenny. But first, we've all been curious

(MORE)

(CONTINUED)

WALTER (cont'd)

about what happened after you were released from prison. Where did you go? what happened to you?

JENNY

Look Walt, it's still a bit too raw to talk about. All I can say is I hit rock bottom, and barely made it out. Perhaps down the track I'll fill in the blanks for you.

WALTER

I'm truly sorry to hear of that Jenny, you were such a shining star, it was so disturbing to see your brilliance extinguished by a silly error of judgment.

JENNY

And that is the reason I wanted to speak to you Sir,, Walt. I wasn't entirely responsible for that accident.

WALTER

I'm curious. Are you saying somebody else was driving your car that night or something?

JENNY

No, no, nothing like that Walt. I was definitely in control of that vehicle,, well,, to the best of my ability.

WALTER

This will be interesting, go on.

JENNY

Ok so you will recall, after the accident, forensics checked my car thoroughly, and found nothing.

WALTER

Uh huh. The car was perfect.

JENNY

well actually, not so perfect. Remember I kept saying the car didn't feel right, I was sure there was something wrong.

(CONTINUED)

WALTER

so what do you know that
forensics missed.

JENNY

I now know that the front tyre
was already flat before I hit the
kerb.

WALTER

and you can prove it?

JENNY

Well, yes, and no.

jenny pauses before going on.

JENNY

Walt, I said before I hit rock
bottom. I'm ashamed to say I
attempted suicide not long ago.

WALTER

Jesus Jenn, that is terrible.

JENNY

By a stroke of luck, a kind and
generous man saved me, he has
taken care of me and I now find I
am in love with this man. He is
everything that lowlife Elliot
never was.

WALTER

And he shares this affection with
you.

JENNY

Well, yes he did, until recently.
I mean,, I don't know any more.

WALTER

Sounds convoluted.

JENNY

2 months ago I was in the clouds,
I saw a life with him that
spanned decades. I saw kids, a
happy life, a true,, happy life.

WALTER.

And he already had that on the
go, you know, wife and kids?

JENNY

No not at all. BEAT Walt, he was
the one that let down my tyre.

INT, ALICES LOUNGE ROOM, MORNING

Charlie is lying on the couch, he is unshaven, wearing a singlet and dirty pants.

Beer bottles strewn on the floor.

Alice enters the room

ALICE

For fuck sake Charlie, you need to talk to somebody. you need help. you've been on that couch for days.

charlie rolls over and GROANS.

ALICE

Listen Charlie, you made a mistake, there's no way to take it back. You couldn't have known your action would cause that accident. Please talk to a professional. Get help.

CHARLIE

(mumbles)

fuck off and leave me alone.

ALICE

shit charlie, something's gotta give, you can't stay on my couch forever.

charlie slowly sits up.

CHARLIE

Fine, I'll go and lie down somewhere else.

ALICE

Well don't go back to the motel, they've just repaired all the damage you caused. Stay at your mate Sonny's. maybe he can get your head right.

CHARLIE

OK sis.

Charlie gets up and walks uneasily to the door.

INT. TIMILLIKA HOTEL BAR-NIGHT

Charlie is very drunk, staggering around.

He is making a nuisance of himself.

A figure sits at the rear of the bar, watching Charlie.

Charlie is trying to get another drink.

CHARLIE

C'mon BARRY, juss one more,

BARRY

Charlie, you're wasted mate. go home, sleep it off.

CHARLIE

You're a prick Barry, I got money, lots of it. I'm the richest bugger in this friggin' asswipe town. I'll buy ya stupid pub and sack ya.

Charlie staggers back and knocks into another patron.

BARRY

PHIL, get the scumbag outta here.

Phil grabs Charlie and drags him out the door.

EXT. TIMILLIKA HOTEL BAR-CONTINUOUS

Phil tries to help Charlie stay upright. ends up letting him sit on the ground.

PHIL

Listen mate, you gotta get your act together. you can't keep getting shitfaced all the time. You know, we all got our problems.

Phil goes back in the bar.

We see charlie trying to get up and walk.

EXT. A DARK ALLEY-MINUTES LATER

Charlie is barely awake, sitting against a wall, in a lane near the pub.

The figure from the rear of the bar is standing over him.

(CONTINUED)

WILLIE

(leans in close to Charlie)
You're a fucking disgrace. Your
old man was a prick taking my
money, but at least he wasn't a
fucking useless drunk.

Willie leans close to charlies ear.

You're gonna give me my money
Charlie. i ain't leaving until I
get it.

Willie stand.

he looks around

he kicks Charlie in the stomach.

Charlie GROANS.

Willie kicks him again.

INT. HOSPITAL HALLWAY-DAY

Charlie is in a wheelchair. He appears to be pretty beat
up.

Alice is pushing him.

As he is wheeled down the hall, Sally sees him.

SALLY

Hey,, Charlie,, right? Wow, you
don't look good. Car accident?

Charlie looks at her.

He doesn't say anything.

How is our patient, Jane doe? She
doing OK?

Charlie looks away.

ALICE

Not a good time, miss. Better to
not ask.

Alice pushes Charlie towards the exit.

INT. ALICES LOUNGE ROOM- EVENING

Charlie enter the room.

Alice is sitting.

Charlie is carrying a backpack.

(CONTINUED)

ALICE
What's happening Charlie?

CHARLIE
I'm heading to Brissy, I need to
find Jenny.

ALICE
where will you look?

CHARLIE
anywhere,, everywhere.

ALICE
Before you go-

Alice walks out of scene.

We hear RATTLING of cups.

Alice re-enters the scene.

She holds out her hand to Charlie

CHARLIE
Whats that?

ALICE
2 grand, It's all the cash I have
here. Take it.

Charlie takes the cash and pushes it deep in his backpack.

EXT, HIGHWAY-DAY

We see Charlie walking along the highway.

Occasionally a car approaches.

Charlie puts a thumb out, hitchhiking.

A car stops. There are 3 young people in the car.

Charlie walks to the door.

DRIVER
Where Ya headed mate?

CHARLIE
Brissy. You going there?

DRIVER
Sure dude, climb in.

FADE TO

EXT, HIGHWAY-EVENING

It is getting close to sunset. The area is fairly wooded. The driver slows down as he approaches a gravel side road. He turns off the highway.

CHARLIE
Why are we turning off?

DRIVER
Don't worry Charlie dude, just visiting a friend to pick up supplies.

Charlie looks around worriedly.

The other three are joking around.

EXT.LONELY FARM STYLE HOUSE-EVENING

Ahead is an old wooden weatherboard house. It is in fair condition. It appears to be occupied. There is smoke coming out of the chimney.

The car pulls up at the front of the house.

The house is in darkness

all the passengers get out.

One of the guys walks to the door and knocks.

SHAUN
Hey,,joe,, you in there?

Shaun looks back to the others.

DRIVER
go round the back and see if there's a window open.

Shaun walks around the house

CHARLIE
You sure you know this place?

DRIVER
shit yeah, been here plenty of times. Its all cool, Joe's probably down at the dam unblocking his pump. It's always fucking up.

Shaun suddenly swings the front door open.

(CONTINUED)

SHAUN
Da-da. BEAT No,,ah,, Joe.

DRIVER
We'll just wait inside, he'll be
back soon.

They all enter the house.

INT. OLD FARMHOUSE-CONTINUED

Three of them sit, Charlie puts his backpack on the floor,
close to his side.

Shaun exits the room. We hear RATTLING of things as Shaun
searches the cupboards.

DRIVER
leans closer to Charlie.
you like a bit of the weed, you
know choof?

CHARLIE
hey, ah, i tried it once, nuthin'
happened.

DRIVER
pulls a reefer out of his top pocket.
maaate, we got the good stuff.
make all your worries fade away.

the driver lights it up, takes a big draw, passes it to
charlie.

Charlie hesitates, shrugs his shoulders,

He takes the reefer and puts it to his mouth.

As he does, we her LOUD MUSIC from the stereo Shaun turned
on.

FADE TO

INT. OLD FARMHOUSE-MORNING

Charlie is still in the same seat, asleep.

the other people are not there.

He wakes slowly to the SOUND of a CAR ENGINE STARTING.

he gets up, looks around confusedly.

He then notices his clothes strewn on the floor.

(CONTINUED)

His backpack is nearby.

He grabs his backpack and searches for the money. It is empty.

he runs to the door, opens it and sees the car leaving quickly in the distance, a trail of dust in it's wake.

EXT. OLD FARMHOUSE-CONTINUED

As charlie runs out the door, he trips on a broken decking board.

He rolls on the ground groaning, clutching his ankle.

EXT, HIGHWAY-DAY

We see charlie walking with a limp along the highway. He has a makeshift crutch for support.

His ankle is bandaged with a rag.

He has no backpack.

We see a truck approaching.

Charlie waves for him to stop.

the driver pulls up next to charlie.

Charlie opens the door.

TRUCK DRIVER

You don't look so good friend,
get in.

INT. TRUCK CABIN, CONTINUOUS.

TRUCK DRIVER

Where ya headed buddy?

CHARLIE

Gotta find Jenny.

TRUCK DRIVER

Right. And who is Jenny, your
girlfriend?

CHARLIE

I made her kill a baby. Gotta
find her to say sorry.

The truck driver slams on the brakes.

EXT, HIGHWAY-DAY

As the truck pulls away, we see Charlie standing on the side of the road.

He starts limping along the road.

EXT, HIGHWAY-NIGHT

We see Charlie sleeping rough against a tree.

He is disheveled, his beard is quite long now.

EXT, HIGHWAY-DAY

We see Charlie hitchhiking.

EXT, HIGHWAY-SHORTLY AFTER

We see Charlie sitting on some junk in the rear of a ute as it drives along the highway.

ESTABLISHING SHOT. BRISBANE CBD-DAY

We see the offices of the Directorate of Public prosecutions.

It is raining.

EXT. ENTRY DOORS OF DPP-DAY

We see Charlie entering the building.

His clothes are dirty and wet, his hair is messy and he has a substantial beard.

INT. ENQUIRY DESK DPP OFFICES-CONTINUOUS

Charlie walks to the desk.

RECEPTIONIST
(looking concerned)
Hello sir, are you lost.

CHARLIE
I need to talk to Jenny

RECEPTIONIST
Jenny? Sir, which jenny are you referring to.

(CONTINUED)

CHARLIE

my friend jenny, she works here.
I need to say sorry for,, for,, the
baby thing,,

hitting his head in frustration

Fuck, what was it,gimme a second.

RECEPTIONIST

motioning for security to come over.

I'm sorry sir. I need you to
leave.

CHARLIE

No No I need to see Jenny. let me
see Jenny.

A burly security officer grabs Charlie by the arm.

SECURITY OFFICER

C'mon mate, you have to leave, we
don't want you to cause a scene
do we.

CHARLIE

Piss off. I need to see Jenny
Lawless, she's a big shot lawyer,
she'll send you to jail for
hurting my arm.

RECEPTIONIST (SURPRISED)

Did,,did you say Jenny Lawless?

CHARLIE

Yes,, Jenny Lawless,, she's BEAT
she was my friend.

receptionist motions the security guard to wait.

RECEPTIONIST

Just a moment sir, I'll see if
she is available to speak to you.
What did you say your name was?

CHARLIE

it's Ch..BEAT John BEAT yeah
John, Doe.

RECEPTIONIST

I'm sure it is.

picks up the phone.

(into phone)

Sir, there's a man here looking
for Jennifer Lawless.

We see Charlie trying to remove the security guys hand from his arm.

Receptionist listens to the phone (indistinct)

She hangs up the phone.

RECEPTIONIST

I'm sorry sir, I need to advise you that there is no Jenny Lawless working here. ANGELO, can you please escort our friend to the door.

SECURITY OFFICER

No problem ma'am.

turns to charlie.

C'mon mate, time to go.

CHARLIE

No No, I need to see Jenny, let go of me you turd.

EXT/INT ,ENTRY DOORS OF DPP-DAY

Security officer pushes Charlie out the door.

SECURITY OFFICER

move along mister, we don't want any trouble do we!

CHARLIE

Fuck you mate, when I tell Jenny what happened, she's gonna get you sacked.

Charlie limps along the path out of scene.

INT, ENQUIRY DESK DPP OFFICES-SHORTLY AFTER

The receptionist desk phone rings.

Receptionist picks up.

INTERCUTTING BETWEEN RECEPTIONIST AND WALT-CONTINUED

RECEPTIONIST

Yes Mr Alberts.

WALTER

Has he gone?

RECEPTIONIST

yes sir

WALTER

Listen, Ms Lawless is coming in later today, we don't want to upset her so please ensure nobody mentions this incident. OK?

RECEPTIONIST

Yes sir.

She hangs up and motions the security officer to come over.

INT, ASSISTANT DPP OFFICE-LATER THAT DAY

Jenny is sitting in a chair in Walt's office.

Walt is in his chair, leaning back listening.

JENNY

...it would be such a weight off my shoulders if you could do this for me sir.

WALT

Jenn, if it brings you closure, as they say, I'll do all I can to help. I'll get my secretary to schedule a time to set this up. Oh and by the way, the field guys are closing in on Willie, shouldn't be long now and he'll be in custody.

Jenny gets up.

She shakes Walt's hand

She walks out of scene as Walt picks up his phone.

INT.ALICES SALON-DAY

Alice is cutting a lady's hair.

they are chatting about trivial stuff.

EXT. TIMBILLIKA STREET-DAY

Near Alice's Salon, Willie is sitting in his car.

he gets out, walks to the rear of the car.

he opens the boot.

(CONTINUED)

He looks around, and then gets a sawn-off shotgun out of the boot.

He hides it under his jacket.

He starts to walk towards the salon

Suddenly 3 cars appear and SCREECH to a stop and surround Willie.

INT.ALICES SALON-CONTINUED

At the sound of screeching cars and people yelling, Alice stops cutting hair

ALICE

Wow, I wonder what that's all about.

EXT. TIMBILLIKA STREET-CONTINUED

Plain Clothed officers jump out and aim weapons at Willie.

Willie puts his arms up to surrender.

One officer approaches and places handcuffs on Willie.

Willie is placed in the rear of a car.

INT.ALICES SALON-CONTINUED

Alice is seen walking to the front of the shop.

She looks left and right, then sees people getting into cars.

EXT. TIMBILLIKA STREET-CONTINUED

The other officers get back into their cars and all drive away.

INT.ALICES SALON-CONTINUED

Alice watches the cars go past.

the windows are darkened so she can't see the occupants.

She walks back to her customer.

ALICE

Beats me Nancy, sounds like a pack of hooligans making trouble. Oh well, where was I now...

EXT. DIRTY ALLEY-DAY

Charlie is wandering along the alley.

he slumps to the ground between a couple of piles of rubbish.

ESTABLISHING SHOT. COUNTRY TOWN STREET-DAY

Drone shot of a car traveling slowly along the quiet street.

it finally pulls up at a house.

INT. WALT'S CAR- CONTINUOUS.

Walt shuts off the engine, turns to look at his passenger.

Jenny is staring straight ahead.

WALT

You ready to do this Jenn?

JENNY

BEAT BEAT The last time I was here I was a fucken wreck Walt. I hope this goes well 'cos I don't think I could handle the consequences if she tells me to fuck off.

WALT

Well, we'll never know sitting here, just relax, I'll break the ice and, well, BEAT you'll know when to take over. it'll be fine.

INT, SOUPKITCHEN, EVENING

Charlie is seen sitting at a table with other homeless people, eating a meager meal.

a guy leans over and tries to steal his bread roll.

Charlie goes beserk, tries to beat up the guy. managers come over and restrain Charlie.

HOMELESS GUY

hes a fucking lunatic, just started beating me, hes a lunatic.

(CONTINUED)

CHARLIE

Ill fix you up you thieving
bastard, wait till my Jenny sues
you, you're gonna be broke. My
jenny will fix you up.

SOUPKITCHEN MANAGER.

Sir, we don't need trouble here,
if you can't be quiet you'll need
to go.

CHARLIE

Fuck you mate, my jenny will sue
you too, she's gonna sue
everybody. you'll see.

SOUPKITCHEN MANAGER.

OK sir, you need to go. these
people will see you out.

CHARLIE

sure, I don't need your shitty
food anyway, me and jenny are
rich.

INT. LOUNGE ROOM- DAY

Jenny is sitting quietly listening to Walt speaking.

WALT

Mrs--

RENEE ABBOTT

(interjecting) Ms

WALT

sorry BEAT Ms Abbott, as I said,
I'm the state assistant district
attorney, and of course you
remember my colleague Jenny
Lawless, although under much
different circumstances I am
told.

RENEE ABBOTT

(avoiding jenny's existence
in the room)
look mister Alberts..

WALT

Please, call me Walt.

RENEE ABBOTT

..Walt, I dunno why youse have
come all this way to see me, it's
not gonna help BEAT this bitch

(MORE)

(CONTINUED)

RENEE ABBOTT (cont'd)
killed my baby and now what,,you
want me to say "hey thats cool,
(stares directly at Jenny)
you was fucken drunk and
usin'your phone, and BEAT and
killed my baby, but it's all OK?

JENNY
Mrs Abbott..
(Walt holds a hand up to
stop jenny speaking)

WALT
Renne BEAT can I call you Renee?
(Renee nods)
Renee, this wont bring your
daughter back, but all i want to
do is help you understand what
happened, you just might, BEAT and
I fully understand if you don't
BEAT soften your anger towards
Jenny.

RENEE ABBOTT
How would either of youse know
what its like to live every day
without my beautiful Tilly, she
was all I had.. (sobs)

WALT
Perhaps thats not correct Renee.
I want to tell you a story and
you might just see things
differently. BEAT Jennifer
Prentice has been a Lawyer all
her working life, her father, and
his father were lawyers too.
Jenny was
(turns to jenny)
-is-a brilliant lawyer.
Unfortunately she was
representing the,, in my position,,
wrong side of the law working
for some not so nice clients. On
a peaceful evening a few years
ago, her world,, like yours,, was
shattered. A gangster, released
on bail thanks to a smart talking
lawyer, was speeding through the
city streets to avoid being
picked up for a robbery committed
just 2 days after his release,
ran a red light, and crashed at
high speed into a car, the
occupants, a couple in their 60's
died instantly. BEAT Those
occupants were jenny's parents.

(CONTINUED)

RENEE ABBOTT

(turns to face jenny looking
less angry)

Sorry to hear that Ms Lawless,
but doesn't change what you
done to my Tilly.

JENNY

I agree Renee, what happened that
night was horrible, and I too
have lived with the burden every
second since that night. Ironic,
I was finally beginning to feel
normal again after my parents
were killed...

RENEE ABBOTT

so lets get to the point, why are
you here now, what do you
really want?

JENNY

Renee, I discovered something
recently, which explains why I
lost control of my car that
night..

RENEE ABBOTT

(interrupting)

yeah, you was pissed!

JENNY

actually Renee, much as that
would satisfy all concerned, the
truth was, and is, that I was
well under the limit, from memory
I was .02, and although this
allegation that I was using my
phone is essentially correct, I
was speaking to my,, a colleague,
but I wasn't distracted by this.
The phone had fallen on the floor
earlier, so I left it there.

RENEE ABBOTT

(interrupting)

yeah so what made you lose
control then, you sneezed,
coughing fit?? it's been tried
lady!

JENNY

Please let me explain Renee, it's
up to you if you want to believe
me but I have no reason to lie,
Ive done time in prison, paid my
dues so to speak.

(CONTINUED)

(pauses to collect her thoughts)

After I was released from prison, I had nowhere to go, nobody wanted to know me, I had nothing, no home, no money, no friends. Then I met a guy-BEAT -he saved my life, I had decided to end it all, BEAT actually this was just after I tried to visit you a while ago. You, unfortunately, told me to fuck off. I hit a low point, had no reason to live any more, and so I slashed my wrists outside a filthy fuel stop toilet in the middle of nowhere.

RENEE ABBOTT

Righto I see you've had it bad too, so we kinda have something in common, but doesn't change what you did.

JENNY

(looks intently at Renee for a few seconds)

I discovered something recently that might alter your feelings BEAT maybe not, but I just wanted to share it with you, and hope you can,,if not forgive me,, see things a little differently.

RENEE ABBOTT

I dunno how, but, go on.

JENNY

During my recovery, I learnt, through conversations with my rescuer-

(turns to look at Walt briefly)

-that my car had been tampered with that night.

RENEE ABBOTT

So what, how does that change things? Tampered how?

JENNY

I don't know if you remember the details from my trial so I'll refresh you. I was at a bar that night, we-including Mr Alberts,,Walt- were there celebrating our latest success in

(MORE)

(CONTINUED)

JENNY (cont'd)

the process to bring down a violent and notorious crime group. We had by no means completed the task, but suffice to say it was a huge win.

BEAT We were always careful when we got together like that,, as few times as they were,,preferring to be out of the spotlight. As you might understand, we had some pretty vicious enemies. As usual, I limited my intake to 2 wines,said goodnight to the others, got in my car to drive to my motel room. During that trip the accident occurred as you know.I kept repeating to the police that the car felt different, but all they could find wrong was the front passenger tyre was flat, and put that down to the impact when it hit the kerb.

RENEE ABBOTT

Yeah I remember that stuff being bandied about, you saying that's not what happened?

JENNY

actually, I'm saying the front tyre was already flat, I just hadn't experienced driving on a flat tyre before, so wasn't aware of the fact.

RENEE ABBOTT

and how are you sure of this?

JENNY

because my life saver,-his name's Charles by the way,- incredible as it seems,was at the same bar that night, and he told me one of his drinking mates pranks was to let down a tyre on the most expensive car in the carpark.

BEAT That night it happened to be my car!

RENEE ABBOTT

Sounds like a crock of shit to me, how do you know he "Pranked" your car?

(CONTINUED)

JENNY

I never told Charles what my car was, but he described it exactly, an electric Blue Porsche Cayenne. He,, his mate let down the front passenger tyre.

RENEE ABBOTT

Faaark, so that prick caused the accident! What're youse gonna do about it! will he go to jail? Faark, I don't believe it. the bastard. I hate him!

WALT

Ms Abbott, as somebody who knows the legal system intimately, I'm sorry to tell you that there's no real chance of proving to a judge that what this chap did ultimately caused the accident, even though WE know that is the truth.

RENEE ABBOTT

So the fucker just gets to keep doing this shit?

WALT

Actually Ms Abbott, no. I can assure you, there's ways we can punish him without involving the legal system, in fact, he has been made aware of the consequences of his action that night, and he is,, without doubt,, suffering greatly from that knowledge. He knows he can't even spit in public without being flogged by the cops. BEAT And no, he definitely doesn't do those sort of stupid pranks any more.

RENEE ABBOTT

I hope he rots in hell!

JENNY

Believe me, Renee, I think he has a pretty good idea of what hell is like already.

Renee stares blankly at the floor for a while,

Jenny and Walt look at each, jenny has a concerned expression. Walt shrugs.

Renee suddenly takes in a big breath and stares at the 2 visitors.

(CONTINUED)

RENEE ABBOTT

So,, who would like a cuppa??

Jenny and Walt look to each other. the hint of smiles on their faces.

They both nod eagerly.

INT. WALT'S CAR- SHORTLY AFTER

Walt and jenny are chatting.

Jenny suddenly appears unwell.

She signals Walt to pull over.

EXT. WALT'S CAR- CONTINUOUS

We see the car stopping on the side of the road.

Jenny exits hurriedly

she instantly doubles over and vomits.

INT. WALT'S CAR- CONTINUOUS.

Jenny opens the car door and slowly resumes her seat.

Walt has a concerned look

WALT

You OK Jenn?

JENNY

Yeah I think so, I've been feeling unwell for a couple of weeks. I'll make an appointment when we get back to Brissy.

INT. MOTEL BATHROOM- NIGHT

We see Jenny sitting on the toilet.

She is seen crying quietly.

She, stands, dresses herself, and walks out of the bathroom.

INT. POLICE STATION- DAY

we see Charlie enter the police station.

he is decrepit, his beard is matted and his face is dirty.

He walks up to the desk.

POLICE DUTY OFFICER
Hello sir, are you lost?

CHARLIE
Will I go to jail for what I did?

POLICE DUTY OFFICER
sorry sir, did you do something
wrong, steal food, break into
somebody's house..?

CHARLIE
I,,I,, I didn't mean it to happen,
i was just muckin' around, didn't
mean to cause any trouble, just
them fucken' rich pricks, think
their shit don't stink.

POLICE DUTY OFFICER
(looking concerned)
OK sir, lets start with your
name, do you know what that is?

CHARLIE

charlie stands upright in a serious stance.
Name's Charlie Brooks, BEAT and I
killed a baby!

INT. POLICE HOLDING CELL- SHORTLY AFTER

We see Charlie slumped in the corner of the cell,
unmoving.

The police duty officer walks up to the cell door, unlocks
it.

POLICE DUTY OFFICER
OK Mr Brooks, we're gonna get you
cleaned up. I've made some calls
and we're looking for your friend
Jennifer.

INT. COMMUNAL SHOWER FACILITY-SHORTLY AFTER

we see Charlie's naked back , he is standing under the shower stream.

POLICE DUTY OFFICER
And use the soap Charlie, you
wanna smell good when your friend
comes to visit.

we see charlie turn to look at the officer.

CHARLIE
can I get a haircut too?

POLICE DUTY OFFICER
Sure buddy, we can do that, and I
might even spring you for a
shave.

A second junior officer is seen standing next to the duty officer.

SECOND POLICEMAN.
(leans close to the duty
officer to speak quietly.)
Chief, why're we looking after
this one? Your long lost brother
maybe?

POLICE DUTY OFFICER
Hah, fuck you Sammy, I was sure
he said he's your real
father.BEAT seriously, this one
has a story, he's not like the
others. He has a friend that's
well known to police, but she on
our side.

INT, POLICE STATION- SHORTLY AFTER

We see the police duty officer on the phone.

we see a clean shaven Charlie sitting on a seat at the rear of the room. He is out of earshot of the police officer.

POLICE DUTY OFFICER
(speaking into the handset.)
Sure thing Mr Alberts, we'll be
there in a couple of hours.
(listens for a moment)
I understand, nobody will be
involved. bye.

the police officer hangs up.

(CONTINUED)

He ponders for a few moments, then calls the junior officer over.

POLICE DUTY OFFICER
Listen Sammy, for the moment,
this fellow wasn't here,
understand. It's to protect his "
friend".

Sammy nods.

Police duty officer walks around the desk and walks up to Charlie.

POLICE DUTY OFFICER
OK Mister Brooks, change of
plans, were going for a little
ride.

Charlie looks up, eagerly.

CHARLIE
We're gonna see Jenny?

POLICE DUTY OFFICER
yep.

INT. POLICE CAR- SHORTLY AFTER

we see the police officer driving the car.

SCENE PANS TO THE REAR OF THE CAR.

Charlie is staring out the window.

He suddenly gets agitated.

CHARLIE
(yelling) Thats the fucker, thats
him!

POLICE DUTY OFFICER
hey what? whats wrong Charlie,
who is he?

CHARLIE
that slimy fucker robbed me, I
tried to tell the guy but they
kicked me out. the fucker, I'll
kill him too, then me 'n Jenny'l
sue the fucker.

POLICE DUTY OFFICER
(yelling) Hey, hey Charlie, calm
down, if he did the wrong thing,
let me handle it. What did he
steal from you, your wallet, car?

(CONTINUED)

CHARLIE

that fucker stole my bread roll,
he's a bastard, I'm gonna kill
him.

POLICE DUTY OFFICER

Charlie, nobody's gonna do any
killing. When were done with
Jenny, I'll pick him up and book
him, Ok BEAT ,OK?

Charlie relaxes.

CHARLIE

OK, but make sure he gets the
chair, fucker deserves to die.

ESTABLISHING SHOT.5 STOREY NONDESCRIPT OFFICE
BUILDING-SHORTLY AFTER

We see a police car pull up at the front of the office
building.

EXT.ENTRY DOORS OF DPP-CONTINUOUS

We see the police officer exit the car
he walks around and opens the door for Charlie.
They both walk to the entry doors.

INT. ENQUIRY DESK DPP OFFICES-CONTINUOUS

the police officer and Charlie walk to the desk
As they reach the desk, the receptionist speaks to Charlie

RECEPTIONIST

Hello Again Mr Brooks, you're
looking much better now.

(turns to speak to the
police officer.)

Officer, Mr Alberts will be down
immediately, he has requested I
escort you to the meeting room
next to the lifts, if you and Mr
Brooks will follow me please.

CHARLIE

Is jenny here, is she here?

RECEPTIONIST

Mr Alberts will explain
everything Mr Brooks. please,,
come this way.

(CONTINUED)

The receptionist leaves the desk and walks to the rear of the foyer.

Police officer and Charlie follow.

Receptionist unlocks the door with a card, and opens it.

The officer and Charlie enter, receptionist closes the door.

INT. DPP MEETING ROOM- CONTINUOUS

We see Charlie and the police officer sitting at a meeting table. Charlie is spinning around on the chair like a child.

the door opens and Walter Alberts enters.

As the door closes charlie is seen staring at the door.

CHARLIE

Where's jenny,

turns to the police officer
you said Jenny would be here, you
lied!

WALT

Mr Brooks, please let me explain
the situation, and then you'll
understand.

CHARLIE

(glaring at Walt)
who the fuck are you?

POLICE DUTY OFFICER

easy Charlie, Mr Alberts is
trying to help.

WALT

Ok Mr Brooks, I'm going to be up
front, Ms Lawless is not here
right now. But shes BEAT, firstly
a bit of background. My name is
Walter Alberts, I am the
assistant district attorney, and
prior to Ms Lawless's accident,
she worked for me. By the way, we
know what happened, the car tyre,
how you saved her life, it seems
that you and her have had
experienced some strange
coincidences.

(CONTINUED)

CHARLIE

Look Mr Al..

WALT

Please, call me Walt.

CHARLIE

Righto Walt, all I want to do is see Jenny and say I'm sorry for what I did. I done a stupid thing, and I made her kill that baby, and I have to say sorry. I can't go on any more knowing that she doesn't know I was stupid and to say sorry.

WALT

Look Charlie, here's the thing. Ms Lawless is in a fragile position still, as her friend I need to protect her from being pushed into a dark place again, I fully acknowledge you saved her life, and we are all eternally grateful, but right now, I cannot allow her to be diverted from her road to a full recovery. I'm sorry to say, right now she doesn't want to see you, as hard as that is to understand, its the truth. I will however, pass on your apologies, and we will be sure to relay her response.

CHARLIE

(looking from the officer to Walt back and forth)

So jennys not coming?

Walt and the police officer exchange concerned glances

WALT

no charlie, she's not coming, she doesn't want to see you. My recommendation is you go back home to Timbillika Charlie. Go home, get better, move on with your life. Maybe,, maybe,, one day Jenny will contact you. Tell you what, I'll get one of our boys to drive you there, hows that.

INT. DPP STAFF CAR, HIGHWAY- DAY

we see Charlie in the passenger seat staring blankly out the side window as he is being transported back to Timbillika.

The driver is speaking indistinctly.

charlie is ignoring the conversation.

INT. INQUIRY DESK DPP OFFICES-DAY

We see jenny walking to the reception desk.

She is wearing a loose dress.

JENNY

Hi Nancy, sorry to come here unannounced, but I had some papers I wanted to show Walt, Ok if I just nick up to his office, that's of course if he is in today.

RECEPTIONIST

Morning Jenny, yes that's fine, he is in at the moment, he arrived about half an hour ago.

JENNY

thanks Nancy, I'll just nick in to the bathroom first, seems like I have to go more than normal lately.

RECEPTIONIST

No problem Ms Lawless. go on in.

INT. DPP OFFICE BATHROOM- CONTINUOUS

we see Jenny enter a cubicle and close the door.

shortly after, 2 women enter, they are chatting, don't realize a cubicle is occupied.

WOMAN 1

...anyway, Angelo was doing security at the desk a few days ago, said there was a chap came in with a police officer, and they went into a meeting room, then Alberts joined them, all hush hush he said. Ang said there was something about this bloke that looked familiar. he's sure

(MORE)

(CONTINUED)

WOMAN 1 (cont'd)

its the same man that came in a while ago, except he was disgusting, Ang thought he was a homeless guy who'd got lost. but then he said something that was freaky, He asked to see jennifer Lawless..

WOMAN 2

Shit, really?

WOMAN 1

yeah, and apparently he was raving about saying sorry to Lawless, and some crazy shit about causing her accident, you know, when the kid died.

INT. DPP TOILET CUBICLE- CONTINUOUS

we see jenny sitting, frozen.

INT. DPP OFFICE BATHROOM- CONTINUOUS

there is a small sound of jenny gasping.

The women turn to see the cubicle occupied, and exit quickly.

INT. ENQUIRY DESK DPP OFFICES-MINUTES LATER

we see Jenny exit the bathroom slowly, she appears downcast.

She walks over to the visitors seats and sits down.

The receptionist hurries over, concerned.

RECEPTIONIST

Ms Lawless, are you alright, you look terrible, are you unwell?
I'll get you a glass of water.

the receptionist hurries out of scene.

she returns with a glass of water, and hands it to jenny.

Jenny sips it slowly.

RECEPTIONIST

Should I call a doctor? what can I do.

Jenny looks up at the receptionist, her eyes are glaring.

(CONTINUED)

JENNY

No Nancy, just a wave of nausea,
I'm fine. I'll go and see Walt
now.

Jenny gets up, hands the glass to the receptionist, and
walks quickly to the lifts.

INT. ATTORNEY GENERAL OFFICE-DAY

We see Jenny enter Walt's office.

Walt looks up, he has a smile on his face.

WALT

jenny, this is a pleasant
surprise, I didn't..

Jenny interrupts suddenly.

JENNY

(loudly) Charlie Brooks has been
here, BEAT twice.

Walt's smile disappears.

WALT

(pauses for a few seconds)
Yes jenny he has. But please
listen..

JENNY

Why didn't you tell me? what was
he doing here? I don't
understand.

WALT

jenny you know why he came here,
he wanted to find you, to say
sorry. But i thought you didn't
want to see him again. I thought,
for your mental health, it was
better if you had no contact with
him.

JENNY

Well for your information Walt, I
have been trying to locate
charlie for a while now. I keep
calling his sister, but she
hasn't seen or heard from him
since i left Timbillika. Nor any
of his mates. And now I find out
you already knew his whereabouts.
Shit Walt, it's my choice if I
don't want to see Charlie again,

(MORE)

(CONTINUED)

JENNY (cont'd)

not yours. BEAT So where is he,
now more than ever I need to find
him, where has he been living.

WALT

OK firstly, I truly apologise,
but this is a delicate situation,
and I was *only* concerned with
your health, I hope you
understand that Jenny.

jenny sits, and sighs.

WALT

He turned up here a while ago,
and nancy called from reception,
to tell me this homeless looking
guy was causing a ruckus,
demanding to see you, as soon as
he mentioned your name, Nancy
called me, and I told her to get
rid of him. Nancy said he
looked,,and smelled,, awful. Angelo
said he sounded mentally
unstable. we honestly thought we
were doing the right thing by,, i
guess,, ignoring the whole
episode.

JENNY

so then what happened?

WALT

Well, nothing really, until a
couple of days ago. I got a call
from the police, they said he
turned up, stated his name and
said he had killed a baby.
Naturally the police held on to
him. Once they got some details,
they finally contacted me, I said
they should clean him up, on the
pretense that we would arrange
you to meet him, and they brought
him to our offices.

JENNY

so you met with him, how did he
look,, sound.

WALT

he looked a bit bewildered, but
he sounded pretty loopy. After I
said you didn't want to see him,
he went quiet, didn't say another
word.

(CONTINUED)

JENNY

so where is he now?

WALT

One of our officers drove him to Timbillika, the driver said he didn't speak a single word all the way, so he had no idea where to drop him off. He said he drove to the center of the town, as soon as he stopped, Charlie got out and walked away.

JENNY

Shit, he sounds bad, I need to get there and find him quickly.

WALT

Is that wise jenny, is this what you want?

JENNY

Walt, you may be a brilliant lawyer, but my recommendation is to stay out of relationship matters, you're way out of your depth. BEAT Just so you know, I've forgiven Charlie, it took me a while to think it through, but, as they say, life's too short to hold grudges. I wanted to find Charlie, because, crazy as it may seem, I can see something here that could become the real deal, I just hope I can find him and patch things up.

WALT

I'm really sorry Jenny, please let me do something, can I offer our driver to take you to Timbillika? he can show you where Charlie got out, it's the least I can do.

Jenny stands up and holds out her hand.

Walter stands, grabs it with both hands, has a pleading look.

JENNY

Well Walt, somehow I get the feeling that this will be goodbye. I did have something else I was going to share, but now it can wait. All going well, I'll let you know soon.

(CONTINUED)

WALT
Nothing bad I hope?

JENNY
Depends on what happens in
Timbillika Walt.

INT. DPP STAFF CAR, HIGHWAY- SHORTLY LATER

We see Jenny sitting in the same car, driven by the same driver, travelling along the same road to Timbillika.

Jenny is asking the driver questions.

JENNY
So you say, he didn't speak at
all the while during trip?

DRIVER
No Maám, not a cracker.

JENNY
and he seemed Ok apart from that?

DRIVER
Maám, sorry to say, he gave me
the feeling he was a bomb about
to explode.

JENNY
Fuck, step on it mister, I'm
really worried now.

INT CAR, HIGHWAY-CONTINUOUS

we see Jenny on her mobile speaking to Alice Brooks.

JENNY
Hi Alice, its Jenny, I..

ALICE (VO PHONE)
Jenny, he's here, Danny said he
saw somebody drop him off 2 days
ago, but I haven't seen or heard
from him. I figured he would drop
in soon, BEAT has anything
happened? Should I be concerned?

JENNY
Actually I'm heading there now,
I'm being brought up by the same
driver, he doesn't know any more,
just where he dropped Charlie
off, he said Charlie didn't say a
word the whole trip, not even

(MORE)

(CONTINUED)

JENNY (cont'd)
when they passed the petrol
station where we kind of met. No
emotion at all. That's a worry.

ALICE (VO PHONE)
Jenny, I heard what he did to
your car that night, you don't
think he'll do something stupid
do you?

JENNY
It'll be fine Alice, we'll find
him. From what I've been told,
he's a bit fragile at the moment,
but we *will* find him, I promise.

ALICE
please find him jenny, I can't
handle losing my whole family.

JENNY
believe me Alice, you're not
alone there.

jenny cancels the call.

INT. DPP STAFF CAR, HIGHWAY- A WHILE LATER.

The driver stops in the centre of Timbillika.

DRIVER
Well, Ms Lawless, this the exact
spot where I dropped Mr Brooks
off,

pointing to the left
he got out and walked in that
direction, not a word, nothing.

JENNY
was he carrying anything?

DRIVER
he was carrying a small backpack,
but i think there wasn't much in
it maám. Mr Alberts did give him
some money, not sure how much
though.

JENNY
gets out of the car, leans in
thanks Ricky, I'll be OK from
here, you can go back now.

Jenny closes the door, looks around.

(CONTINUED)

the sky is darkening with impending rain.
(whispering to herself)
Where are you Charlie Brooks?
Where would you go?

EXT. TIMBILLIKA STREETS- AFTERNOON

We see Jenny wandering the streets searching for Charlie.

She enters any shops that are open.

It is raining gently.

She is see seen sitting on a park bench.

the rain is heavier.

A homeless guy walks up to her.

HOMELESS GUY
Hey lady, you're on my bed. you
gotta move.

Jenny looks up at the guy.

JENNY
Hey, I've see you before, you
been living here a while?

HOMELESS GUY
Yeah what of it lady, I got
rights, I aint doin' nuthin'
wrong.

JENNY
Of course sir, I'm sorry, please
excuse me.

jenny stands.

The homeless guy starts to arrange his bed.

Jenny stares at him, realising this was her situation not
long ago.

She hands him some money.

Jenny shows him a photo of Charlie.

JENNY
my friend, have you seen this
person.

Homeless guy stares at it for a few seconds, looks away as
if afraid.

HOMELESS GUY

I didn't do nuthin'! It was a deal, I didn't do nuthin' wrong lady.

jenny appears anxious, kneels down to look at him close up.

JENNY

No, no, no, it's OK, you took what was left. Did this guy leave something, did you see him.

HOMELESS GUY

i don't want no trouble, it was a fair trade.

JENNY

Fair trade, what do you mean?

HOMELESS GUY

he wanted my rope, i said I use it to tie my stuff up, he gave me a bottle of bourbon, said he would get me some new rope. I done nuthin' wrong lady.

JENNY

No sir you did good, tell me how long ago did you sell him the rope, where, where did he go.

HOMELESS GUY

shit lady you askin' too many questions.

JENNY

sorry sir, BEAT so how long ago?

HOMELESS GUY

Mebbe 2, 3 hours.

JENNY

and where were you?

HOMELESS GUY

I was in the alley behind the railway tracks, mindin' me own business, he sees my rope and tries to steal it. Told him he can't have it, I said what did he want it for anyway. He said none of my fucken' business. Then he laughs like a crazy and said I can get it back from the cops later. So he says I can have his bottle of bourbon for the rope, fair deal I says.

(CONTINUED)

JENNY

Jesus, *then* where did he go?

HOMELESS GUY

Shit I dunno lady, towards the river bend I think.

JENNY

Which way, which way?

the homeless guy points in a direction.

HOMELESS GUY

thata way.

Jenny walks briskly away in the direction he pointed.

As she is walking, she recalls a time before she left Timbillika,

CUT TO A MEMORY OF AN EARLIER TIME.

EXT. TIMBILLIKA DIRT TRACK- DAY

Charlie is guiding Jenny along the path.

She is blindfolded.

JENNY

(happily)

Charlie, where are we going?

CHARLIE

just a bit further, Jenn. you'll love this.

we see charlie stop at the side of the river, it is a pleasant spot, and next to the riverbank is a huge river gum tree.

Charlie takes off Jenny's blindfold.

She sees the scene, then looks at charlie.

CHARLIE

this is my special place, when I was young, sometimes if I had a bad day I would come here and just sit. there used to be a rope on that big branch sticking out over the water, I don't know how many times I swung out and did a bomb in the river, probably over a hundred.

(CONTINUED)

JENNY

its such a pretty place Charlie,
I love it.

CHARLIE

I thought you might. There's
another bit of history at this
spot, I wasn't sure if I should
tell you, BEAT but this is where I
kissed a girl for the first time,
i mean a real kiss, not the kiss
hello or goodbye at a family
party, but a fair dinkum one. But
after I met you I realised that
kiss meant nothing, so I figured
I should replace it with one that
was worth remembering.

we see them embrace.

The sun is shining, there is a gentle breeze through the
leaves, and there is the sound of water rippling over the
rocks in the river.

SMASH CUT TO

EXT. TIMBILLIKA DIRT TRACK-AROUND SUNSET

We see jenny standing rigid, the memory in total contrast
to the current situation.

She begins to run towards the river.

EXT. CHARLIES SPECIAL PLACE ALONG THE RIVER- CONTINUOUS

It is getting dark.

At this time, a very long freight train is nearing the
town. the track runs alongside the river on the opposite
side.

we see a figure tying a rope on a tree branch.

we see the figure making a noose, then adjusting the
height above an old rusty drum.

The figure is charlie, and he is heard mumbling
incoherently to nobody.

EXT. TIMBILLIKA DIRT TRACK-CONTINUOUS

we see jenny approaching the site where charlie is setting up the noose.

as she turns a corner she sees the silhouette of the action.

it is raining quite heavily now.

She observes the scene for a second, realises what is about to happen.the sound of the train, as well as the rain is quite loud

jenny begins to yell to charlie, but he cannot hear

Jenny starts to run towards the scene, she yells out.

Charlie is now standing on the old drum,

it appears very unstable.

he places the noose around his neck

jenny is almost there, and yells for charlie to stop.

Charlie thinks he hears his name from behind.

as he turns instinctively, he starts to wobble.

JENNY

Charlie, no don't, its Jenny, I'm here for you, please don't do it.

CHARLIE

Jenny,I'm sorry, I'm sorry, I..

just as jenny gets there charlie slips off the drum, and begins to hang.

He struggles to loosen the noose.

Jenny tries to hold him up.

JENNY

help! somebody help!

the freight train is still passing, but there is nobody there to help.

Charlie is groaning, jenny struggles and slips in the mud.

JENNY

Fuck! fuck!

She looks over to where the rope is tied at a lower branch.

(CONTINUED)

She runs to it and tries in vain to undo the knot.

She picks up a broken branch and starts to hit the rope in the hope it will unknot.

Charlie has stopped groaning.

Jenny has almost become exhausted, so her swings become erratic.

She happens to hit the rope at a spot that is badly frayed, it suddenly breaks, and Charlie drops in the mud.

Jenny runs to Charlie, she kneels down, grabs him and cradles him in her lap.

JENNY

Charlie, Charlie, I forgive you,
it isn't meant to end like this.
I BEAT we need you.

PAN OUT.

As the camera pans out, we see Charlie's head lying limp in Jenny's lap, she is rocking back and forth.

We see her dress now sticking to her skin from the rain, showing the obvious bulge of pregnancy.