

WATCH OVER ME

A Pilot For A Television Drama Series

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IN THE HOLD OF A FERRY

A silver four door sedan sits amongst a lot of other vehicles waiting to be driven out of the ship onto land.

The car is called up to the exit of the ferry. A SECURITY person checks it over. They look into the back which is filled with belongings, luggage and home items. The security person waves the car on.

EXT COUNTRY ROAD - EVENING

The car drives through country roads as the night crawls in.

EXT LONG COUNTRY GRAVEL ROAD - NIGHT

The car is parked up on the side of a gravel road. Lights off. The impression is that there are people inside the car sleeping. The place is completely silent save for the sound of the wind in the trees.

EXT SMALL TOWN STREETS - DAY

The silver sedan slowly makes its way through a small town. The driver JANE LITTLE, mid 30s, looks tired. She smokes a cigarette, carefully blowing the smoke out of the window. Her daughter, SAMANTHA, 12, is asleep.

Sam slowly begins to wake. As she does Jane quickly extinguishes the cigarette and chucks it out the window.

SAM

Where are we?

JANE

Couple more hours. You awake?

SAM

Yeah.

Jane goes quiet.

SAM

What?

JANE

We're not going to make it on this tank.

SAM

Pull over.

JANE

Sam.

SAM
We'll need to go to the
supermarket too.

Jane looks to pull over.

JANE
Be careful. Please.

The car pulls over to the side of the road briefly and out steps Sam, wearing a tartan skirt and different coloured converse-style shoes. One is black with a white tongue, the other white with a black tongue. She walks away from the car without turning back.

INT PETROL STATION

The mixed-matched shoes walk in to the petrol station and up to the hot food area. Sam grabs a paper bag. She puts a spinach and feta roll into the bag and then places a pie on top, so that the roll is hidden by the pie.

At the counter the CLERK looks at the package and only sees the pie.

CLERK
Two-eighty.

SAM
Hey, um, I was just back there-
(indicates the toilets)
-and I think there's someone back
there.

CLERK
In the toilet?

SAM
Yeah. Being sick. Smells pretty
bad.

The clerk grabs a set of keys and walks from behind the counter. He walks to the back of the shop, up to the grey toilet doors. With a deep breath the clerk enters the toilets.

INT TOILETS

CLERK
Hello? Is there someone in here?

The lights go out, it's pitch dark.

CLERK
What's going on?

The sound of a scuffle as Sam grabs the keys.

The door to the toilet briefly opens lighting up the room enough to show that the clerk now has his trousers down. He is desperately trying to get them back up.

CLERK

Hey!

The door closes plunging the room back into darkness. The lock on the door clicks. The clerk bangs on the door and shouts.

EXT PETROL STATION

Sam strides out of the automatic doors looking quietly pleased. Jane finishes filling the car up.

They both get into the car at the same time. As the car starts up CLERK (#2) comes out from the side of the building. She watches as the car drives away at high speed and then runs inside.

INT CAR - ON THE OPEN ROAD - LATER

Jane looks pensive.

SAM

Sorry.

Jane checks her rear vision mirror: the road behind is clear.

JANE

Never again.

SAM

OK.

JANE

OK?

SAM

Yes.

Sam looks back: the road is still clear.

SAM

Pie?

Suddenly Jane pulls over to the side of the road. She cuts the engine.

Sam looks concerned. Jane has her head forward on the steering wheel.

SAM

Mum.

Sam looks back to check the road again.

SAM
Are you OK?

JANE
No.

SAM
What are we doing?

JANE
We're waiting.

SAM
We need to go.

JANE
Be quiet.

The sit in silence listening to the sound of the road.
Nothing.

They are alerted to the sound of a car coming. Sam and Jane look at each other. The sound of the car gets louder. From the sound the car must be speeding. Sam and Jane don't look back, they're locked onto each others' stare.

The speeding car zooms past the side of the car, it was just another road user. Sam watches it go past, relieved but trying not to show it.

JANE
It shouldn't matter where we've
come from because we are *never*
going back.

Sam nods. Jane wipes her eyes. And starts the car.

Sam looks at the paper bag with pie in it still hiding the spinach roll underneath.

EXT ENTRANCE TO THE CITY OF CHRISTCHURCH - EVENING

The Little's car passes the sign Welcome to Christchurch
'Fresh Each Day'.

[MUSIC, TITLES ETC COULD GO HERE]

Over the music, images of suburbia as the silver sedan makes its way through the city. Trees lining the roads creating natural shade on a sunny day. The playground at a local park. Shopping centres. Filled car parks at the mega supermarket. The local high school. Etc. Ending on the car pulling in to the driveway of the Little's new two-storey suburban home.

It is now SIX MONTHS LATER. The door to the car opens and out steps Sam. Her shoes now matching and formal to go with a school uniform.

Sam and Jane (also in different clothes) enter through the front door but we stay outside taking in the full image of the settled family home. However this image is disturbed by something. In the top bedroom window looking out is the ghostly figure of an old woman.

INT SCHOOL HALLWAY - DAY

Sam, in school uniform, sits on a bench. She looks impatient, scanning the hallway. She stands, goes up to a door and listens in.

She sits back down. A little down from the door is a notice board. Sam gets up from the bench again and goes up to the notice board. There are many notices including one for a play called 'STEPHEN'S WORLD'. A NEW PLAY BY JOHANN MILLS SET IN THE BACKDROP OF THE TUMULTUOUS 1970S.

She sits back down. Her finger runs over a tastefully embossed little plaque screwed into the lip of the bench. It reads PROPERTY OF JOHANN MILLS CIRCA 2008.

MRS MILLS, school teacher, 55, approaches.

MRS MILLS

Sorry to keep you waiting. Shall we?

SAM

Mrs Mills, I'm not sure about this.

MRS MILLS

You said you wanted to give it a go. Don't worry he's harmless. I know, we were married for 12 years.

She knocks on the door and then enters without waiting for a reply. Inside MR MILLS, 50, with a goatee beard, in a sports tracksuit, is sat at his desk, a child's desk, typing on an old style desktop computer. The desk is pretty much all that can fit in the space, save for a bunch of shallow wall shelves full of books and what-have-yous. He turns and tries to look busy.

MRS MILLS

Johann.

MR MILLS

(slowly)

Yes?

MRS MILLS

This is Samantha Little she will be joining your famous drama class. Samantha, this is Mr Mills.

MR MILLS

Yes, that's fine. Welcome Samantha.

Mr Mills stands briefly to shake Sam's hand. They greet in an awkward silence, made doubly awkward by the lack of space. Mr Mills sits back down.

MRS MILLS

I'll leave you two to get acquainted. See you in class Sam.

Mrs Mills exits the tiny room leaving Sam unsure how to act. Mr Mills is studying her.

MR MILLS

So you want to be an actress?

SAM

Mrs Mills said you were taking auditions for a play?

MR MILLS

What's your background?

SAM

I haven't really...

MR MILLS

You've played a spy before?

Sam doesn't know what he means. She shakes her head.

MR MILLS

That's what you are you know. A spy. A spy in the house of love.

Sam still has no idea what Mr Mills is referring to.

MR MILLS

Dorothy likes to play these kinds of games. Mrs Mills, I mean. She's got you reporting to her on my every move. Isn't that so?

Sam shrugs.

MR MILLS

Well, we'll see how this game plays out, won't we. Yes. Yes we will.

He turns back to his computer and resumes typing. Sam is a bit taken a back.

MR MILLS
(without looking up)
Take the script. Auditions start
tomorrow.

Sam picks up a sheaf of papers entitled 'Stephen's World: An Opus'. She turns to leave the room and is confronted by MILA KIM, 16, self-assured. Sam is a little knocked back by her presence.

Mila *knock, knocks.*

MR MILLS
God, it's non-stop today. Yes,
what is it?

Mila gives Sam a 'what's up' nod as she passes out of the office.

MILA
I need another script. Mine got
wet.

MR MILLS
Take one then.

There are no scripts left.

MILA
Looks like the last one just
left.

MR MILLS
Do you know how much printing
costs Mila Kim?

MILA
No, Mr Mills, I don't.

MR MILLS
Evidently, because if you did you
would've taken care of the one
you were given. They took my
printer, you know. Do you hear
me? Now everything has to go
through the office so they can
keep tabs on how much I use.

MILA
What can I do?

MR MILLS
I'll try to get some more printed
tomorrow.

(MORE)

MR MILLS (CONT'D)
I say try because nothing is so
certain in this fascist
institution.

Mila walks out.

INT SCHOOL HALL

Sam is walking down the hallway reading the script. Mila
spies her and walks after her.

MILA
Hey!

Sam turns around. Mila walks up to her coolly.

MILA
Smoke?

SAM
No thanks.

MILA
Do you have one?

SAM
I don't...

MILA
Of course you don't. What's your
name?

SAM
Samantha.

MILA
So Sam, you got the last script
there and I lost mine. That puts
me in a bit of spot with the
auditions tomorrow.

SAM
True.

Mila looks at Sam expectantly

SAM
Do you want to read it together?
Um... run lines.

Mila sizes her up instantly.

MILA
How far away is your place?

EXT SUBURBAN STREETS - AFTERNOON

Mila and Sam are walking home down streets lined with different trees. They are talking and seem to be getting along well.

They come to Sam's two storey house.

INT HOME OF THE LITTLES

It is a 70s style suburban home fitted out in orange and beige typical of the time period.

MILA

Wow! I love this house.

SAM

Really?

MILA

Yeah! It's like its frozen in time.

They head up the carpeted stairs to Sam's room.

INT SAM'S ROOM

The room is quite plain and reasonably tidy but there is an oddness to it which is aided by high ceilings, thick pink curtains and a huge light shade, a mosaic of stained glass flowers.

MILA

Cool!

Sam is unsure whether Mila is serious.

MILA

It's a suicidal cheerleader's dream room.

SAM

OK.

MILA

It's bleak. I like it.

Mila turns on the light. The light shade creates patches of colour on the ceiling. Mila laughs. Sam is embarrassed.

MILA

Can I see the rest of the house?

SAM

OK.

INT UPSTAIRS HALLWAY

Sam points to the room next to hers.

SAM
That's my mum's room.

Mila peers round the door but doesn't go in. She points to the adjacent door.

MILA
And in here...toilet?

SAM
Yup.

Mila opens the door. But quickly closes it again.

MILA
Sorry!

Sam looks at her.

MILA
Someone's in there.

Sam knocks on the door.

SAM
Mum?

Sam goes in. Mila moves closer to hear what's going on through the slightly ajar door.

MILA
Everything OK?

Sam doesn't respond so Mila opens the door further.

INT BATHROOM

Jane is lying in the bath with a gin and tonic in her left hand and a cigarette in her mouth. She is very pale and not moving. Her nose is bleeding a slow line of bright red down her face. Sam tries to close the door but Mila has already seen.

MILA
(whispers)
She's not... dead.

Mila grabs Sam who is frozen. The two of them take a closer look. Jane's eyes blink.

MILA
(whispers)
Oh, just really tired.

Sam doesn't know what to do. Jane, oblivious to the girls, tries to smoke but just pushes the cigarette into her cheek burning herself, though she is too drunk to notice.

Mila intervenes taking the cigarette off her, putting it in her own mouth, the movement causes Jane to stir a little. She starts to sink. Sam reacts by lifting Jane's body slightly out of the water. With Jane's head resting safely Sam grabs some toilet paper and wipes up the blood, leaving a scrunched up bit of paper in her nostril. Jane is practically passed out. Mila touches the water with her free hand.

MILA

God, this water is freezing. How long has she been in here?

Sam pulls the plug. Mila continues to smoke.

SAM

Mum?

Jane is unresponsive. Mila looks at Sam gesturing the butt.

MILA

Hmm?

Sam takes it off her, extinguishes it in the water and chucks it out of the open window. She then pours the blood stained gin out too. The loud gurgle sound of the bath emptying rouses Jane a little. She gives out a drunken cry. The two girls stand looking at each other for a moment. They then both reach down and help Jane out of the bath, pushing and pulling her arms and legs.

Jane is now sat on the edge of the bath. The change of position causes her to regain consciousness. She tries to stand and manages it by balancing herself with the towel rail. Sam wraps a towel around her. She is shivering and bent over like an old woman.

JANE

Dressing gown.

Sam looks at Mila who quickly goes out to fetch it from Jane's room. Sam tries to dry Jane as best as she can. Mila is quickly back with Jane's dressing gown and slippers. Jane takes it from her.

JANE

Thank you.

She puts it on unassisted and the slippers too. She wraps her long hair in the towel and looks at herself in the mirror. The two girls just stand there watching her. Jane rubs her ears to try to get some warmth into them.

SAM
Mum, this is...

MILA
Mila. Mila Kim.

JANE
Are you staying for dinner?

INT ENTRANCE HALL

A short time later. Mila turns to face Sam.

SAM
Here.

She hands Mila the script.

MILA
You keep it.

Sam is embarrassed.

MILA
We can run lines at school
tomorrow.

Mila gives her a quick hug.

MILA
(whispers)
You can come and stay with me, if
you need to.

Mila leaves through the front door. Sam stands watching her as she walks away. Just as Mila is about to pass from view she turns and waves.

EXT OUTSIDE HOME OF THE LITTLES - EVENING

POV someone watching Mila wave and then Sam going back into the house. It's TEARA LOLO, 16. She stands outside her own house, it's so cold she can see her breath.

Someone comes out of the Lolo house, it's Teara's dad, MR LOLO. He's carrying a rubbish bag. Teara stays out of view. Later someone else comes out, Teara's mum, MRS LOLO. Teara watches as her mum gets into the car and backs out of the driveway. Once the car has passed Teara ventures in.

MR LOLO (O.S.)
Where were you?

Teara jumps.

TEARA
Went for a run.

Mr Lolo steps out of the shadows.

MR LOLO
You want to be an athlete like me?

TEARA
Yeah, Dad, just like you.

MR LOLO
Well then, don't get pregnant.

Mr Lolo turns to walk back in to the house.

TEARA
Dad?

MR LOLO
Yeah?

TEARA
I won't.

Mr Lolo laughs at Teara trying to act tough.

MR LOLO
You know your mum thinks that you stay out so you don't have to see her.

TEARA
She's the one who's never home.

MR LOLO
Just passing on the message, you get me?

He gives her a raised eye-brow look and heads inside.

LATER

INT LOLO'S HOUSE, TEARA'S BEDROOM - NIGHT

Teara is in bed reading. The door is pushed slightly open and an eye peers in. Teara registers the door movement but doesn't stop reading. The door moves a little more. Teara keeps reading.

TEARA
What is it Tui?

TUI (O.S.)
Are you reading?

TEARA

What does it look like?

TUI LOLO, 9, runs off. A moment later he's back. A book pokes through the gap in the door.

TUI (O.S.)

Look.

Teara doesn't respond.

TUI (O.S.)

It's..

The book disappears behind the door.

TUI (O.S.)

Jack and the Bean Stalk. You want to see?

The book reappears.

TEARA

Do you need me to read it to you?

Tui puts his head the round the door.

TUI

(indignant)

NO.

He comes in and sits on the bed.

TUI

It's easy.

He starts reading the book to himself.

TUI

What you got?

She holds up the script 'Stephen's World: An Opus'. Tui takes the opportunity to move closer and get into the bed. Teara rolls her eyes.

TUI

What is it?

TEARA

School thing.

TUI

Good?

TEARA

It's a *school* thing.

TUI
Why are all those lines
highlighted?

TEARA
You read your book, I'll read
mine.

Tui settles in with his book.

TUI
Do you know what this is?

TEARA
What?

TUI
It's a reading party.

TEARA
You're a dork, aye.

TUI
No. But I am related to...

Teara hits him with the script before he can finish the sentence. She goes back to reading.

TEARA
No talking.

Tui looks sullen.

TEARA
This is a quiet reading party.

Tui smiles.

NEXT DAY

EXT SCHOOL - DAY

Kids in school uniform walk between classes.

INT SCHOOL TOILET BLOCK

Teara is looking at herself in the mirror. She's holding the script to 'Stephen's World' and practicing poses. MARIA, Teara's friend, emerges from a cubical.

MARIA
Yeah, girl. Show me what you got.

Teara puts on a damsel in distress face. The girls giggle. Maria washes her hands.

MARIA
You're going to go for Daphne,
aye?

TEARA
I don't know.

MARIA
Teara.

They look at each other.

MARIA
You're going to go for Daphne,
aye?

Teara goes to speak but Maria cuts in.

MARIA
N'up. N'up.

Teara looks in the mirror. She looks back at Maria showing
her movie star face.

MARIA
Ow yeah!

The girls do a high-five/dance routine and laugh.

MARIA
You're coming round tonight?

Maria puts clear-eyes eye drops into her eyes.

TEARA
Can't. Family stuff.

MARIA
Girl, you need to get your ass
out of there.

She blinks repeatedly and checks her eyes in the mirror.
Teara watches her.

INT SCHOOL HALL - DAY

Sam sits nervously in the audience with the script to
Stephen's World in her hand. She turns to a marked page and
starts reading through it.

On stage some of the actors are doing a read.

JONATHAN/STEPHEN
This is ridiculous. He was my
best friend.

EXTRA 1

Yeah, well now he's dead.

Mr Mills stands.

MR MILLS

Cut. That was good Jonathan.
Remember Stephen is going through
a lot, he's living on many
different planes of reality. Do
you see what I mean?

Jonathan nods but Mr Mills isn't sure that he does see.

MR MILLS

OK. Samantha Little. You're
reading for Daphne?

Sam walks up on stage with her script. She's nervous.

MR MILLS

OK, in this scene Stephen has
recently proposed and you've said
yes but you're now starting to
have doubts. Let's take it from
top of page forty two.

Jonathan is wandering off stage.

MR MILLS

Jonathan if you could just stay
where you were. Just stay there.
OK? Thanks.

Sam looks over her lines and then addresses the audience.

SAM/DAPHNE

When I first saw you, when you
traipsed into my classroom, you
looked so... ridiculous. I
thought, who is this mannerless
trout of a man, what possesses
him? And when you spoke, I didn't
know whether to have you
trespassed from the school
grounds, the children were so
frightened of you. I was
frightened for them. But I could
see that underneath all that
mirthless folly lay the beating
heart of lion cub in need of a
mother. I knew I could mould you,
but, did I want to?

Mr Mills closes his eyes, clearly moved by the performance.

MR MILLS

See the face of mother hen.

He opens his eyes.

MR MILLS
Thank you Samantha.

Sam walks off stage, she passes Teara who is looking extremely nervous.

MR MILLS
Next please.

Teara stands and walks up on stage.

MR MILLS
Teara Lolo. You're reading for...?

TEARA
I thought, maybe, Daphne.

MR MILLS
OK. Everyone wants to be Daphne.

Mr Mills stands and approaches the stage.

MR MILLS
Two minutes, people.

He takes Teara aside.

MR MILLS
(quietly to Teara)
Teara, I'm really pleased you came in today. I was hoping you would because I haven't had a chance to speak to you. I didn't want to say anything but I've actually, well I shouldn't say this but, I've written a character with you in mind.

TEARA
Really?

MR MILLS
Ab-so-lute-ly. Have you read over the script?

Teara nods.

MR MILLS
This is just between us, OK. I have to let everyone audition who wants to. Happy to do that. But, seriously Teara the role of Ngaire is yours if you want it.

Teara looks over the script.

MR MILLS

Now, of course you can read for Daphne. I'd be really interested in seeing it. If you want to, let's do it. But I'd hoped you'd be willing to play Ngairé. Naturally it's up to you.

TEARA

Oh, OK.

MR MILLS

Sorry to spring this on you like some kind of *amateur*. I should've told you. Audition for Daphne, let's do it.

INT HOME OF THE LOLOS

The Lolo family sit around the dining room table finishing dinner in silence. No-one looking anyone else in the eye. No-one has anything to say. Time seems to have frozen still.

Teara looks to her dad for a sign of support.

TEARA

(to Mr Lolo)

How's your back?

MRS LOLO

There's nothing wrong with his back.

TEARA

Sleeping on the couch probably doesn't help.

Mr Lolo quiets her with a shake of the head.

MRS LOLO

I have to go to work now.

Tui sits very still in his chair with his head down. Teara glares at Mr Lolo.

MR LOLO

Right.

Mrs Lolo stands clearing away her plate.

LATER

INT LOLO'S LIVING ROOM - NIGHT

Mr Lolo is on the couch watching a movie. Teara, dressed in pyjamas, comes in to the room and sits down on the couch.

They sit watching the screen.

The programme takes an advert break. We see images of young people being arrested.

VOICE OVER

Tonight on Newsline dozens
arrested for vandalism in
Christchurch's industrial area.
We ask, is anywhere safe?

Teara turns to look at Mr Lolo, who is locked into the screen.

TEARA

Dad?

MR LOLO

Shh.

Teara looks at her dad's face.

MR LOLO

Go to bed.

INT TEARA'S BEDROOM

Teara lies awake in bed, brooding.

EXT SCHOOL - AFTERNOON

Students are leaving for the day. Sam is looking around for Mila. She passes an older boy emptying a backpack into a rubbish bin while the much younger bag-owner watches helplessly. Sam spies Mila who is extremely excited.

SAM

Mila!

MILA

Sam! Andy is here, come, come!

Sam says nothing. They approach the road.

ANDY, 17, sits against his (Ford Cortina style) car, like he's James Dean.

ANDY

Hey.

MILA

Hey!

Mila jumps onto him, swinging round his neck and kissing him sweetly on the mouth.

MILA
This is my friend Sam. We're
going to be movie stars.

ANDY
Hey.

SAM
Hi. Cool car.

MILA
You can give her a lift too, aye?

ANDY
Yeah, get in.

Sam and Mila climb into the car. Mila is in the front talking to Andy but Sam can't hear what they're saying over the stereo. Mila turns to face Sam.

MILA
This is Andy's band!

The music is a mix of erratic electric guitar and electronic drum-machine beats with pleasant quiet reflective moments - a bedroom recording band with jazzy edges.

SAM
Cool. What are you called?

ANDY
The Calrissians.

SAM
Nice!

The guitars get louder drowning out what's left of a repeating vocal similar to the end of *Smells Like Teen Spirit* by Nirvana.

MILA
What do you think?

The track ends abruptly.

SAM
Yeah! I mean, it's cool.

They drive past Tui who is walking home.

EXT STREET - DAY

Tui hears the music and stares at the car as it goes by. He carries on walking up the street.

Suddenly Tui notices something land near him. He looks around but doesn't see anything. Again he notices something, like a stone, nearly hit him. He stops and looks across the street. JAKE, a friend from school, is over on the other side laughing. Tui gives Jake a 'what's-up' nod which Jake returns smiling before he throws another small stone over the road. This time Tui catches the stone and without thinking fires it back at Jake as hard as he can. He's thrown it too flat however and the stone whacks into the window of a passing car.

Tui can't believe what he's done. The car pulls over to the side of the road. A man in his 30s gets out. He looks very angry. Tui, seeing the man, tries to run. The angry man calls out and goes after him. Tui stops, realizing he's not going to get away.

ANGRY MAN

Do you think that was clever?

TUI

Sorry.

ANGRY MAN

What's your name?

TUI

Tui Lolo.

Tui is trying not to cry. A bushy-haired mother who is struggling with a child's buggy passes by - the boy is wrapped in a blanket and curiously has a safety helmet on his head. The mother stares at Tui and then at the man. They all can see that Tui is very distraught. The man waits for the woman to pass before he gets out his phone.

ANGRY MAN

Phone number?

EXT HOME OF THE LITTLES - DAY

Andy's car pulls up outside the house - music still blaring.

INT CAR

Andy and Mila are head banging/grooving to the loud music.

SAM

Mila!

Mila turns around.

MILA

Yeah?

SAM
I spoke to Mr Mills.

MILA
You what?

Mila turns down the music.

SAM
I saw Mr Mills. I got the part.

MILA
What!

Sam smiles.

MILA
(to Andy)
Sam got the lead part in the
play.

ANDY
Daphne?

SAM
Yeah.

ANDY
Nice.

Sam realises that Mila is upset, she must have auditioned for Daphne as well. Sam gets out of the car. She knocks on Mila's window. Mila takes her time winding it down.

SAM
Mila, I'm sorry. I didn't know.

MILA
Maybe he made the right choice.
It's a shit play, why would they
want someone good.
(to Andy)
Let's go Romeo.

Sam doesn't know what to say.

SAM
If you'd told me..

Mila lights a cigarette butt as the car takes off.

JUDY (O.S.)
Excuse me.

A middle aged woman in business attire, holding a folder is trying to get Sam's attention.

JUDY
Do you live here?

INT HOME OF THE LITTLES

Jane and Judy are sitting at the table, each with a cup of tea. Sam is in the lounge, where she can clearly hear what is being said, pretending to watch TV.

JANE
My last job didn't really work out. It just wasn't right for me. Bus driver.

JUDY
So you left.

JANE
No, I was fired. That's why it didn't work out.

JUDY
Do you mind if I ask what happened?

JANE
You can ask! That's what I say to Samantha, you can always ask! She's very grown up for her age. She's in the school theatre group.
(quietly)
Between you and me, she always was a bit of an actress.

Looks over at Sam.

JANE
Good kids I think. Yeah.

She takes a sip of tea. Judy remains impassive.

JANE
There was a bit of an incident, Judy. A wee boy was injured. I just didn't see him.

JUDY
Oh, dear. He ran out in front?

JANE
No, no. The doors...

She claps her hands together.

JANE

Right on his head... Trapping him. Like I said I didn't see him, he was very small. I took off down the road, while the mother, who was watching this from the street, started screaming... the shock of it must have been... Terrible. Terrible business.

Judy opens her folder and begins writing with a pen.

JANE

Anyway she filed a formal complaint and I was asked to not mention any of this to the media.

Judy gives her a disdainful look.

JUDY

And this was...?

JANE

About a couple of months ago.

Judy makes another note.

JUDY

So what are your plans now Ms Little? Because to put it bluntly you currently owe 6 weeks rent and I'm afraid if you don't have any money coming in then there isn't much we can do for you. Is there?

She hands Jane an envelope.

JANE

What's this?

Judy gathers up all her stuff.

JUDY

You've got three weeks from today to make payment arrangements or we'll have to take further action.

Jane opens the envelope and starts reading.

JUDY

Look forward to hearing from you.

Judy exits the house closing the door behind her.

Jane puts the letter back in the envelope. She stands and leaves the table.

INT KITCHEN

Jane opens the fridge to find it's practically empty. She takes out a bottle of white wine and pours the remainder of it into a glass - it doesn't quite reach half full. She knocks it back in one.

INT LOUNGE

Sam is still watching TV. Jane stands in the doorway.

SAM

She seemed nice.

JANE

Says we might have to "relocate" ourselves, sort of soon.

SAM

Somewhere smaller would make sense.

JANE

Yeah. Sell up. Down size. Move on.

Sam doesn't respond.

SAM

Isn't there some kind of benefit you could get? Until you find another job.

Jane stares at the television.

INT TV STUDIO

The presenter DAN SINGER is talking to the panel.

DAN

You think she can change Bob?

BOB

I don't know. I'm not sure she wants to, Dan.

A woman in handcuffs, SHARON, late 30s, shakes her head indignantly.

DAN
 Studio audience it's time to hear
 from you. Can we have your
 opinion please.

The audience play with electronic devices in front of them. Up on the screen is a bar graph with three options: "CAN'T CHANGE" "COULD CHANGE" "DON'T CARE". Courtesy of the Public Justice Council.

The 'CAN'T CHANGE' shows a whopping 81% of the vote, 'DON'T CARE' has 12% and 'COULD CHANGE' has the remaining 7%.

DAN
 Ooh, that's fairly comprehensive.
 I'm sorry.

A panel member speaks.

TRACY
 It's fair, I think.

DAN
 I think you're right Tracy. But
 for you-
 (consults the results)
 -seven percent, don't give up
 hope just yet. Sharon can still
 receive a *reprieve*, if you want
 to call it that, by the good
 people at home. It is to you that
 she speaks now.

Sharon is seen in a talking head "confession-cam".

SHARON THE CRIM
 Please! I'm the same as you. The
 same as him. The same as her.
 I've done nothing more wrong than
 anyone else. I love you Adam and
 Sophie.

She is crying as the picture is cut and then replaced with CCTV footage of Sharon breaking into private property.

DAN
 Please vote now. Children ask
 your parents first. We'll be
 right back.

ADVERT: Various images of disaffected unkempt youth come on the screen.

VOICE OVER
 Do you have groups of teenagers
 regularly loitering around your
 property or business?
 (MORE)

VOICE OVER (CONT'D)
 Putting off customers or causing
criminal damage?

A hooded youth spray-paints a wall.

VOICE OVER
 Anti-social behaviour is one of
 the biggest growing problems
 facing property owners today.
 It's vandalism and there isn't
 much the police can do about it.

A group of people taunt a police cordon. Images of rioting.

VOICE OVER
 Until now. The new Anopheles 400
 is the most effective method in
 deterring anti-social behaviour
 without confrontation!

A female model appears holding a small speaker-like box in
 the palm of her hand.

INT LOCAL DAIRY - EVENING

A TV plays in a very packed little shop, like a mini-
 supermarket. MR KIM, the shop owner is behind the counter
 watching the TV that is set up so he can watch it and the
 shop. The ad continues.

VOICE OVER
 This little device emits a high
 frequency continuous "ringing"
 that only under 25s usually hear,
 at a distance of up to 40 metres.

ON THE TV: An installed device transmits from a telegraph
 pole in a shopping area, suddenly the group of young people
 that were 'hanging out' clasp at their ears in pain before
 scuttling away.

In the back of the shop Jane is looking through the alcohol
 section. She picks up a bottle of wine and quickly puts it
 in her handbag, lying it flat. She then picks up another
 bottle and turns, to see MR LOLO standing watching her. She
 starts and is immediately embarrassed by her reaction. She
 tries to smile it off. Mr Lolo doesn't return the smile.

JANE
 Sorry.

She tries to push past him and he moves to let her through.

At the counter Jane pays for the one bottle.

MR KIM
 You want a bag?

Jane shakes her head, trying to hurry him along.

VOICE OVER

The Anopheles 400 works on a surprisingly low wattage and can therefore be installed by a competent DIY person in under an hour!

Mr Kim takes his time, he's watching the TV and trying to remove the price sticker with his finger nail.

Mr Lolo is now standing behind Jane in line, she can feel his eyes. Mr Kim finally gets the sticker off and takes the ten dollar note from Jane. She grabs the bottle and the one dollar change and then immediately walks out of the shop without looking back.

ON THE TV: The company's corporate logo fills the screen: PROTECT LIFE.

VOICE OVER CHILD

Protect Life!!

VOICE OVER ADULT

Because fortune favours the prepared.

INT MARIA'S AND JARED'S STUDIO FLAT

The flat is a bedsit with a small kitchenette, a bed, a place for a TV and a toilet. It's gloomy and looks unclean. JARED, 19, sits on a bean bag in front of the TV (the same channel that was on the previous TV's). He's smoking, filling the room with it.

Maria and Teara are sharing a laptop. They're looking at a website called STAR NOW, which is a 'talent' site for amateur actors. We see pictures of different young women.

MARIA

Why aren't you on here girl?

TEARA

Didn't you hear me? I didn't get the part.

MARIA

You got A part.

TEARA

Yeah, the part of black girl.

MARIA

It's a part. This is ain't LA. Here we go.

Maria is creating a profile for Teara.

MARIA
You got a stage name?

TEARA
Nope.

MARIA
You *need* a stage name, girl. Foxy Brown that shit. OK, maybe not Foxy Brown. What about Teara Lovechild. We'll think of something.

She looks over at Jared.

MARIA
Jared! Jared! Where's that digital camera?

TEARA
Nah, nah. I don't want a picture.

MARIA
Jared!

Jared looks very stoned.

JARED
Um. Under the bed?

MARIA
Yeah, he doesn't know.

Teara smiles.

MARIA
Well, no picture could work in our favour.

TEARA
(indignant)
Aye?!

MARIA
Settle down. I mean, for now, we can put whatever we want on here. The fabulous Ms Teara Lolo, 19, has extensive theatre experience. She is currently working on a play in Christchurch. You're starting to sound professional, darling.

The girls laugh.

TEARA

Why thank you, Fraulein Maria.

MARIA

Pity there's nothing decent to audition for in this shit-bag-town. We need to travel.

TEARA

We don't have any money.

MARIA

Jared could get you a job.

Teara looks at Jared.

MARIA

Easy money.

TEARA

Got some family up in Auckland.

MARIA

Start saving.

Teara suddenly realises she was supposed to be home by now.

TEARA

Oh, shit. What's the time?

MARIA

Nearly nine.

TEARA

Shit! I've got go.

Teara gets up and grabs her stuff.

MARIA

Jared will give you a lift.

TEARA

Nah, it's OK.

MARIA

Jared!

JARED

I said look *under* the bed.

Maria shakes her head.

EXT HOME OF THE LOLOS - NIGHT

Teara can see that her mum's car is in the driveway and the lights in the house are on - not a good sign. She goes round to the back of the house.

INT TEARA'S BEDROOM

Teara unhooks the window and struggles in. She suddenly stops as she can hear her parents talking. She quietly takes off her shoes and starts getting undressed.

INT SITTING ROOM

MRS LOLO

I had to stay here, didn't I?

MR LOLO

You could have left them.
Wouldn't be the first time.

Mrs Lolo refuses to respond to this challenge.

MRS LOLO

Do you know where your daughter is? Because I don't.

MR LOLO

She normally gets in just after you go to work.

MRS LOLO

Yeah. Well looks like tonight is no different.

MR LOLO

What?

INT TEARA'S BEDROOM

Teara, now in her pyjamas, hangs her uniform on a coat hanger out the window to air it. She stops again to listen.

INT LOUNGE

MRS LOLO

While you were out drinking. I got a call from some man saying Tui broke into his car window with a rock.

MR LOLO

(disbelief)
What?

Teara sneaks through her door and into Tui's room.

INT TUI'S BEDROOM

Tui is sat up in bed. He has been crying. He is relieved to see Teara coming through the door. She gets in the bed with him. She tries to comfort him.

The parents voices are muffled through the wall.

MR LOLO (O.S.)
What has that boy done?

INT SITTING ROOM

Mr Lolo stands and heads towards Tui's room but is physically stopped by Mrs Lolo.

MRS LOLO
Listen.

MR LOLO
You say he broke into a car?

MRS LOLO
He says he wants money for a broken window. I told him we don't have any money.

INT TUI'S BEDROOM

Teara hugs Tui and he winces. Teara lifts up his pyjama top to reveal bruising on his back.

INT SITTING ROOM

MR LOLO
What does Tui say?

MRS LOLO
He said it was accident. What else would he say?

MR LOLO
And Teara's not here?

MRS LOLO
I never know where that girl is. Why would I?

MR LOLO
Tui!?

MRS LOLO
Listen to me.

MR LOLO
Tui come out here!

INT TUI'S BEDROOM

Tui looks worried but Teara gives him a steely-eyed stare and shakes her head.

MR LOLO (O.S.)
Tui!

MRS LOLO (O.S.)
Would you shut up!

INT SITTING ROOM

Mrs Lolo stares Mr Lolo down. He takes a seat.

MRS LOLO
Look around, this place is a
dump.

Mr Lolo looks around.

MRS LOLO
You've been out of work for too
long.

MR LOLO
You think it's by choice?

MRS LOLO
You need to do *something*.

MR LOLO
All right. I don't like being
yelled at.

MRS LOLO
You're not the only one who gets
yelled at. I'm tired of this
shit. I get shit out there and
shit in here. From those kids,
from you. I've had enough.

MR LOLO
Then what are you doing here?

Mrs Lolo is incensed. She exits to the bedroom. Mr Lolo tries to calm himself down.

Mrs Lolo emerges from the bedroom in her coat holding a pillow.

MR LOLO
Where will you..

She whacks Mr Lolo as hard as she can in the head with the pillow and storms out.

Mr Lolo stands and goes after her.

EXT HOUSE

Mr Lolo stands between the car and the road so Mrs Lolo can't drive out.

INT CAR

Mrs Lolo, clearly upset, backs up not seeing Mr Lolo. He waves his arms and yells. She stops the car.

MRS LOLO
Move you idiot!

She hits the car horn. Mr Lolo is yelling.

INT TUI'S BEDROOM

Teara has her arms around Tui consoling him. Teara is listening to the cacophony outside. She grips Tui's hand.

INT LITTLE'S HOUSE, DINING AREA

PFS, the old woman from the window at the start, is sitting at the table. There is an empty bottle of wine in front of her. She is looking through to the kitchen.

KITCHEN

Jane can also hear the sound of the car horn and people yelling at each other. She is trying to see what's going on through the window whilst getting into her second bottle of wine.

EXT LOLO'S HOUSE

Mr Lolo moves from blocking the car and tries to open the drivers door but as he does Mrs Lolo drives off.

INT CAR

Mrs Lolo is crying as she speeds away without looking back.

INT STAFF CHANGING ROOMS - NIGHT

Mrs Lolo is changed into a cleaners uniform, she puts her bag into her locker and locks it.

INT LAUNDRY ROOM, HOTEL

A big laundry used by staff only, with huge washing machines and dryers lining the walls. MRS LOLO in hotel uniform is ironing sheets.

A phone lights up, she picks up the receiver.

MRS LOLO

Laundry.

INT HOTEL CORRIDOR - NIGHT

Mrs Lolo stands outside a hotel room with a trolley full of sheets. She knocks on the door.

A young man dressed in hotel uniform, STEVE, opens the door to let Mrs Lolo in, he's holding a TV remote in his free hand.

INT HOTEL ROOM

Inside the room a balding middle-aged man, MR HENRY, in a sports tracksuit, is standing in front of the television staring at it accusingly. Mrs Lolo creeps in and starts making the bed. Mr Henry turns to her.

MR HENRY

(loudly)

I found a fucking pube in there.

Mrs Lolo tries not to meet Mr Henry's gaze as she hurriedly strips the bed. Steve now stands next to Mr Henry going through the in-house video menus.

STEVE

So I've switched it on now. All you have to do is hit PAY on the remote and it will come straight on.

Mrs Lolo takes the linen out to the corridor.

MR HENRY

Yeah. Go on then.

Mrs Lolo comes back in with fresh linen. Steve presses the remote. The screen of the TV goes blue for a brief moment and then straight to an explicit pornographic scene with very loud audio to match.

MR HENRY

There it is.

Steve, embarrassed, turns the volume down. Mr Henry grabs his wrist stopping him.

MR HENRY

That's fine.

STEVE

If you want to change it, press
BACK and then you choose
something else or...

MR HENRY

Hey, that's fantastic. You ah,
want to stick around? Have a
couple of quiet ones?

STEVE

Ah, I'd like to, Mr Henry, but
really I'd... better not.

Steve looks at Mrs Lolo, she returns his look momentarily
before casting her eyes down and finishing making the bed.

MR HENRY

Don't worry about her. Go on.
Grab a beer from the fridge
there.
(to Mrs Lolo, loudly) Clean this
time, yes?

Mrs Lolo nods and leaves the room, closing the door behind
her.

INT CORRIDOR

She can still hear the porn playing through the door, as
she fixes up her trolley.

INT LAUNDRY

The sound of all the tumble dryers makes a constant rhythm.
Many big yellow and blue commercial laundry bags bulging
with laundry create a hill in the corner of the room.
Nestled in between the bags, almost out of sight is Mrs
Lolo sleeping peacefully. The buzzer sounds off again but
Mrs Lolo doesn't stir.

INT HOME OF THE LITTLES - MORNING

JANE'S BEDROOM

The buzzer sound becomes an alarm clock. Jane wakes up with
a splitting headache. She puts on sunglasses that are next
to the bed and pops a couple of pain killers.

INT DOWNSTAIRS LIVING AREA

Sam is wearing her school uniform and has her backpack on. Jane walks slowly down the stairs, dressed in smart casual clothes.

Jane tries to strike a confident pose.

JANE
Good morning.

SAM
How you feeling?

JANE
All right.

SAM
Why don't I come with you?

JANE
Thanks.

SAM
I'll just walk you to the door. I won't come in.

JANE
I'm fine.

SAM
It's nothing to be ashamed about.

JANE
I know.

She rubs her sore head.

SAM
Mum, you are going to go?

JANE
Are you? Go on. Get out of here. I'll see you tonight. I'll make dinner to celebrate: Mum on the dole.

EXT SCHOOL - MORNING

Sam is walking into school. She sees Mila talking with a group of older girls. Sam hangs back not wanting to approach. The group walk off together.

SAM
Mila.

The group turn around.

MILA
 Lil' Sam. How can I assist you?
 (to the others)
 See you guys in there.

The girls walk off.

MILA
 What is it?

SAM
 I wanted to say I don't care
 about the play.

MILA
 Really?

SAM
 I'm going to pull out.

Mila can see Sam is serious.

MILA
 Because of me?

SAM
 No. It's just too much.

MILA
 If you're asking me if I want you
 to pull out, the answer is no.
 I'll see you around.

Mila runs off to catch the others. Sam doesn't go after her. She turns and walks out of the school.

EXT SCHOOL - MORNING

Teara goes into the library.

INT LIBRARY

Teara is using a computer. On the screen we can see is an internet page. Teara studies the page and writes something down. She then clicks on the WEBPAGE HISTORY. We see a long list of internet pages, and boxes next to them. A mouse clicks in the boxes then clicks on REMOVE SELECTED ITEMS.

Teara closes the site, and grabs her bag to go to class.

EXT WORK AND INCOME NEW ZEALAND OFFICE

Jane stands outside the WINZ office looking in. She's trying to build up the confidence to go in.

A young man walks out the entrance. Seeing Jane he holds the door gesturing to her to go in. She shakes her head at him looking away. Two teenagers approach pushing past Jane through the door the man is holding open. Jane takes the opportunity to walk away.

In the distance is Sam in a pair of sunglasses and jeans. She saw the whole thing.

She walks into the building with her head slightly down.

INT WINZ BUILDING

Sam scans the waiting area, there are a few people milling around - no familiar faces. She takes a look across the office and is stopped by the reception area. The receptionist doesn't look much older than Sam.

RECEPTIONIST

Can I help you?

Sam dips her sunglasses down to let the receptionist see her eyes.

SAM

Little, Jane.

The receptionist checks her computer.

RECEPTIONIST

Seminar Room 4.

HALLWAY

Sam walks slowly down to Room 4. The door is open and she walks in.

INT ROOM 4 - WINZ OFFICE - DAY

The room is packed with people, mainly young men in their late teens or early 20s. They're all sitting in chairs scattered around the room. At the front is a whiteboard where CASE MANAGER BRIAN is sitting waiting for everyone to settle down.

Sam takes a seat next to TEENAGE BOY 1 who is talking to his friend TEENAGE BOY 2.

TEENAGE BOY 1

Look at all these retards.

TEENAGE BOY 2

Yeah.

TEENAGE BOY 1

What about Cherry Bomber? Or Citrus Nitrate!

TEENAGE BOY 2

They're all right. If I was marketing energy drinks man, I'd call them Skitzo Juice, or Spaz Liquid.

Case Manager Brian gets up and closes the door.

CASE MANAGER BRIAN

OK everyone. Thanks for coming and thanks for choosing WINZ as part of your work search. I'm case manager Brian. I need you all to fill out this form before you leave.

He holds up a form and passes some around.

CASE MANAGER BRIAN

At the end I'll give you your orange folders which have all the other forms and bits and pieces you need to fill in to be officially registered for the benefit. Does that sound good? Good. But before we do that let's talk about how you're going to earn the money you will receive, through "self motivated inquiry locating employment", or SMILE!! [pause] Who's ready to find a job?!

Brian looks around the room. No one seems to be really paying any attention. A couple of people are yawning. He shakes his head.

CASE MANAGER BRIAN

OK. Hands up who here has a partner?

No hands are raised.

CASE MANAGER BRIAN

None of you. Why am I not surprised.

Sam receives a form. It's mainly text with a few questions that are answered by circling whether something applies to you Not At All through to Always, 1 to 5, and requires a signature.

LATER

An image is projected from an OHP onto the whiteboard it shows the amount of money received on the dole dwarfed by the amount of money earned by an average full-time KFC employee.

CASE MANAGER BRIAN

And of course once you have a job you're in a position to receive a pay increase over time. There is no pay rise on the benefit.

LATER

Another overhead is projected: the word TRAINING with an image of a young woman in army fatigues scaling a climbing wall.

EXT SCHOOL - LUNCH TIME

Teara and Maria are having lunch and talking. Teara is clearly upset. Maria consoles her. Maria pulls out her cell phone and makes a call.

CASE MANAGER BRIAN (V.O.)

And once your entitlement starts coming through we will be sending you on a fully paid SMILE course, to build confidence and develop your search base. We'll do our best to find the course that best suits your needs.

At the end of the phone call Maria and Teara hug.

INT WINZ SEMINAR ROOM

Sam is trying to look at what other people are doing on their forms. She looks at the teenagers and can see TEENAGE BOY 1 has circled a 4 on every question. He has also drawn transformer cartoons all over it.

TEENAGE BOY 1

Dude, those courses are like a six hour rim job.

TEENAGE BOY 2

Yeah, totally.

LATER

The seminar is finished and people are collecting their orange folders. Sam keeps her head down as she gives in the form. Case Manager Brian glances at the form. He doesn't take it as he's spotted a problem.

CASE MANAGER BRIAN

You need your client number and IRD number.

SAM

Oh, I don't know them.

CASE MANAGER BRIAN
Without them I can't give you a
work search folder.

SAM
Can I take the folder now though
then I could...

CASE MANAGER BRIAN
No. You have to take this, fill
it out at home, and bring it back
first. Then come and see me.

SAM
I can't fill them all in
together?

CASE MANAGER BRIAN
You were told what you needed to
bring to the seminar, it isn't
our fault you forgot. We can't
help you.

SAM
Is there someone else I could
speak to?

CASE MANAGER BRIAN
Miss?

SAM
Little.

CASE MANAGER BRIAN
Do you have any other forms of
ID?

SAM
It's all at home.

CASE MANAGER BRIAN
Then that's where you need to go.

The final OHP is an image of a smiling Polynesian woman
with a quote underneath: "I'm working for my money".

INT HALL WAY, WINZ OFFICE

A dejected Sam walks along. She comes out to the reception
area and spies behind the desk a bunch of orange folders.
Sam approaches.

SAM
Hi there, Brian sent me to pick
up any spare orange folders, big
crowd today.

The receptionist isn't sure.

SAM

He said you had some behind the desk. I think he only needs one or two.

The receptionist picks up a few and hands them to Sam.

SAM

Thanks.

She walks back towards the seminar room and then ducks out with some other people that are leaving.

EXT PRIMARY SCHOOL - AFTERNOON

Tui is waiting by the gates. Teara meets up with him, she's going to escort him home (a new rule).

EXT STREETS

They're walking together down the street, Tui seems distant.

EXT PARK

They walk through a park where Tui points out a stray dog [a small but well built dog like a staffordshire terrier]. It must be a stray because there's no one else in the park. They go up to the dog.

TEARA

It probably lives in the neighbourhood.

TUI

What if it's lost.

TEARA

It doesn't look lost.

The dog takes a shit.

TUI

We should tell someone.

TEARA

Who?

The dog starts walking and shows sign of a limp.

TUI

Do you see that?

TEARA

Yeah.

Tui kneels down with the dog and pets it.

TEARA

Don't touch it.

Tui stops petting it.

TUI

We can't just leave it here.

TEARA

We're not taking it with us.

The dog hobbles off into the bushes.

TEARA

He's fine. Let's go.

TUI

Walking away is your answer to everything.

Tui looks on as the dog disappears through a gap in the fence. Tui wants to crawl after him but is pulled out of it by the physical hand of Teara pulling him along by the jersey.

TEARA

Yeah, well no-one gives a shit.

TUI

I don't want to go home.

TEARA

Neither.

TUI

Let's just wait till she's gone to work.

TEARA

We can't. Don't worry she will have calmed down by now.

TUI

You don't know, you weren't even there.

TEARA

I know. I said I'm sorry. I'm going to get us some money so we can get out of here, OK? That's what you want, right?

Tui nods. Teara ruffles his hair.

TEARA

Don't worry, I won't leave you.

They walk off together.

INT HOME OF THE LITTLES - EVENING

INT DINING AREA

Sam and Jane both sit around the table which is laid out with pizza on a chopping board. And a jug of orange cordial.

The pizzas look very professional, perhaps too professional.

JANE

Look at this.

SAM

Yum.

Sam takes a piece.

SAM

What happened to the TV?

INT LOUNGE

There is a space where the TV used to be.

INT DINING AREA

JANE

The TV? Oh, yeah I sold it today. Didn't I tell you?

SAM

No.

JANE

It's all cooking and cop shows anyway. That Police Chefs is God awful.

SAM

Is it even legal to not have a television?

Sam picks up the cordial and pours some into a glass filling it to the brim.

JANE

Probably not.

SAM

Yeah. So, how was the seminar?

She takes another glass and fills it again right up to the brim. She carefully moves the second glass over to Jane. It very nearly spills.

JANE

All right. How was school?

SAM

We had a careers day today. Lots of talking about how to get on the right path and what not.

Sam raises her glass very slowly.

JANE

Oh, yeah? Did you map a career?

SAM

Cheers.

She waits for Jane to pick up her glass. Jane raises the glass an inch off the table.

JANE

Cheers.

Sam starts drinking, spilling some down her front. Jane lowers her head to the glass and takes a sip. Sam having finished most of her glass has to stop to take a deep breath. She puts the glass down and begins pouring another.

SAM

I don't know. I don't want to choose one thing to do for the rest of my life.

JANE

You'd rather be like me and have a new job every month?

SAM

I don't know. What's the point of being one thing?

Sam's glass is again full to the brim. She gestures to top up Jane's drink but Jane waves her hand over it.

JANE

I thought you wanted to be an actress?

SAM

There was no-one looking for actresses at school today.

JANE

Well, no, they're not going to come looking for you, Sam. You have to go to them.

SAM

Well then it's doomed from the start. Cheers.

Sam takes another drink, again spilling a bit.

JANE

That's the attitude. You should just sit around here looking after me! That would be nice. I'd like that.

Sam puts the glass down.

SAM

Well someone has to. You're a bit of a mess.

JANE

You sound like my case manager.

SAM

That's funny.

JANE

Why is that *funny*?

SAM

You're not drinking.

She gestures to her almost full glass.

JANE

Not tonight.

SAM

I thought we were celebrating? Maybe it's not the right kind of drink for a celebration? What else have we got?

JANE

I don't know.

SAM

Shall I check? Or do you just want to wait till I've gone to bed?

JANE

Sam.

SAM
Let's see what there is.

Sam goes in to the kitchen and starts rummaging through the cupboards.

JANE
Stop.

SAM (O.S.)
What's this?

Sam comes in with a bottle of wine.

SAM
Here we go.

She brings it over to the table.

JANE
Put it down, please.

Sam is about to open the bottle.

JANE
Put it down! Right now!

Sam opens the bottle. Jane jumps out of her seat and tries to grab Sam. Sam reacts just as quickly, she tips the bottle up and drinks. They struggle. Jane knocks the bottle right out of Sam's hands. It smashes against the wall and spills onto the carpet.

Jane runs into the kitchen to get a cloth. Sam stands there watching the red wine flow over the carpet like a blood stain. Jane comes back in and starts dabbing the wine up.

JANE
Out of the way.

Sam stands back. She's seen her in many states but she's never seen Jane angry before.

JANE
Do you think you could go to your room for a bit?

SAM
Sure. I've got lines to learn.

Jane doesn't respond.

SAM
The play, you know the play I'm going to be in. It's this weekend.

Still no response.

SAM

Afterwards there's going to be a kind of get together. It could go late. Possibly all night, who knows?

Jane stops what she's doing and turns to Sam.

JANE

I'll give you some condoms.

SAM

What?

Jane picks up a large shard of glass.

JANE

I said I'll give you some condoms. Any particular brand?

She plays with the piece of glass in her hand.

SAM

Mum!

JANE

GO TO YOUR ROOM!

Sam is physically taken aback. She runs off scared.

Jane goes into the kitchen. She returns a moment later and pours salt on the stain.

Sam returns, tears in her eyes, with the orange folder.

SAM

You forgot this.

She places it on the table and walks away.

Jane opens the folder and can see Sam has filled in all the forms.

LATER

INT SAM'S BEDROOM

Sam is lying in bed. There's a knock at the door.

SAM

(to herself)

Go away.

Jane opens the door slightly.

JANE

Can I come in?

Sam doesn't respond. Jane comes in and sits on the edge of the bed.

SAM
What's the point?

JANE
I realize that I've failed you again today. Will you let me apologize?

SAM
Whatever.

JANE
You know we can't stay here.

SAM
Why not?

Jane sighs.

SAM
You go. I'm staying here.

JANE
By yourself?

SAM
I have friends.

JANE
Do you think I could just leave you?

SAM
Yes.

Jane takes out of her pocket a necklace with a gold locket.

JANE
I want you to have this.

She hands it to Sam. Sam takes it not knowing what it is.

JANE
Open it.

She opens the locket and inside is a picture of a woman holding a baby. Sam doesn't know what to say.

JANE
That's me with your Grandmum.
It's the only picture of us together.

SAM

What happened to her?

JANE

She didn't want me. So she put me up for adoption.

SAM

What? You were adopted?

JANE

I'm not telling you this as some kind of excuse. I just need you to know how important you are to me. How much I love you.

She starts crying.

JANE

Because I really do. I know it might not seem like it.

Jane breaks down. Sam is genuinely moved by her mother's tears. She looks again at the photo.

SAM

Do you know where she is now?

Jane shakes her head.

SAM

Do you know her name?

JANE

Mary.

SAM

We could find her.

JANE

No. I don't want to live in the past, Sam. I kept that photo as a reminder of who I don't want to be. Do you understand?

SAM

Then maybe you should hang on to it.

We see the photo of the woman holding the baby for moment. There is something strange about the photo. Something in the pose that seems unnatural. The locket is closed.

EXT INDUSTRIAL FACILITY - NIGHT

A lit sign of the company logo PROTECT LIFE, situated within the confines of the facility has been vandalized with spray paint.

A large mechanical iron gate is slowly opening as a black cadillac waits to exit the facility. A SECURITY GUARD is talking to the cadillac's DRIVER as they wait.

DRIVER

How did they not see anything on the monitors?

SECURITY GUARD

I don't know, it's a big place, I guess the cameras don't cover everything.

DRIVER

More cameras?

SECURITY GUARD

More cameras; more people.

STREETS - NIGHT

A black Cadillac navigates empty city streets.

INT CADILLAC

A person wearing white gloves sits in the back of the car petting a small pug dog that has a diamond dog collar.

EDWARD BERN (O.S.)

There's no hard evidence either way, of course, but our problem is that a lot of these comments are made by anonymous figures. How can companies like Protect Life defend itself when it has no means of entering in to a dialogue over any of these issues.

POV of white gloved person, we see a small television screen.

ON THE TV: MR BERN, a middle aged man in a business suit, is being interviewed on a local current affairs programme.

INTERVIEWER

So, Mr Bern, you're saying to an outsider it appears to be a conflict, and will do until someone from within these fringe organisations is willing to come forward. Essentially you're asking for a spokesperson.

EDWARD BERN

Exactly. We want to address any concern the public has with any of our products or services, how can we do that with those people, when they will not speak to us on a public forum? Like this show.

INTERVIEWER

Is that a challenge?

EDWARD BERN

If you want to call that a challenge, fine. Our interest is keeping people and their property secure. That's what we do. If you have a problem with a security company, or any company, there's a right way to go about seeing those issues resolved.

INTERVIEWER

Spokesperson for the New Zealand chapter of the Council for Public Justice, Professor Edward Bern. Thank you.

EDWARD BERN

Thank you.

Also sitting watching the small screen in the back of the car is Mr Bern, watching himself performing on the screen. He turns to look at the person in white gloves, to see their reaction. Bern smiles broadly.

EXT HOTEL, CARPARK - NIGHT

The cadillac stops in the carpark and Bern exits the car.

Light from a car's headlights strikes across Mrs Lolo's face as she has a cigarette break.

INT LITTLE'S HOUSE, LOUNGE

Jane is also smoking and having a drink. Without the TV the room seems emptier, the silence more palpable. Jane starts humming a lilting (Edith Piaf-like) tune, which slowly turns into a half sung, half spoken song.

JANE

There were so many dah, dah, dah-da. They asked for nothing more than warmth. They were content with so little. Their fill of anger was so small.

Singing continues over the following images.

INT JARED AND MARIA'S FLAT

Jared opens up a battered briefcase. He shows it to Teara. She looks impressed. Jared nods. Maria smiles and kisses Jared on the cheek.

INT JANE'S LOUNGE

Jane takes a drag on her cigarette. She's trying to remember the rest of the song.

JANE

I hear their footsteps on the pavements. I hear them crying through the walls. They talk about what's in the papers. Secretly thinking, secretly drinking, all alone.

EXT URBAN STREETS - DAY

Images of dilapidated housing, overgrown grass, dirty looking playgrounds, closed down shop fronts, cars that aren't road worthy.

INT DILAPIDATED HOUSE

Teara stands watching as student/hipster man and woman smoke amphetamine through a pipe. She can't look away.

Sitting in the other corner playing with drum sticks is Andy. He stops playing when Teara looks at him. Another young man comes out of a dank looking bedroom, he hands over cash. Teara takes it and walks out.

JANE (V.O.)

What's become of you my women? My heart breaks to see you scratching at your flesh and bone. You've become like worn down stone.

EXT HOUSE

Teara walks out on to the street where a car is waiting.

INT CAR

Teara sits in the passenger seat counting money. Jared watches her as he starts the engine. She nods to him that it's all there.

JANE (V.O.)

In the dark and empty corners,
comparing sorrow with a rose.

INT HOTEL LAUNDRY

Mrs Lolo is folding sheets alone as the washing machines spin.

INT JANE'S LOUNGE

The lounge is now stripped bare - no furniture. Jane takes a drink.

JANE

Yes, you still believe in
paradise. Sometimes I do too.

Jane slowly walks from the lounge into the dining area - the table is gone, no furniture there either. The house has been packed up.

JANE

I know I dream of clear skies.
Yes, I am just like you. Yes, I
am just like you.

She fills her glass and heads upstairs.

Fade out.

FADE IN:

INT CAFE - DAY

A European style cafe. Sat in the corner are Sam and Mila. The temperature between them still icy.

MILA

So, have you had a good day?

SAM

All right.

MILA
Yeah? How's your mum doing?

SAM
Fine, I guess. Why?

MILA
No reason. Just asking.

SAM
Look at the card she got me.

Pulls out a birthday card - standard size with a picture of a woman/mother playing piano and singing happy birthday.

MILA
So?

SAM
Read what she wrote.

MILA
(reading)
You know you're getting old when
you don't care where people go,
as long as you don't have to go
with them.

Mila laughs

MILA
That is hilarious!

SAM
No, it's not. It's depressing.

Mila hands the card back. She can see that Sam is a little hurt.

MILA
Actually, I need a cup of tea.
You want something?

SAM
I'm OK.

MILA
Sure?

SAM
Yup.

Mila gets up and goes to the counter. Sam takes the opportunity to go to the bathroom.

INT CAFE BATHROOM

She looks at herself in the mirror with tired eyes and notices her elephant badge is a little crooked. She readjusts it so that it's perfectly straight.

As she gives a small nod of approval to her reflection she notices, standing oddly behind her, an old woman (seen before at Sam's house) dressed in an evening gown emerging from a toilet cubical. The woman appears to be briefly mindless.

PFS

Happy Birthday Samantha.

Sam is a little taken a back. She doesn't know what to say.

PFS

Can you tell I've been crying? Is it obvious?

Sam shakes her head.

PFS

You know why don't you?

A confounded Sam slowly shakes her head.

PFS

Because that's what happens.
(laughs)

INT CAFE

Back at the table Mila is sitting holding an over-sized tea cup in both hands.

Mila gestures Sam to look over at the counter, as the service are bringing over a small selection of cake with "HAPPY 13th BIRTHDAY SAM" written in chocolate, and a single lighted candle. Sam melts. She looks at the cake and then to the waiter.

SAM

Thank you!

WAITER

Happy Birthday.

Sam looks at Mila, slightly embarrassed by her emotional response. Mila can't help noticing how tickled Sam is.

SAM

Thanks Mila.

MILA

It's OK.

Sam blocks out all sound as Mila begins rambling. Sam knows she needs to stop Mila and tell her something important. She focuses.

MILA
..It's a fine line between a cop
and a *Maniac* cop!

SAM
Mila.

MILA
What?

SAM
I'm leaving.

MILA
What? What do you mean?

SAM
The house is packed up. I'm
leaving the city.

Mila is shocked.

MILA
What? When?

SAM
Tonight. I think we might go
tonight.

MILA
When were you going to tell me?

SAM
I don't know. We haven't spoken
in awhile.

MILA
Yeah but obviously I didn't know
you were leaving!

SAM
I'm sorry.

MILA
What about the play? Does Mr
Mills know?

Sam nods.

MILA
Who's going to play Daphne?

SAM
I don't know.

Mila realizes she wasn't even second choice.

MILA
Are you serious! That is
shocking! I'm shocked.

SAM
Well, thanks for the cake.

MILA
I can't believe it.

Sam stands.

MILA
You're going now.

SAM
Mm-hmm.

MILA
Right now.

SAM
Yup.

MILA
(to herself)
Was it something I said?

SAM
See ya.

Mila looks down.

SAM
Bye.

MILA
(resigned)
Bye.

Sam walks out without looking back.

INT SUPERMARKET - DAY

A dejected Sam pushes the trolley as Jane finds items to put in. They're shopping in the frozen food section.

There's a sign embossed into the lip of the long fridge/freezers that reads 'Don't climb over the side. Thank you.'

JANE
Do you think they put that there
for the old folks?

The only other shoppers there are slow walking retired people. Jane grabs some frozen chips as a grey haired woman slowly walks past them. Sam tries to force a smile.

LATER

JANE

Do you want to pick some nice cheese?

SAM

We can afford cheese?

JANE

Cheese slices.

Sam walks over to the dairy section. She looks through the nice cheese and then on through the cheap ones until she comes to the budget cheese slices, up to 40% cheese.

She looks back but Jane isn't there. She turns a corner and can see Jane is standing in the alcohol aisle arguing with one of the young staff. A man in a suit comes over to them and takes Jane's arm leading her away.

PFS (O.S.)

You all right?

Sam turns to see PFS, dressed in the same outfit as the old woman shopper who smiled at her earlier, staring at her. Sam turns away sharply.

She hurries down the aisles towards the exit, making sure to stay out of sight of the office where Jane has been taken. Sam keeps her head down as she walks through the checkout area. She looks across and can see PFS working the checkout, again staring at her in the same way.

Sam keeps going. Past the checkout and out the automatic doors.

EXT SUPERMARKET

Sam doesn't look back as she walks quickly from the supermarket entrance. The automatic doors close behind her.

EXT HOME OF THE LOLOS - AFTERNOON

INT BATHROOM

Teara walks in on Tui using the toilet.

TUI

Oi!

Teara averts her eyes.

TEARA

Sorry, mum wants her pills. Five minutes ago.

She opens the mirror cabinet. It's full with various items and many bottles of pills. She reads through them looking for the right ones.

TUI

Can you hurry up!

TEARA

Do you think I'm taking my time?
It stinks in here.

TUI

Does not.

TEARA

Does too. You're just used to it.

She takes the pill bottle, closes the cabinet.

TEARA

Geeez, boy!

Teara, scrunches up her nose and exits.

Tui sniffs the air around the toilet.

TUI

Smells like shit.

OUTSIDE BEDROOM DOOR

Teara knocks on the door to her parents bedroom.

MRS LOLO (O.S.)

Come in.

INT LOLO'S BEDROOM

Mrs Lolo is sat on the bed. She looks tired. Teara brings in her pills with a glass of water. Teara watches as her mum swallows the pills; she's trying to figure her mum out.

MRS LOLO

What?

TEARA

Are you OK?

MRS LOLO

Tired.

TEARA

Going to work?

MRS LOLO

Soon. Soon.

Mrs Lolo steadies herself. Teara notices.

TEARA

There's a school play on Friday.

MRS LOLO

How much?

TEARA

Sorry?

MRS LOLO

You want to go. How much is it?

TEARA

Um, I think it's free.

MRS LOLO

Oh, that's good. You can take Tui with you.

TEARA

Yeah. He'll come with me.
If you weren't working [you could come too].

MRS LOLO

If I weren't working, you wouldn't eat. One day you'll have to get a job Teara, and then you'll know what it's like.

TEARA

I've got a job.

MRS LOLO

What? What job?

Teara thinks fast.

TEARA

I mean, school. School work.

MRS LOLO

Everything's easy for you. Enjoy it because life is full of surprises.

Mrs Lolo stands. She bears down on Teara who only just manages to hold her ground.

MRS LOLO

Do you know where I went wrong, Teara?

TEARA

Yeah, you couldn't keep your legs shut.

Mrs Lolo erupts with anger.

TEARA

Don't touch me or I'll call the police!

She grabs Teara by the hair, pulls her out of the bedroom through the lounge into the kitchen. She takes out of the kitchen drawer a pair of scissors, pulls Teara back through the lounge to the bathroom. All the time Teara is screaming in pain.

TEARA

Dad!!

Tui is cowering by his bedroom door. Mr Lolo gets up from the couch.

INT BATHROOM

Mrs Lolo proceeds to cut Teara's hair furiously. Teara is crying. Mr Lolo opens the door.

MR LOLO

What the hell's going on?

TEARA

Dad, help me!

Mrs Lolo continues cutting her hair, trying to restrain her daughter at the same time.

MR LOLO

What are you doing?

MRS LOLO

Teaching her a lesson. Before it's too late.

TEARA

Dad, please!

MRS LOLO

She called her own mother a whore. Hold her.

Mr Lolo doesn't know what to do.

MR LOLO

That's enough.

MRS LOLO

Hold her or she'll get cut.

MR LOLO
Come on. That's enough.

Mrs Lolo slams the bathroom door on her husband and locks it.

MRS LOLO
Sit still.

Tears flood from Teara's eyes as she diverts her gaze from the bathroom mirror.

EXT SUPERMARKET CARPARK - CLOUDY DAY

A disgruntled Jane marches from the shop entrance out to her car. Behind her a tough looking security guard watches with his arms folded.

Jane sticks the keys in the car door too forcefully and they fall to the ground. She picks them up and tries again, this time managing to unlock the door. She throws her bag across onto the passenger seat and gets in the car pulling the door shut hard.

INT CAR

Jane slams her hands on the steering wheel. Sam is not in the car. Jane takes a deep breath. She turns the keys in the ignition and starts the car.

EXT URBAN STREETS

Jane drives slowly around looking out her window at various different shops and alleyways.

She passes an inner city park where she can see a bunch of street kids milling around. She takes a closer look and gets stared down by a teenager who gives her the finger.

She sees two teenage girls pushing a pram. One of the girls is drinking from a can of what looks like bourbon and coke.

She sees an old homeless man going through a bin. When he turns around we see he's breathing in a plastic bag.

A fight breaks out between the bunch of street kids. Jane drives off.

INT MILA'S HOUSE - EVENING

A nice modern house with open plan style kitchen/living area. MRS KIM, 50, is dressed with a 70s style long skirt and puffy woolen jumper. She sits at the kitchen bench/bar reading the paper. MR KIM, the dairy owner from earlier, is in the kitchen cooking. Mila sits in the lounge on the couch watching TV. The three seem to be stuck in a tableau.

The doorbell rings. Mrs Kim doesn't stir. Mr Kim has his hands full but looks over at Mila who looks back at him as if to say "I'm not the only one who could get the door".

MR KIM

Mila?

MILA

All right.

Mila gets up.

INT HALLWAY

She opens the front door and there looking like a lost lamb is Sam.

MILA

Thought you'd taken off.

SAM

Need a place to stay.

MILA

What makes you think there's room at the inn?

SAM

I thought I might have a friend behind the desk.

MILA

Oh yeah? The kind of friend who likes being used?

SAM

This girl isn't like most people. She's different. The truth is she's a bit of a pain in the arse. But do you know what I like about her?

MILA

No, I don't, tell me.

SAM

She's loyal.

MILA

You were never leaving.

SAM

Nah.

Mila and Sam smile. Mila stands aside to let Sam in.

INT MILA'S BEDROOM

Mila's room is fitted out with a huge double bed, a desk with a computer, many old film posters on the wall including a massive 'Sorority Girl' poster, and clothes everywhere. Mila is clearly very excited.

MILA

You can sleep with me! So you like, took off? Does your Mum even know you're here? She doesn't know does she? I knew you were a bad girl! We're going to have so much fun. Are you hungry? Course you are.

Mila gives out excited squeal noises.

Sam smiles.

MILA

Come meet the whanau.

LATER

EXT URBAN STREETS - NIGHT

Jared's car is making slow turns in the rundown area of the city.

INT CAR

Jared is driving, Teara, wearing a woollen hat and a hoodie, sits in the front seat. They both look stoned.

JARED

Maria said you're leaving?

TEARA

Yeah.

JARED

That sucks. Where you going?

TEARA

Auckland.

JARED

Oh yeah? When?

TEARA

Soon.

Jared lights a cigarette. He blows smoke into the windscreen. He passes it to her.

JARED

What you going to Auckland for?

Teara has some of the cigarette.

JARED
Auckland's a shit-hole man.

He blows more smoke and then slowly moves his hand onto Teara's. She pulls away slowly.

JARED
A bit like here.

Jared laughs. He takes a puff of the cigarette and forcibly blows the smoke into Teara's mouth. She coughs.

TEARA
Jared. That's gross.

She pushes him away. He continues driving.

TEARA
Don't be a dick.

JARED
Got that stuff you asked for.

TEARA
Yeah?

Jared signals to the briefcase. Teara opens it. He picks out a small bag of white powder. She takes it and closes the case.

TEARA
Thanks.

JARED
Yeah. Be careful though. That shit will knock you the fuck out.

TEARA
How much is it?

Jared gives her a look. His hand on the steering wheel grips tighter.

EXT CARPARK - NIGHT

Jared's car is parked, hidden in the dark corner of the carpark.

INT HOME OF THE LOLO'S - NIGHT

The house is quiet, everyone in bed. The only light is coming from under the door to the bathroom.

INT BATHROOM

The tap is running, filling up the sink. In the reflection of the mirror Teara can be seen sitting down on the bathroom floor, her back against the wall. She looks despondent. She suddenly rises and faces into the mirror. She lowers her hood and removes her hat revealing the decimated scalp. She points at herself furiously and accusingly. She swings open the mirror cabinet, grabs her mother's pills and opens them. She takes out a capsule opens it and pours out the powder into the sink. She then replaces the powder with a small amount from her little bag.

INT OUTSIDE BATHROOM DOOR

The light still on as Teara finishes her murderous work.

NEXT DAY

EXT SCHOOL HALL - MORNING

A poster for 'Stephen's World' has a sticker on it saying 'TONIGHT'.

INT ANDY'S CAR

Andy, Mila and Sam are killing time before the play.

ANDY
Nervous?

MILA
No.

ANDY
What about you Sam?

SAM
A bit.

MILA
We need booze.

Sam laughs.

MILA
I'm not kidding. We could get
some from my dad's shop.

SAM
What, beer?

MILA
You're right, we need spirits.
Andy?

ANDY
What?

MILA
Your parents must have some
stashed away?

ANDY
Not that I know of.

MILA
Come on. Don't be a wuss all your
life. Sam, talk to him.

SAM
(playing along)
Andy, don't be a wuss.

ANDY
They don't have any.

MILA
Andy, how much money do you have?

ANDY
I'm driving. I won't be drinking.

MILA
We'll pay you back.

EXT LIQUOR STORE

Mila stands outside the entrance holding cash. Sam and Andy
have stayed in the car.

INT CAR

ANDY
This is sad.

Sam moves forward so she can see Mila.

Mila has stopped a guy in a leather jacket. She's holding
out the money. The guy takes the money and goes inside.
Mila looks very excited as she runs over to the car.

She gets in the back with Sam.

MILA
Easy as that.

SAM

What did you say?

MILA

I said I was 18 but had lost my ID.

SAM

And he believed you?

MILA

Of course he did.

ANDY

How much did you give him?

MILA

All of it.

ANDY

That wasn't smart. Look.

The girls look out and see the guy walking off to his car.

MILA

What.

Mila gets out of the car.

MILA

Hey!

She runs up to the guy. She's yelling at him. He threatens to push her. Mila warns him not to touch her. The guy gets in his car and drives off. Mila kicks it as it goes by.

She gives a rude gesture. Slowly she turns and strides back to Sam and Andy.

MILA

That shit took our money.

ANDY

My money.

MILA

That prick. Let's go after him.

ANDY

No way.

MILA

Bull-shit.

ANDY

Let's just go.

MILA

No.

ANDY

No money, no booze.

SAM

We'll have to steal it.

Andy and Mila look at Sam in disbelief.

SAM

We're going to need some things.

LATER

INT BOOZE SHOP

Sam and Mila enter the shop dressed up in their play outfits. They look like they might be going to a fancy-dress party. To complete the outfit Sam is holding a box wrapped in birthday paper.

They pick up a trolley so Sam can rest the gift on it.

They stroll around the shop trying to act cool. Mila is well versed at this form of playacting. She stops at the party stand and picks up a bag of party balloons and a pin-the-tail-on-the-donkey game pack.

MILA

(strong Kiwi accent)

I'll grab these, aye?

She chucks them in the trolley.

MILA

(continued accent)

What about some soft drinks,
doll?

Mila goes over to the fridge and takes out two large bottles of soft drink. She holds them up and shouts across to Sam.

MILA

Enough?

She has now well and truly caught the attention of the staff.

MILA

(continued accent)

What? One, or two? Two I think.
Don't you? Two's enough.

She puts them in the trolley and they head to the counter. The girl behind the counter takes a look at them and then at the trolley.

SHOP ASSISTANT
ID's please.

MILA
(accent)
How you doing?

SHOP ASSISTANT
Good. Do you have ID?

MILA
(with accent, quietly)
We're only getting some soft drinks, love.

SHOP ASSISTANT
No ID, no service I'm afraid.

MILA
(accent)
You're kidding?

SHOP ASSISTANT
No.

MILA
(accent)
That's a bit stiff.

SHOP ASSISTANT
How old are you?

MILA
(accent)
23. How old are you?

SHOP ASSISTANT
And your friend?

MILA
(accent)
Pour a little respect on that would you? That's Diane, she'll be 19 in a few months. And no she doesn't have ID. Listen, this is a bit rich all this over a couple of bottles of fizzy. Look, we know you don't make the rules but you do work here, I'd have a word if I were you.

SHOP ASSISTANT
(accent becomes thicker)
Yeah. Yeah no, you're not wrong.

Mila and Sam start to walk away, leaving the trolley there.

MILA
(accent)
Think about it. Come on Diane,
let's go to the Warehouse.

They walk out slowly.

INT CAR

The car is driving along, the three of them in silence. Andy, to show willing, is wearing a false moustache.

ANDY
Well?

Sam puts her hand through an unnoticeable hole in the birthday present and pulls out a bottle of vodka.

MILA
Struth girl, you bloody genius.

INT HOME OF THE LOLOS, KITCHEN - AFTERNOON

Teara stands in the kitchen pouring a cup of coffee. She looks tired.

She puts a small amount of white powder from the bag in the coffee and stirs it.

She picks up the cup and brings it out to the lounge.

LOUNGE

Mr Lolo isn't on the couch where he normally is. Teara stands outside her parents' bedroom listening.

TEARA
Coffee.

MR LOLO (O.S.)
No, of course. Thanks bro. Yeah,
yeah. See you.

Teara holds the cup as steady as she can. She knocks on the bedroom door.

MR LOLO (O.S.)
Just a second.

Mr Lolo comes into the room, he's wearing a jogging outfit that he clearly hasn't worn for a while and smiling. He stands proudly showing off his legs.

MR LOLO
What do you think?

Teara is unimpressed.

TEARA
About what?

She hands him the coffee. He doesn't take it.

MR LOLO
Going for a run.

Teara is speechless.

MR LOLO
Just got word from a mate. Got a
job lined up. Security company.
Your dad's going to be a
bodyguard!
Got to get fit!

Teara again offers him the coffee but can see he won't take it. She walks it back into the kitchen.

KITCHEN

She stands over the sink considering whether to pour it out. She changes her mind and hides the cup in the top cupboard.

LOUNGE

Mr Lolo is doing some stretches.

MR LOLO
Tui!

No answer.

MR LOLO
What are you doing? Want to come
for a run?

TUI'S BEDROOM

Tui looks confused. He mouths the word 'run'.

Mr Lolo comes into the room.

MR LOLO
Me and Tea are going to go
stretch the legs. You coming?
It'll be good to get out of the
house.

INT HOME OF THE KIMS, MILA'S BEDROOM

Andy is playing songs on the stereo while Sam anxiously goes over the script. Mila walks in with two glasses of coke. She puts the glasses on the table and closes the bedroom door.

She then pulls out the bottle of vodka and opens it. She pours a liberal amount in each glass. She stirs it with her finger and passes one to Sam.

MILA

Cheers.

Sam takes the glass. She smells it. It smells awful.

SAM

Cheers.

The two girls take a drink. The music becomes more upbeat and Mila starts dancing. She tries to get Andy involved but he's not keen.

Sam holds the glass, a feeling of guilt washes over her. She's thinking about her mum. She takes a big drink.

Mila can see what Sam is going through. She comes in close.

MILA

(into Sam's ear)

There's a point of no return,
soon we'll be past it.

Mila gives her a villainous smile. They clink glasses.

MILA

Andy, do you want to meet my
parents?

ANDY

Right now?

MILA

They'll be home in about ten
minutes.

ANDY

Meet up with you later?

EXT STREETS - EARLY EVENING

Mr Lolo is running with a contented smile on his face. Lagging some way behind are Teara and Tui.

TUI

Do I want fish and chips?

TEARA

Tui, it has to be tonight.

TUI

OK.

TEARA

I have to go. I really don't want to leave you.

TUI

I know.

Mr Lolo slows down and turns to his kids enthusiastically.

MR LOLO

Come on you guys!

INT KIM'S HOUSE, DINING ROOM

Mrs Kim glares at Mila suspiciously. They begin serving the food. Mr Kim settles in to his meal. Mila and Sam continue drinking

MR KIM

So the play starts at 7:30?

MILA

That's right.

MR KIM

Are we invited?

MILA

Of course.

MRS KIM

You must be disappointed that your mum won't be there Sam?

SAM

Yeah. She would have liked to be.

MR KIM

Is it some kind of business thing?

MILA

Sam's mum's a writer. She has to go out of town to meet with publishers about a novel she's written.

(to Mrs Kim)

She has her own life.

(to Sam)

Do you think she might get back in time to see some of it, Sam?

SAM
It's possible.

MRS KIM
I know how hard it can be when you don't have support, as a mother.

MILA
(to Sam)
Mother. She can spell the word but does she know what it means?

MR KIM
Mila!

MILA
Sorry, Dad.

MRS KIM
Why do you hate me Mila?

MILA
Hate you. We have a very close bond. I love you mother. I love you with all my heart.

Mila laughs. She looks to see if Sam's laughing too but Sam has her head down, she's trying to smile but can't manage it.

MRS KIM
You're a nasty little girl Mila.

MILA
Thanks mum, I guess we both know where I get it from.

MRS KIM
(in Korean)
What possess her? She's mad! I can't live with her in this house!

Mr Kim finally stops eating, which annoys him greatly.

MR KIM
(in Korean)
Never do I get a quiet meal at home. Is that so much to ask?

Mila gets up from the table, gesturing Sam to do the same.

MR KIM
Where are you going?

MILA
 For a walk. I'm embarrassed that
 Sam has to witness this woman's..
 (in Korean)
 Child tantrum.

Mila and Sam exit. Mrs Kim is distraught.

EXT FRONT OF KIM HOUSE - LATE EVENING

Mila bowls out the door with Sam in tow. She lights up a
 cigarette. She offers one to Sam who turns it down.

MILA
 What a bitch. You all right?

SAM
 Yeah, you?

MILA
 I'm fine.

SAM
 You really pushed hard in there.

MILA
 It's not our fault our mothers
 are dead ducks.

SAM
 At least yours sticks around. I'm
 just saying, maybe you're luckier
 than you think.

MILA
 Yeah, she could be a Christian.

Sensing Sam's distance.

MILA
 Come on, your mum's cool. She
 lets you do what you want.

SAM
 She's a drunk.

MILA
 Yeah, but she's fun. She doesn't
 try to make you obey her.

SAM
 Mila! Why do you think I'm here?
 It's not cool to live in fear of
 coming home to find your mum too
 drunk to stand up. To worry she
 might burn the house down, or
 drown in the bath.

(MORE)

SAM (CONT'D)

To be dragged from place to place
never being able to make friends
or think about anything except
how long before she's going to
crack. That is NOT cool.

Sam turns her back on her friend and goes inside the house.
Mila stubs out the cigarette.

INT KIM HOUSE - KITCHEN

Sam helps Mrs Kim with the dishes. They are talking. Mila
stands in the doorway watching.

MILA

Sam, we have to go.

EXT KIM'S HOUSE - EVENING

Mila and Sam walk out of the house with their bags and down
the street to where Andy's car is been waiting (a safe
distance away).

INT ANDY'S CAR

Sam is in the back seat, a little tipsy. Mila turns to
speak to her but Sam can't hear what she's saying. All
sound has been blocked out.

Suddenly sitting next to Sam is PFS.

PFS

You know, she's looking for you.

SAM

She'll find me if she really
wants to.

PFS

Do you want her to?

Sam doesn't answer.

PFS

Time's getting shorter. That's
the only thing that is certain.

INT LOLO'S HOUSE, KITCHEN

Tui walks in to find Teara standing there.

MR LOLO (O.S.)

Tui, grab a beer?

Teara puts her finger to her lips and points to the fridge. Tui opens the fridge and pulls out a can of beer. Teara gestures Tui to wait. Tui gestures to open the can. Teara nods. He opens it as quietly as he can. *click...fizz...* They wait to hear any reaction from the lounge. Nothing.

Teara brings out what's left of her powder. She takes the can from Tui and pours the remainder into it, which is quite a big dose. She uses the end of a spoon to stir it in. The can fizzes a bit and a little spills, which she quickly mops up with a tea towel.

Teara nods to Tui. She passes him the can but Tui doesn't want to take it. Teara tries to force it into Tui's hand but he won't take it. He points at his sister and mouths "you do it". Teara shakes her head violently and stares him down. Tui looks nervous. Teara points her finger right at him and fixes him with a steely eyed glare. Tui puts his hands together in prayer. He's pleading with her not to go through with it. Teara shrugs. Using hand gestures she communicates that Tui doesn't have to do it, she will do it, she will also run off without him, he will stay with mum and dad.

TEARA

Put that in the bin outside would
you, Tui?

Tui looks at her, woundedly. Teara walks into the lounge.

LOUNGE

Without looking at him Teara hands the can to Mr Lolo. He takes it.

MR LOLO

Ta.

Teara continues to tidy up. Anything to not have to look at her dad as he goes to drink the beer. Tui stands in the background. They're all now watching TV.

An ad break comes on, the TV is suddenly a bit louder so we can hear what's on.

Sound of the advert:

VOICE

Finally found the perfect man or
woman for you? You want to get
married but can't because
technically you already are? Text
SANCTIFY to 411 now to receive an
information pack on how you can
get that next marriage happening
today!

Mr Lolo drinks some of his beer. The advert changes. Mr Lolo sits up.

MR LOLO
Oi! Tui! This is the guy I'm
going to be working for! Tui!

ON TV: Edward Bern in a tailored business suit is sitting being prepped for a TV interview in a dressing room.

EDWARD BERN (V.O.)
It can be no surprise to anyone
that the world has become a
dangerous place.

A man with a clipboard is giving instructions to Bern backstage. Bern nods. In the corner security personnel stand guard.

LOUNGE

MR LOLO
That's us!

ON THE TV:

EDWARD BERN (V.O.)
A place where we can be forgiven
for being fearful of the threat
to our communities.

LOUNGE

MR LOLO
Not on my watch, bud.

ON THE TV: Bern stops the make-up artist, gives himself a quick look in the mirror and stands up.

EDWARD BERN (V.O.)
What I'm seeing is a loss of
trust in our public institutions.

He strides confidently down a corridor and out onto a TV studio stage followed by security personnel.

LOUNGE

Tui looks over at Teara and then back to the TV.

ON THE TV: Bern has a lapel mic attached as he readies himself. Sitting across from him is the same INTERVIEWER as before. They are making small talk. Bern is nodding.

EDWARD BERN (V.O.)

What keeps me going is faith that
people always know when they hear
the truth.

Everything is now ready to start the interview. A cameraman counts down to live. The interview commences but we stay back behind the cameras, in the position of the studio audience.

EDWARD BERN (V.O.)

My job is to help tell it.

The interview carries on in the distance as the image fades to black. The Protect Life Logo comes up on screen.

LOUNGE

Mr Lolo drinks his beer. Teara watches him.

EXT SCHOOL HALL - EVENING

Mr Mills, wearing a 70's brown suit, greets parents at the door as people start to wander in.

MRS MILLS

Johann.

Mrs Mills is also a little dressed up.

MR MILLS

(nervous)

Dorothy. Thanks for coming.

MRS MILLS

A-ha.

She walks in.

INT SCHOOL HALL

People are finding places to sit. The hall over half full.

BACKSTAGE

Mila is peering out through the curtain to see who's out there. We can see some familiar faces, Mr and Mrs Kim, Mrs Mills, Jake and Adrian. Finally Mila spots Andy sitting by himself wearing an oversized leather jacket. She waves at him enthusiastically. He gives her a nod. She blows him a kiss. He catches it subtly in his hand and then eats it. Mila giggles.

SAM

How does it look out there?

Sam, wearing her Daphne outfit (a 1970's get up consisting of a woolen skirt and turtle neck jumper), is fretting.

MILA

See for yourself.

Sam peers out. She scans the audience but can see no sign of Jane. Mr Mills is looking frantic. He turns from speaking to someone too quickly and bangs into a row of seats, hurting his leg and cursing. Holding his leg he walks from the audience entrance up to the stage and through to the back.

All the actors are gathered round. Jonathan, the actor playing Stephen, is dressed in a running outfit exactly the same as Mr Mills', possibly *is* Mr Mills' as it doesn't fit him very well.

MR MILLS

People listen up. There's going to be a few changes. Firstly, Teara Lolo is not here. Someone will have to play her part too.

MILA

I will, Mr Mills.

MR MILLS

Good girl, Mila. Secondly, after much thought, I've decided there's something I've got to do. I've got to face up to what's real. Everyone, listen. While you're out there tonight I want you to imagine that this is not just another performance. I want you to be aware of the physical and moral universe, permeating the school hall; this is our lives on the line. Good luck to us all.

Mr Mills approaches Jonathan. He takes him by the shoulders.

MR MILLS

You'll need to get changed.

CUT TO:

CURTAIN GOES UP

An athletics stadium at night. Stephen, now played by Mr Mills, wearing his track suit and a fake moustache pulls Mila/Ngaire out on stage.

MILA/NGAIRE

Stephen stop. We're going to get in trouble.

MR MILLS/STEPHEN

Do you know what tomorrow is Ngaire?

NGAIRE

Sure I do but if we get caught we're going to miss it.

She falls into his arms.

STEPHEN

Tomorrow is the start of something great. Something that will change this country forever. Do you know what I mean? There's something happening out there and we're going to be a part of it. It's hope Ngaire. Hope for a new way of doing things.

NGAIRE

What does your father say? "What do we think about it?" He's got such faith in you.

STEPHEN

Things are really changing, aren't they.

NGAIRE

I like your attitude Stephen Miller.

STEPHEN

That's because I'm a winner. And tomorrow the whole world is going to know it.

NGAIRE

Say hi to the Queen for me!

He pulls her off stage. Lights go on to reveal the backdrop is a grandstand full of cheering fans and we hear the sound of a crowd cheering.

SPORTSCASTER

Welcome ladies and gentlemen from around the world to day one of the 1974 British Commonwealth Games held here in Christchurch, New Zealand. What a beautiful day it is here today.

A group of athletes take the stage, including Stephen in shorts. They stretch and warm up.

ANNOUNCER

On your marks.

The athletes form a line.

ANNOUNCER

Set.

The sound of a gun firing and the athletes take off around the stage. Some people in the audience find this amusing.

Slowly one by one the runners drop off until it's just Stephen and one other running around and then finally just Stephen as he comes up to the finish line, which is a piece of ribbon held out by stage hands. There is a roar from the crowd.

As he crosses the finish line he receives flowers from Mila and TV cameras crowd the stage. Someone wraps a jubilant Stephen in the New Zealand flag as an instrumental version of the national anthem starts to play. Stephen has won gold.

SPORTSCASTER

What a day for all New Zealanders. Stephen Miller takes the Gold in the 10,000 metres, on this the first day...

All sound fades out. Spot light on Stephen.

STEPHEN

Dad. Did you see me on the box? I won. I bloody won. Dad?

INT HOTEL CORRIDOR

Mrs Lolo walks down the corridor with a trolley of hotel bedroom assortments: towels, shampoo, tea, coffee, complimentary chocolates, etc.

She pulls up to a room and opens the door.

EDWARD BERN (O.S.)

Hey there!

Mrs Lolo turns to see a man in a business suit is addressing her, his young lady companion is further down the corridor leaning against the wall.

EDWARD BERN

Do you know who I am?

Mrs Lolo shakes her head.

EDWARD BERN

Well. I'm what your GM calls a
'highly valued customer'. Do you
know what I mean?

Mrs Lolo smiles and nods.

EDWARD BERN

We're just heading out. We had a
little accident in our room,
could you sort that out? Room
503.

Mrs Lolo nods again.

EDWARD BERN

Hey thanks. Just make it all nice
again. Flowers, whatever you have
to do.
(hushed voice) Don't fuck me on
this.

Mr Bern swaggers away smiling to himself, his young lady
friend starts laughing and rubbing her nose. They walk off
together.

INT HOTEL CORRIDOR - NIGHT

Outside room 503 Mrs Lolo braces herself. She puts the pass
key in the lock and opens the door.

INT ROOM 503

Mrs Lolo turns the light on - it's an unnatural brightness.
She looks at the room but it doesn't seem that bad. The bed
is a mess but no big stains or anything uncommon. She goes
into the bathroom, switches on the light, and there it is.

INT BATHROOM

A large puddle of vomit and faeces around a desecrated
toilet. It's vile. Towels have been used to stop the
mixture making it out of the door. Mrs Lolo covers her
face. She is almost sick at the sight and smell of it.

INT ROOM

She goes back to her trolley, grabs some cleaning products
and puts on some gloves.

INT BATHROOM

She sprays the whole area with air-freshener. Then starts
moving the liquid around with heavy sodden towels, rinsing
them in the toilet. Mrs Lolo can't help dry retching as she
cleans.

INT SCHOOL HALL

ON STAGE: SCHOOL CLASS ROOM

Daphne is standing in front of a blackboard taking a class. She turns to address the class.

DAPHNE

Class today we are lucky enough
to have a special guest,
Sergeant Stephen Miller.

She claps and moves off to the side, Stephen doesn't move.

DAPHNE

Sergeant Miller?

Stephen stands slowly and walks to the front. He doesn't know what to say.

STEPHEN

Hi, kids.

Daphne can see he's struggling. She comes up to him.

DAPHNE

Take your time.

STEPHEN

Um... What can I say. I.. It was very hot there. Especially at night. Difficult to sleep. At night. The incredible brightness of the moon and the stars, lit up the jungle.. with the silent stain of unknowable madness. Fear. The sniff of the grave. It was terrifying. Never knowing what's behind a tree or under your foot. But when you're in it, when you feel the heat from the fire, everything seems to slow down, you feel all your anxiety withdraw like a retreating tide. And suddenly you're running around, kicking and screaming, you'll shoot at anything, but at the same time it's not you. I didn't run through that jungle. I didn't throw those grenades, under that full moon. Something else did. And that something did a hell of a job, or I wouldn't be here today.

Daphne claps. Stephen accepts her applause for his performance which surpassed what he thought he was capable of.

DAPHNE

Wow. Thank you so much Sergeant.

STEPHEN

Call me Stephen.

Daphne turns from him trying not to blush. Mila runs on stage, dressed in a similar 70's teacher outfit.

MILA

Ford's on TV.

On the other side of the stage people stand around "watching" a TV set.

GERALD FORD (V.O.)

The law, whether human or divine, is no respecter of persons; it is the respecter of reality. My concern must be for the immediate future of this country.

As the recording plays Stephen and Daphne hold hands.

GERALD FORD (V.O.)

Therefore, I, Gerald R Ford, President of the United States, pursuant to the pardon power conferred upon me by the Constitution, grant a full, free and absolute pardon unto Richard Nixon for all offences against the United States he has, or may have committed during the period from July 20, 1969 through August 9, 1974.

Sam looks out to the audience.

DAPHNE

There really is no hope.

In the audience there is still no sign of Jane.

EXT SCHOOL HALL - NIGHT

POV: Someone is watching the hall from inside a parked car. They watch as JAKE, a friend of Tui's, dumps a bunch of flowers intended for Teara in to the bin. It's Jane's POV, she's in her car. She looks troubled.

Jane's silver sedan drives away.

INT HOME OF THE LOLO'S - NIGHT

Mr Lolo is asleep on the couch. Teara is dressed warmly, she goes into Tui's room.

INT TUI'S BEDROOM

Tui is sat on his bed. Teara sits next to him.

TEARA

Let's go.

Tui nods.

INT LOUNGE

Teara and Tui with their backpacks on walk through the lounge. The phone starts ringing. They freeze momentarily.

TUI

Shouldn't we get that?

TEARA

NO.

Tui stops to look at his father.

TUI

It might wake him.

Teara pulls out the plug from the wall. Silence. Tui gives his dad a kiss on the forehead. They're silently creeping away. Tui turns to look at his dad one more time. He quickly creeps into the bedroom.

TEARA

(whispers)

Tui!

Tui comes back out with a blanket. He puts it on Mr Lolo gently.

CUT TO:

INT BACK OFFICE, HOTEL

A standard office space, desks against the walls with computers and phones, posters on the walls and a couple of armchairs in one corner. Mrs Lolo has been trying to call home. She puts the phone down.

PARJEET the night manager and Mrs Lolo sit close together. Mrs Lolo is bent forward with her hands clasping her elbows. Parjeet studies her before leaning forward to match her posture.

PARJEET

I'm going to ask you a question now and you need to be *completely* honest, OK? OK?

She nods.

PARJEET

Have you been sleeping at work?

MRS LOLO

No.

He gives her a hard look.

PARJEET

Coming in even on days you were not rostered?

Parjeet presents Mrs Lolo with a copy of the work roster.

MRS LOLO

Parjeet, I haven't done anything wrong.

PARJEET

Do you know what that means? Parjeet.

Mrs Lolo shakes her head.

PARJEET

It means the one who may save a stranger's heart. You and I are not strangers but we are both strangers to this land, yes? We work together, don't we?

Mrs Lolo nods.

PARJEET

You are a married woman?

MRS LOLO

Yes.

PARJEET

Pity for me.

He smiles, but Mrs Lolo is not amused.

PARJEET

Go home now to your family and we will talk again in a few days.

MRS LOLO

I need to work, Parjeet.

PARJEET

Well, I'm sorry, what you've been doing is actually illegal. This hotel is for guests, not staff. Go home Mrs Lolo. You can't stay here anymore.

CUT TO:

EXT STREET

Teara and Tui, with backpacks on, are walking down the street. Tui is looking back to where they've come from. He stops.

TEARA

What are you doing? Come on.

TUI

I'm not going.

TEARA

Tui. If you stay here I'll have to stay with you.

TUI

No, it's OK. You go.

TEARA

Not OK. Please Tui. I don't want to stay here.

TUI

If we go, Dad will be left on his own.

TEARA

That's probably what he wants.

TUI

I don't think so.

Teara has a big decision to make.

TEARA

We can't talk to him. He doesn't listen.

TUI

We haven't tried.

TEARA

We have!

She grabs Tui by the backpack and pulls him along.

TUI
Not enough!

He struggles free. She grabs him harder.

TEARA
We CAN'T stay in that house
another night.

CUT TO:

INT SCHOOL HALL

Darkness on stage.

VOICE OVER
Labour is the party of law and
order in this country today.
Tough on crime, and the causes of
crime.

The lights come back up very slowly. We see a line of
police at the back of the stage. Behind them is a picture
of a mass of people.

A CROWD (V.O.)
Public justice! Public Justice!
(repeating)

A mass of people storm the stage. Daphne and Stephen try to
stay together but when the police move in they get
separated.

DAPHNE
Stephen!

STEPHEN
Daphne!

All the actors, including police, take positions on stage
in preparation for a dance number. Music blares from the PA
system, something like Michel Legrand's 'I Will Wait For
You'. (THE MUSIC PLAYS OVER THE FOLLOWING)

CUT TO:

INT CAR

A speedometer goes over 60 KM/H.

CUT TO:

INT SCHOOL HALL

Daphne runs over to Stephen but is held back by police, they only manage to touch hands as both are pulled away in what becomes like a ballet dance/people running around the stage, though it's basically just people running on the spot.

CUT TO:

EXT STREET

Tui stands still. He shouts something at Teara who is ahead of him. She turns around. She's fed up with his complaining.

CUT TO:

INT SCHOOL HALL

The dance continues. Sam and Mr Mills are being held back, the tips of their outstretched hands reaching out to one another.

CUT TO:

INT CAR

The same speedometer reaches almost 70 KM/H.

EXT STREET

Tui looks at Teara. They lock gazes. Tui's POV: We see Teara turn away and out onto the road, she stops to plead with him one more time.

CUT TO:

INT SCHOOL HALL

In the audience an Asian man is singing along with the song like it's karaoke. Andy is laughing. The music fades.

CUT TO:

EXT STREET

Tui's eyes are fixed ahead. He looks scared. Tui's POV: Teara turns to see a car coming, its lights shine in her eyes.

Tui's face turns to horror as we hear the sound of tires screeching and a thump.

CUT TO:

THE FOLLOWING IMAGES:

Sam has been swung around too many times she falls over. She looks sick.

Out in the audience sitting alone is PFS. A spotlight on her.

Teara's dead arm and legs.

Sam, still down but now alone on stage, a spotlight on her.

Teara's dead face.

CUT TO:

EXT STREET

Tui ducks down as a car passes and rounds a corner. We don't see what kind of car it is.

Tui looks utterly devastated as he slowly approaches the body of his sister lying lifeless on the road.

CUT TO:

INT SCHOOL HALL

Sam is still down but no longer alone. She's having trouble getting up. Mila tries to help her but also staggers around. Eventually some other people help them both off the stage.

In the audience people are leaving (PFS is gone). The auditorium is now about a third full.

BACKSTAGE

Mr Mills is furious.

EXT HOUSE OF THE LOLOS

Mrs Lolo's car pulls in to the drive way.

INT CAR

We see the same dashboard (speedometer) as before. Ominous music is playing. The headlights striking the end of the driveway.

Mrs Lolo turns off the engine, killing the lights and the music. She sits in the dark for a moment composing herself.

She gets out of the car.

EXT HOUSE OF THE LOLOS

Mrs Lolo walks briskly to the front door.

She opens the door.

INT LOUNGE

Mr Lolo is still on the couch. There are now a few beer cans strewn about the place. Mrs Lolo walks briskly to her room.

INT BEDROOM

She sits on the bed. She thinks. A tear forms in her eye.

INT SCHOOL HALL

On stage: Daphne and Stephen sit on a park bench in long coats. They're not looking at each other but listening to the sound of the park. In the distance children can be heard playing.

STEPHEN

I realise now I've been selfish.
I know, because what we give
others comes back to us.

DAPHNE

If you could do it all again?

STEPHEN

(angry)
Daphne, don't you get it? I've
lived a thousand lives but none
of them with you.

DAPHNE

So it goes.

STEPHEN

(distant)
So it goes.

CURTAIN.

Andy and a couple of other people in the audience clap but a lot have left. Mrs Mills is shaking her head.

INT SCHOOL HALL - BACKSTAGE

Mr Mills is sitting down, distraught, embarrassment levels could not be charted. Mila and Sam, back in their normal clothes, are watching him, trying to think of something to say.

MILA
Are you OK, Mr Mills?

MR MILLS
Piss off.

MILA
Whoa.

MR MILLS
Do you think I don't know what you two were doing? We'll talk about it on Monday, when you've sobered up.

Mila is shocked. She walks away. Andy enters.

ANDY
Hey.

MILA
Hey.

ANDY
Tough gig.

MILA
Yeah.

ANDY
Want to go to a party?

The three walk off leaving Mr Mills alone.

MRS MILLS (O.S.)
Johann?

Mr Mills wipes his eyes, pretending he's just wiping off his make up.

MR MILLS
Mmm.

Mrs Mills stands pensively with her hands together.

MRS MILLS
Johann.

He turns to face her but can't look her in the eye.

MRS MILLS
That was... awful.

Mr Mills nods submissively.

MRS MILLS
A tragedy, really.

He nods again.

MR MILLS
I just spoke to the issues.

Mrs Mills takes a folded piece of paper from her purse.

MRS MILLS
(reading)
When I woke up this morning you were still asleep. I could hear you breathing and see your eyes were closed. You were sleeping so deeply. I had to fight the temptation to kiss you, I was so afraid of waking you. I didn't want to wake you because I wanted this moment -- this picture of you, next to me -- to be with me for the rest of my life. I knew without any doubt how much I was in love with you, Dorothy. I started to cry, I was so overwhelmed, for I also knew that my feelings would not change, and that I would belong to you forever. Then you woke up and you put your arm around me. I felt bound to you by something that time and ritual could never erase.

MR MILLS
I didn't write that.

MRS MILLS
I know. But you would have if you could.

Mr Mills gives her a slightly wounded look but quickly realizes she's trying to help him. He smiles at her and she smiles back.

EXT SCHOOL HALL

People are leaving. Some seem genuinely energized.

Mila, Sam and Andy come out. Sam encourages Mila to go up to her parents who are waiting.

MILA

Hi.

Mrs Kim hugs Mila a little awkwardly.

MR KIM

What the fuck happened?

MILA

I don't know, Dad.

MR KIM

That crazy prick ruined my girl's show.

MILA

Dad, this is my friend Andy.

Andy holds out his hand but Mr Kim doesn't take it.

MR KIM

Who's this guy?

ANDY

Hi, Mr Kim.

MILA

We're going to go to a party now.

(to Mrs Kim)

Thanks for coming.

She hugs her dad.

MR KIM

You want a lift?

ANDY

We're good.

Mr Kim is not amused.

MILA

I'll be in late so.. See you tomorrow.

They walk away. Mr Kim says something to Mrs Kim in Korean and she nods.

INT ANDY'S CAR - NIGHT

Andy is driving as Mila and Sam talk and laugh. Mila drinks from the bottle of vodka which is now less than half full. She hands it to Sam.

MILA

Whoa.. let's go set off some burglar alarms!

SAM
That was pretty fun.

MILA
Yeah. I enjoyed it.

SAM
Not everyone did. But we did.
She takes a drink and hands it back.

MILA
I think I played about twenty
different parts.

Mila laughs and takes a big drink.

MILA
Andy, did you see what happened?

ANDY
Yeah, your Dad hates me.

MILA
I meant when Sam fell over.

ANDY
That dance was one of the
greatest things I've ever seen.

Mila pushes him.

MILA
Don't be a dick.

ANDY
Seriously, you guys were awesome.

MILA
Really?

ANDY
Yeah.

Mila kisses Andy on the cheek.

ANDY
The drinking helped. It was
supposed to be a comedy, right?

MILA
He might hate you now but wait
till he gets to know you.

Andy grabs the bottle off her.

MILA
Oi!

ANDY
You guys are smashed.

MILA
No, we're not. *We're good. Nah,
we're good.*

They scuffle. Mila is laughing.

MILA
Give it. Sam wants some.

Andy passes the bottle back to Sam.

ANDY
(to Sam)
Don't give her any more.

MILA
Just take us to the party, rat
boy.

ANDY
Rat boy? I'm taking you home.

MILA
Sam doesn't want to go home. Do
you?

SAM
I don't mind.

MILA
You don't want to take us because
you're scared we'll ditch you.

ANDY
Whatever.

MILA
We promise not to ditch you.

In the background we can hear police sirens.

ANDY
Shiiiiit.

Mila turns to look at Sam and can see she's not looking too
good.

MILA
(to Sam)
You all right?

Sam nods.

MILA
You want to go home?

Sam shrugs. Andy looks worried.

MILA
Change of plan Rat boy...

ANDY
Shh.

Andy pulls over.

MILA
What are we doing?

ANDY
Waiting.

MILA
Fucking calm down would you?

ANDY
I'm on my *restricted* Mila.

MILA
They're not going to stop you!

ANDY
They might. And it stinks in here.

A police car passes with its sirens on.

SAM
I know where we could go.

CUT TO:

At the next intersection they can't go right as it's been blocked off. They can see down the street, there must have been an accident.

MILA
Go round. Just take it slowly.

Sam looks down the street and can make out a body lying in the road with a blanket over it.

EXT STREET - 22:37 HOURS

Birds-eye view of the scene of the accident. People crowd around. Sirens are heard and dogs barking.

Two police officers, OFFICER GIMBAL and OFFICER ROTOR stand in the street conferring.

OFFICER GIMBAL
Do you see the tracks?

OFFICER ROTOR
How fast would you say they were
travelling?

Officer Gimbal sniffs the air and surveys the path where
the car would have travelled.

OFFICER GIMBAL
No more than 90. They had time to
brake before crossing the centre
line beyond that next corner.

Gimbal gestures to the tight corner that the car
disappeared round after the impact.

OFFICER ROTOR
Yup.

OFFICER GIMBAL
70 to 90.

OFFICER ROTOR
Do you think there's any way,
travelling at 70 KM/H, the driver
would not have seen this young
girl?

OFFICER GIMBAL
I've been wrong before.

OFFICER ROTOR
I know.

Officer Gimbal nods.

OFFICER GIMBAL
Call it in.

EXT BACK OF A HOUSE

Sam, Mila and Andy stagger round to the back of a house.
It's dark so they can't really see what they are doing.
They're trying to keep quiet but Sam and Mila keep falling
into things and laughing. This is followed by Andy shhh'ing
them.

Sam tries the door but it's locked.

MILA
(referring to the door)
We'll have to smash the glass.
Then we could unlock it, aye?

Sam nods.

ANDY
We're breaking in.

MILA
You're such a clock watcher,
Andy.

Mila puts her jacket around her hand. Andy stops her before she smashes the glass.

ANDY
Fuck sake.

Andy picks up a large stone.

ANDY
Give me your jacket.

MILA
Use your own.

ANDY
This is leather.

MILA
So it's less likely to rip.

Meanwhile Sam has found the spare key. She goes up to the door and unlocks it.

SAM
You two can shut up now.

INT HOUSE

They walk through the house. Mila and Andy are unsure where to go as it is dark. Sam leads the way, drawing the curtains before switching on the lights.

With the lights on we can see that it is Sam's old house. The place has been gutted out however, so rooms like the lounge look different.

MILA
This is a bit weird. Isn't it?

SAM
Yeah.

Mila passes Sam the bottle. She takes a drink and passes it back.

Andy puts some music on using a mobile phone/MP3 player device [a slow song such as Between the Bars by Elliott Smith].

MILA
Good call, Rat boy.

Mila hands Andy the bottle.

MILA

Sorry.

He takes a drink and puts the bottle down. Mila nestles into him. They sway to the music.

Sam decides to leave them alone. She heads upstairs.

Mila and Andy listen to the music, it's a sad song about disillusioned youth, and an inability to see how things can change (*the potential you'll be that you'll never see, the promises you'll only make*).

MILA

Why are you so nice?

ANDY

Probably for the same reason you think it's funny to be nasty. It's just our way of dealing with world.

MILA

Best face forward.

ANDY

I guess.

MILA

Andy, what if you can't do that? I don't want to be angry all the time. But I feel like I have to shout or no-one will hear me.

ANDY

I know it's hard when you can't see the connections or you can but they don't fit with who you are.

MILA

What can we do?

ANDY

The only thing we can do is help each other through it. The moment we stop looking out for each other, that's when you can be angry.

She looks at him and can see he is taking her seriously, even if he all he can do is state the obvious. They pash.

UPSTAIRS

Sam walks into her bedroom. The room has been stripped but the bed is still there. She lies on the bed. And closes her eyes.

EXT COUNTRY ROAD - NIGHT

The silver sedan is parked on the side of the road. Lights off.

Next door is a tavern.

INT COUNTRY ROAD TAVERN

A standard dark roadside pub with a long wooden bar and many wooden tables with high stools. Jane sits at the bar. She's drunk. The barman cleans the bar.

JANE

How much for a bottle?

BARMAN

Not driving are you?

JANE

NO.

The barman gives her a look. He can see she's having a rough time. He gestures for her to hand over the money.

JANE

God bless you.

CUT TO:

EXT COUNTRY ROAD

Jane staggers out of the bar with the bottle sat upright in her bag. She takes a big drink. She stumbles forward to her car.

She takes another drink and searches her bag for her car keys. She can't find them. After digging around for a moment she dumps the contents of the bag out on the ground. Bits and pieces go everywhere but no keys. She tries the door. It's locked. She looks in the window, using her hands to block the street light and yes she can see she has left the keys in the ignition. The keys are locked in the car. She bashes her head on the car in exasperation. The knock is more forceful than she intended however and as a result she falls to the ground.

Lying on the ground, Jane looks up to the sky. She feels around for the bottle of wine and finds it turned over. There is still a little in the bottle, which she finishes off in one hit.

Eventually, with great effort, Jane pulls herself up off the concrete. She walks back to the bar, her footsteps the only sound besides the wind. The bar is now closed up and there's no one around.

She rattles the door but it's no use. She turns back to the road. She can hear a car coming. Jane heads out on to the road.

The sound of the car approaching gets louder. Jane begins waving her arms. The lights from the car strike her figure as her waving becomes more and more frantic. The car stops right before impact. Jane places her hands on the car's bonnet to steady herself. By moving one hand at a time Jane manages to move around the front of the car to the side without losing her balance. She opens the passenger door.

INT CAR

POV from inside the car. Jane pokes her head in.

JANE

Hi.

Without waiting for a reply Jane gets in and closes the door.

JANE

Thanks for stopping.

The person driving the car is Mrs Lolo, Jane isn't sure if they've met before.

MRS LOLO

Where are you headed?

JANE

Same place you are.

MRS LOLO

Where's that?

JANE

Away from here.

Mrs Lolo gives a wry smile, she turns over the engine and floors the pedal. The car disappears into the black night ahead.

DISSOLVE TO:

EXT DARKNESS

The darkness is matched with darkness in what could be a park. We can make out some bushes. There's some rustling noises. As we get closer we can hear breathing and movement. It's the dog from earlier.

DISSOLVE TO:

INT LITTLE'S HOUSE

LOUNGE

The lights are off in the lounge. There's no light on the stairs.

UPSTAIRS

INT SAM'S BEDROOM

Sam is trying to sleep but she keeps waking up. She decides to get out of bed.

UPSTAIRS CORRIDOR

She comes out of her room and peeks through the door of what was Jane's room. Mila and Andy are asleep in there. They're holding hands. Sam silently closes the bedroom door.

She goes into the bathroom and turns on the light.

INT BATHROOM

The sudden brightness hurts her eyes. As she focuses she sees something shocking. Hanging from the ceiling above the bath is PFS. She's killed herself.

SILENCE

Sam falls back, dropping the gold locket, it pops open.

DISSOLVE TO:

The picture of Jane as a baby held by her mum. The oddness or unnaturalness of the image is in the way the mother is holding the baby, it's protective in an overly dramatic desperate way, like someone was about to take the baby away when the photo was shot.

DISSOLVE TO:

EXT PARK - BLACK NIGHT

The dog is sniffing around a corrugated metal fence-line he comes across a scent and starts wagging his tail. He's found someone hiding out in the bushes. It's Tui Lolo.

DISSOLVE TO:

EXT INDUSTRIAL FACILITY

The fence-line is matched by the fence-line of the Protect Life facility.

INT SECURITY CONTROL ROOM

Many flat-screen monitors fill the room, watched by security staff. All footage from CCTV cameras around the city.

On one of the monitors shows the black Cadillac from earlier. The person watching the images pauses the screen.

CUT TO:

EXT INDUSTRIAL FACILITY

The PROTECT LIFE logo, cleaned of graffiti is brightly lit against the dark sky. The gate to the facility guarded and secure.

TO BE CONTINUED