

CAPE TRIBULATION

Inspired by real people in a real location

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FADE IN:

1 EXT. DAINTREE RAINFOREST STORM - NIGHT 1

A young woman's SOB FILLED EFFORTS and frantic FOOTSTEPS as she fights through pitch dark, sopping wet underbrush, BRANCHES SLAPPING her, TWIGS BREAKING under her bare feet.

Through the downpour, the flickering light of an encroaching kerosene lantern illuminates glimpses of the woman in her torn T-shirt and shorts as she fights the gripping branches.

The woman CRIES as the lantern gets closer and her porcelain skin and hands are ripped by the savagely thorned primordial rainforest. Determined, these wounds don't stop her struggle.

The lantern closes in on her glowing red hair, luminous shoulders and bloody hands.

As she is snatched from behind by brutish arms, she WAILS desperately with all of her remaining life force.

BLACKOUT

PRE-LAP:

DEAFENING RAIN grinds like gravel onto a metal car roof.

2 INT. MILES' CAR - DAINTREE RAINFOREST STORM - NIGHT 2

SCREECHING windscreen wipers. Weak headlights illuminating a violent wall of blinding rain. Rearview mirror hung with souvenirs of Commonwealth countries and a pair of handcuffs.

Racing to beat rising floodwaters and zigzagging madly to avoid potholes, DR. MILES SANDERSON, 59, bastard Pommie-gone-bush, wrestles his supply-filled, salvage-yard '76 station wagon over the rutted mud track.

Beside him, PETE MURPHY, 43, rough-as-guts Queenslander, enjoys the rocking ride, then leers to the back seat.

PETE MURPHY

Hope yer not 'fraid of crocs, Luv.
'Cuz if this baby carks it in one
o'these creeks, it's curtains.

Pete bares his teeth, snaps them once, and slowly runs his index finger across his throat.

PETE MURPHY (CONT'D)
 No joke, Luv. These waters are
 crawling with freshies.

Miles swerves, slides in the mud nearly missing the thick
 trees lining the narrow track. Sound of a SQUISH and a BANG.

MILES
 Bloody Cane Toads!

PETE MURPHY
 Got three creeks t'go. Once we
 cross over, no comin' back. It's
 off the grid. No way to get home.

In the backseat, OLIVIA WATSON, 28, geeky African-American,
 is silent, eyes wide with terror, her four limbs rigidly
 attempting to stabilize against the punishing ride.

Her right arm and both hands are covered in scar tissue.

PETE MURPHY (CONT'D)
 (whispering to Miles)
 Well then, I'll take *that* as
 consent.

Miles accelerates to power through the first creek.

THUD and SPLASH on impact. The engine dies, halting the
 jostling ride. Mid-stream the headlights fade to pitch black.

PETE MURPHY (CONT'D)
 Yer drivin' now, Luv.

Miles and Pete jump out of the car and into the deluge. They
 slosh around back to push the car.

PETE MURPHY (CONT'D)
 (screaming over the rain)
 Git out and steer, ya Drongo!

Olivia doesn't move. Pete gives the car THREE HARD SMACKS.

Olivia still doesn't move.

Pete rips Olivia's door open. His long hair, mangy beard and
 clothes drenched and clinging to his body like a drowned man.
 He is brandishing a machete.

PETE MURPHY (CONT'D)
 I'm not askin' again. Ya kin hold
 the wheel steady kin't ya?

Olivia nods and slowly peels her white knuckles from their grip into the car upholstery and safety straps.

3 EXT. CREEK #1 DAINTREE RAINFOREST STORM - CONTINUOUS 3

Olivia steps out into the shin deep muddy water and grinding rain. She tries to assess the situation, but can't see through the rain in the dark, and is instantly drenched.

In the fast moving creek something big and dark rubs against her leg, she SQUEALS, jumps into the driver's seat and slams the door closed.

Unseen by the humans, the eyes of a crocodile bob up above the dark water. The croc floats to the side of the creek and silently scrambles up the grassy bank.

Olivia steers blindly in the dark as the men push the car up the side of the muddy bank just far enough so that the next vehicle that crosses the creek won't slam into them.

Olivia steps out of the driver's seat into the tall wet grass beside the muddy track. Miles and Pete quickly get back in their seats.

Again Olivia tries to look around. She unknowingly steps in the direction of the crocodile.

PETE MURPHY
(unaware of the croc)
Back in the car, ya Nutter!

4 INT. MILES' CAR - DAINTREE RAINFOREST STORM - CONTINUOUS 4

Olivia reluctantly gets back into the car with the men. All three are sopping wet with clothes clinging to their bodies.

They wait. The windows steam up almost instantly.

Pitch black and silence except for the GRINDING RAIN. Exhausted, Olivia closes her eyes for a moment.

Pete whispers to Miles.

PETE MURPHY
Ya didn't tell me she was black.
And crook. How's that gonna work?

Hearing Pete, Olivia's eyes open, she finds her strength.

OLIVIA

Doctor Sanderson, what is our intended course of action?

PETE MURPHY

Keep yer shirt on, Luv! We wait for the next ute to come through and they'll give us a spark.

Bright headlights as a big-wheeled properly snorkeled ute (truck) comes barrelling up out of the creek behind them and stops. The UTE DRIVER hops out.

Pete gets out to lift the bonnet. They hook up jumper cables, start the car. The headlights turn back on.

Pete jumps back into the passenger seat with glee.

PETE MURPHY (CONT'D)

And, Bob's yer uncle!

Miles resumes his mad high-speed driving, swerving and sliding. Through patches in the rain, Olivia glimpses twilight through the thinning trees and the ocean below.

Suddenly Miles sees a cliff ahead, he brakes, makes a hard turn to avoid going over the edge, slides, clears the turn, accelerates and keeps going.

Rotting fruit from crates in the back of the station wagon is flung onto Olivia.

Pete turns to enjoy Olivia wiping slimy clusters of maggots out of her hair and off of her shoulder.

PETE MURPHY (CONT'D)

Whaddya think about our din-din, eh? R'flying fox friends love it rotten. Re-planting the rainforest, one bat-turd at a time.

OLIVIA

What?

PETE MURPHY

The bats drop seeds in their magic shit and the rainforest grows back.

OLIVIA

Bats are essential to the ecosystem.

PETE MURPHY

Somethin' like that.

Pete snorts, and slides the tip of his machete over her right hand and just under the hem of her shorts.

OLIVIA

What the hell do you think you're doing?

PETE MURPHY

What happen'd t'ya? Yer not much to look at are ya, Luv?

MILES

Banana-bender charm, Darlin'. That's how ya know he fancies ya.

The car swerves and heads downhill, slipping and skidding as it picks up speed.

OLIVIA

It was a fire. Not that it's any of your busi--

Pete pulls the machete away quickly making a small cut in Olivia's shorts. He scans at the road.

PETE MURPHY

Yer gonna bloody love this one.

Olivia sees a bigger creek ahead and braces herself.

The car SPLASHES and SLAMS HARD into deeper water, and stalls mid-stream.

PETE MURPHY (CONT'D)

Ha! You know the drill.

5 EXT. CREEK #2 - DAINTREE RAINFOREST STORM - CONTINUOUS 5

Miles, Pete and Olivia step into the black, deeper, faster moving torrent. Water to flows into the car.

With a wrenching METAL GROAN, the car slips slightly downstream. Olivia grabs hold and hops in the driver's seat.

Olivia steers the car up the other side of the creek and slightly off the main track.

6 INT. MILES' CAR - DAINTREE RAINFOREST STORM - CONTINUOUS 6

Olivia gets out of the driver's seat, moves to the back seat.

Miles KNOCKS on her window.

Olivia hand cranks the window down, rain pours in.

MILES

We took on too much water to re-start. There's a homestead two clicks ahead. We'll go get help.

Olivia stares at him with wide open eyes.

OLIVIA

You what?

PETE MURPHY

No worries, Luv. We'll be back before brekkie.

The two men walk off. Being pelted with rain, Olivia is too stunned to realize that she should close the window.

As their figures disappear into the vast black rainforest Olivia realizes that Pete is wearing flowered women's shorts.

A dark, slimy blob drops onto Olivia's face. She SCREAMS, flicks it off, and rolls up the window as fast as she can.

Unable to see anything in the darkness and with the overwhelming sound of rain POUNDING over her head, Olivia closes her eyes to try to calm her breathing.

7 INT. MILES' CAR - DAINTREE RAINFOREST STORM - LATER 7

Bright lights bobble and pierce the darkness coming head-on at dozing Olivia.

8 INT. WATSON FAMILY HOME - THE FIRE - FLASHBACK 8

Flames spread from a Christmas tree across a living room.

9 INT. MILES' CAR - DAINTREE RAINFOREST STORM - CONTINUOUS 9

A small car skids and stops inches from her. Olivia startles from her sleep, panicked.

OLIVIA

No! Wha... Where...? Uh.

Backlit, small ratty looking FIONA MORGAN, 26, Australian, TAPS a metal flashlight on Olivia's car window.

FIONA
 (shouting over rain)
 Get out!

Olivia locks the doors. The headlights illuminate potential weapons in the car. Olivia grabs a piece of metal re-bar.

FIONA (CONT'D)
 Get out!

Olivia doesn't move. Fiona opens the unlocked rear door of the station wagon and starts transferring Olivia's luggage into the smaller car.

FIONA (CONT'D)
 (through the hatchback)
 Olivia, I'm Fiona. Miles called me
 to get you. Get in my car, now!

Olivia watches her bags go into Fiona's car and reluctantly decides to get out. She slips the metal re-bar into her day pack, exits the station wagon and gets into Fiona's car.

10 INT. FIONA'S CAR - DAINTREE RAINFOREST STORM - CONTINUOUS 10

Fiona turns her car around and heads north.

FIONA
 The third creek happens to be low
 right now, so I'll be able to get
 you to the compound safely.
 (beat)
 Ya know, I cudda left ya there.

Olivia is silent, stares ahead at the rain in the headlights, wondering what the hell she's gotten herself into.

FIONA (CONT'D)
 Ya might wanna grow a pair if yer
 gonna survive the bush.

Fiona's car comes up out of the third creek onto a short stretch of sealed road. Letters on a sign glow in the dark.

"Cape Tribulation, Population 31"

There are no buildings.

11 INT. FIONA'S CAR - DRIVING IN THE COMPOUND - CONTINUOUS 11

Apprehensive and exhausted, Olivia forces herself to note every turn, duration and type of road and gate on the route.

Left turn, stops to open a gate, drives through, closes the gate, straight, but bumpy and rutted mud track lined with tall grasses for two hundred thirteen seconds, right turn.

Another gate. Another mile of bumpy, grass screened road.

Third gate in a fence topped with three feet of barbed wire. Padlock on a thick chain. Grassy untrampled road. Open field.

No more tall grass. Olivia suspects this is the compound.

12 EXT. PARKING AREA IN FRONT OF THE COMMON ROOM - CONTINUOUS 12

Fiona makes a sharp left and stops hard in front of two thirty-foot long mold-covered residential and laboratory mobile home trailers that are twenty feet apart.

The trailers are joined by a timber roof and deck that create an open common room lit only by two exposed light bulbs.

The open room has a dining table, a shabby couch and chairs and is dominated by a large suspended green mesh cube-shaped cage containing thirty hanging bats of various species.

Ache-y from her long journey, Olivia slowly gets out of the car. The rain drizzles softly.

Fiona grabs Olivia's bags, throws them on the deck and drives off into the dark.

13 INT. OPEN COMMON ROOM - CONTINUOUS 13

Exhausted, Olivia is alone in the sticky air with her baggage and the cage of bats. She swats mosquitoes off of her arms.

The bats are watching her. Olivia is drawn to the cage.

OLIVIA

Hello.

Olivia watches three bats move along the mesh closer to her.

OLIVIA (CONT'D)

Pteropus Conspicuillatus. I've read about you.

More bats flap their wings, fly across the cage and join the group gathering to look at Olivia. Soon, they are all clustered on the mesh, quietly chirping and staring at her.

OLIVIA (CONT'D)

Aren't you lovely specimens?

A baby bat extends its claw, reaching out to Olivia.

OLIVIA (CONT'D)

Aww, you're so sweet. Rather like
Felis Domesticus.

Olivia gently touches the baby bat's claw. The baby bat MEWS and reaches further through the mesh to meet Olivia's touch.

But the baby bat gets stuck in the mesh, and can't get loose, panics and starts SCREECHING. The mother bat screeches to alert the other bats that her baby is in distress.

All of the bats scream and FLAP their wings towards Olivia, bashing against the mesh in a cacophony of noise and terror.

Olivia pulls back in horror.

The door of the residential trailer bursts opens, and SLAPS hard against the wall. Miles' German-Australian wife, GRETA ISAACS, 53, wielding a cricket bat, plants herself at the threshold.

GRETA

Who the hell are you? And what the hell are you doing panicking these animals?

OLIVIA

My apologies, I would never hurt any animal. I'm Olivia Watson. I've been accepted as a volunteer here.

GRETA

That kind of terror could kill the entire colony, destroy our work.

OLIVIA

Again, my apologies. My intention was to--

Greta SMACKS the bat in her hand.

GRETA

No! You do not have any contact with the bats until you have been given proper orientation.

OLIVIA

I understand.

GRETA

Do you? You're not in the city anymore.

OLIVIA

Yes.

GRETA

Where's Fiona? She should have taken you to your cabin.

OLIVIA

I don't know. She left with her vehicle.

GRETA

Did you do something to piss her off?

OLIVIA

I've travelled thirty six hours to volunteer here, I--

The old station wagon pulls up. Miles jumps onto the deck, stares longingly at Olivia. Pete drives away in the dark.

MILES

I see you've met Greta.

OLIVIA

Not officially. Hello, Greta.

Olivia steps towards Greta, extends her hand to shake. Greta stares at Olivia and then scowls at Miles.

MILES

Killed twenty-seven Cane toads.

Greta turns back into the trailer and slams the door shut.

MILES (CONT'D)

(leering)

Well then, let me show you to your cabin.

Miles picks up the larger bag.

OLIVIA

That's for you. It contains the items you requested from the US.

Olivia reaches into her daypack.

OLIVIA (CONT'D)

And as requested, the donation cheque in Australian Dollars.

Miles opens the envelope and reads the cheque.

MILES
 (surprised)
 Oh lovely, cheers. Ready?

Miles lights a kerosene lantern, puts on a head lamp and leads Olivia off the deck and into the dark.

14 EXT. PATH BTWN COMMON AREA & OLIVIA'S CABIN - CONTINUOUS 14

Miles leads Olivia through the dark along a muddy path through wet, overgrown, exotic plants.

MILES
 Rule #1 Don't touch anything. Even the plants here can kill you.

OLIVIA
 Really?

MILES
 60% of the plants are toxic, or at the very least are a major skin irritant. Don't touch anything.

OLIVIA
 I didn't realize the percentage was that high, that's...

With the lantern, Miles points to an elevated shed. Olivia swats mosquitoes.

MILES
 That's the dunny. It's a composter.

OLIVIA
 Anaerobic Decomposition!

MILES
 Below is the shower, and the laundry area.

Olivia nods enthusiastically, trying to cover her growing fear with scientific confidence.

OLIVIA
 With solar thermal collectors.

They continue walking. Sounds of movement in the shrubbery.

MILES
 Probably just bandicoots or possums.

OLIVIA
Perameloidea! Marsupials with
bifurcated penis.

MILES
(nonplussed)
Yes.

OLIVIA
Are there Aborigines around here?

MILES
There's a mob at up at Bloomfield
Creek. Don't see much of them
except at the pub.

OLIVIA
I'd like to meet--

MILES
Rule #2 *never* go back there.

Miles waves the lantern at an overgrown path.

MILES (CONT'D)
The neighboring abandoned cane
fields have become overgrown with
wait-a-while and taken over the old
storehouse.

Miles ominously brings the lantern to his well worn face.

MILES (CONT'D)
It's also got a massive rainforest
scorpion infestation.

OLIVIA
Liocheles waigiensis? Here at the
compound? They're highly toxic.

MILES
En masse, they can be deadly.

Olivia is speechless. They come to a rustic cabin.

MILES (CONT'D)
This is you.

Miles leads Olivia up the steps and into the simple exposed-
frame room covered in fly screen.

15 INT. OLIVIA'S CABIN - NIGHT

15

Miles follows Olivia into the tiny room with two camp beds and a small desk. He turns on the single light bulb.

MILES

All yours.

OLIVIA

Thank you.

MILES

Rule #3 As you know, we're off the grid and on solar power, so don't waste a drop of electricity.

Miles turns off the light, stares longingly at Olivia. Alarmed, Olivia stares back.

MILES (CONT'D)

So, if there's anything I can do for you personally, let me know.

OLIVIA

Turn the light back on.

Miles turns on the light and gives her a creepy toothy smile that might have been alluring when he was younger.

OLIVIA (CONT'D)

I'm very tired.

MILES

Rule #4 we're all alone out here so we have to rely on each other.

Olivia gives Miles a hard stare.

MILES (CONT'D)

I give a great backrub.

OLIVIA

No thank you. Good night.

Miles turns to go, stops himself. Olivia startles.

MILES

Perhaps some other time?

OLIVIA

Good night.

Miles leaves. Olivia sees that there is no lock on the door.

OLIVIA (CONT'D)
God help me!

She realizes the light bulb makes her cabin a glowing fishbowl.

She removes her daypack, finds her flashlight, turns out the light, peels off her wet clothes, and changes into dry T-shirt and short pajamas.

Olivia sets out her logbook, some pens and The Children's Guide to Australian Aboriginal Culture on the little desk. She sits down to write up her notes.

But she's too tired to write. She crawls into bed with her flashlight under her pillow.

16 INT. OLIVIA'S CABIN - NIGHT 16

Olivia sleeps fitfully. Wakes to birds SCREECHING or is it human females SCREAMING? She falls back to sleep.

17 INT. OLIVIA'S CABIN - NIGHT - LATER 17

Horrific sounds of SCREECHING tropical birds wake Olivia from her sleep, she throws the bedsheet off of her.

She clicks on her flashlight checking where she is, checks her watch, drinks from her water bottle, breathes.

From her daypack, Olivia pulls out a photograph of herself with DEREK, 3, and SUE, 24, kisses it with melancholy. Her lip trembles and her tears begin to flow.

OLIVIA
I'm so sorry... What am I doing
here? I thought I was ready... But
I miss you more than ever.

Olivia turns off her flashlight, tries to suppress her sobbing and will herself back to sleep.

18 INT. OLIVIA'S CABIN - MORNING 18

Olivia's cabin is filled with sunlight filtered through exotic emerald colored tropical plants. It's incredibly humid, but the feeling of eminent death has evaporated.

She checks herself in a small scratched wall mirror, works to replace her trepidation with a smile.

OLIVIA

You've come all this way. You're just tired. The kids will want to hear about the animals. Time for adventure!

19 EXT. PATH BTWN COMMON AREA & OLIVIA'S CABIN - CONTINUOUS 19

Olivia cautiously retraces the path to the Common Area. Looks at the forbidden overgrown path. It's backlit in the morning light. The old storehouse is almost visible.

Olivia goes up the steps of the toilet and laundry tower with curiosity. She enters the toilet cabin.

20 INT. COMPOSTING TOILET ROOM - CONTINUOUS 20

Expecting the scent of a port-a-potty, Olivia holds her breath and enters the windowless room.

She gingerly lifts the toilet lid and is pleasantly surprised by the lack of smell from the composting toilet.

Olivia drops her pants, sits on the toilet with the wry smile of a triumphant scientist.

21 INT. OPEN COMMON ROOM - MORNING 21

Stepping onto the deck, Olivia is relieved to see well-groomed ELIOT JOHNSON 32, pleasant looking, English, eating breakfast using his cutlery properly.

OLIVIA

Good Morning! I'm Olivia.

ELIOT

Eliot.

Olivia sits down at the table.

OLIVIA

So nice to see you this morning. Wow. It's a beautiful day!

ELIOT

Yes, indeed.

OLIVIA

It's a whole new world today.
Yesterday, I honestly felt that my
life was in danger of becoming one
of those statistics about American
tourists being killed in Australia.

Eliot indicates Olivia should turn around.

OLIVIA (CONT'D)

What? Oh.

Olivia turns around to see Greta scowling at her through the
open but fly-screened, laboratory window.

OLIVIA (CONT'D)

Good morning, Greta.

No response. Scowl does not change.

ELIOT

(quietly)

You need to prepare your own
breakfast.

Olivia jumps up and hits her knee on the table.

OLIVIA

Oh, certainly. I wasn't expecting
anyone to serve me. I was just so
happy to see a friendly face, I...

Greta scowls, closes the window and drops the blinds.

ELIOT

Bread and cereal are in the food
locker, milk and jam are in the
little fridge under the counter.

OLIVIA

Thank you.

Olivia prepares a bowl of cereal, swats mosquitoes.

OLIVIA (CONT'D)

Where are the other residents?

ELIOT

Don't know, I just drove up this
morning.

OLIVIA

You're not staying here?

ELIOT

I live in Cairns. I use the compound as a base when I come up to set my specimen traps. I expect last night's storm may have destroyed some of my work.

OLIVIA

Traps?

ELIOT

For insects. I'm an entomologist. I'm studying the differences in insect populations in old growth vs. re-growth rainforest.

OLIVIA

Wow, my kids would love to learn about that.

ELIOT

Are you a Mum?

OLIVIA

I...

(beat)

I'm a junior high science teacher.

Eliot notices her stumble, but politely ignores it.

ELIOT

What are you doing today?

OLIVIA

I haven't been given direction yet.

ELIOT

Would you like to join me while I check my traps? I could use an assistant.

OLIVIA

I'd very much appreciate it. Wait, what's the protocol? Am I allowed self-directed activities?

ELIOT

Better ask Greta.

Olivia knocks on the door. Greta opens it and stares at her.

OLIVIA

Good Morning! Eliot has invited me to accompany him while he inspects his traps. May I join him?

GRETA

Have you finished your chores?

OLIVIA

I haven't got my chore list. Yet.

GRETA

Clean the Common Room and you can go.

OLIVIA

Thank you. Wipe down, straighten-up and sweep?

Greta stares at Olivia, looks to Eliot and back to Olivia.

GRETA

This is still a scientific research station as far as I can tell. Treat it like one.

Greta turns on her heel and SLAMS the door closed.

22

INT. ELIOT'S UTE - DRIVING - DAY

22

Olivia and Eliot chat inside his brand new, properly snorkeled, University of Queensland truck.

ELIOT

So, what brings you to our little slice of heaven?

OLIVIA

I was looking for something meaningful to do before I go back to teaching. I've been... Recovering. Miles told me the weather this time of year would be mild. I should have performed independent verification on that.

ELIOT

Yeah, well he-- Hang on!

Eliot pulls up to crusty local man, WAZZA BIRD, 35, with a kayak, crossbow and large duffle bag by the side of the road.

ELIOT (CONT'D)
Wazza, Mate! Ya need a ride?

WAZZA
Doc! Can I put her in back?

ELIOT
Sure, Mate.

Olivia smiles flirtatiously as she slides towards Eliot to make room for Wazza.

ELIOT (CONT'D)
Wazza, Olivia. Olivia, Wazza. Where ya headed?

WAZZA
Gonna paddle up Bloomie, and pick some more of me secret weapon.

Eliot starts the car and pulls onto the road.

OLIVIA
What's your secret weapon?

Eliot grins knowingly.

Wazza reaches into his pocket and pulls out a plastic 35mm film roll container and shakes it.

OLIVIA (CONT'D)
What's in there?

Wazza wraps his arm around Olivia and pulls her tight to him, giving Olivia a very close view of his rotting teeth, profuse nasal hair and his heavily scarred left ear.

WAZZA
Crab eye seeds, don't wanna touch 'em. Highly toxic.

OLIVIA
What?

WAZZA
Abbos use these to abort unwanted newbies. Sometimes kills the mother, sometimes not. Worth the risk. Can't 'ave an extra mouth to feed when yer trekking out Woop Woop. Then the whole mob'd die.

Olivia tries to politely loosen Wazza's arm around her.

OLIVIA
 Why would you want to have them in
 your possession?

Wazza leans into Olivia and stares into her eyes.

WAZZA
 I got enough stashed to poison the
 entire Brizzie water supply.

OLIVIA
 I assume that you are doing what I
 am learning is the Aussie pastime
 of impressing visitors with
 gruesome stories that will provoke
 shocked reactions?

WAZZA
 That's alotta ten dollar words.

OLIVIA
 Sorry. I mean, are you joking?

Wazza carefully opens the canister and pours three red seeds
 with distinct black and white markings onto the lid.

WAZZA
 No joke, Luv.

Eliot turns off the main road and heads down a bumpy ravine.

WAZZA (CONT'D)
 The Indonesians are runnin' outta
 room n' want our oil. Invadin' in
 the next two to three years. I'm
 gatherin' supplies t'knock 'em on
 their clackers. You know that's how
 the Japs took Singapore?

OLIVIA
 What?

WAZZA
 They cut the water supply. Then
 Singapore was theirs.

The truck hits a bump, but Wazza is fast and seals up the
 canister before it spills. Stashes it in his pocket.

WAZZA (CONT'D)
 When it all goes down, you're gonna
 wanna be with a man like me.

Wazza leans in and leers.

WAZZA (CONT'D)
 But I won't have ya, or your like.
 It'll be the end of all you Seppos.

Wazza mock strangles Olivia. Olivia's eyes widen as she tries to determine if he's going to let go.

WAZZA (CONT'D)
 But Doc here, 'e's welcome in me
 mob.

Wazza let's go of Olivia's throat.

WAZZA (CONT'D)
 Just here, Mate.

Eliot stops the ute. Wazza jumps out, grabs his kayak, paddle, crossbow and bag, then leans into the window.

WAZZA (CONT'D)
 Doesn't mean I don't crack a fat
 when I think o'shaggin' ya, but I
 won't save a Yank. Won't give youse
 the antidote. Ya been gettin' 'r
 triple A fruit n' leavin' us the
 dregs fer too long. See-ya, Doc!

23 EXT. BLOOMFIELD CREEK CROSSING - CONTINUOUS

23

Wazza hops on rocks down to the creeks while deftly balancing his kayak on his head, his crossbow and bag strapped to his back, and using his paddle as a balancing stick.

The depth marker shows the water level at 0.4 metres.

Olivia sees three aboriginal men TOMMO, ROBBO & HARRY sitting around a campfire. They look to be living rough in the bush. Each has a small satchel of possessions with him.

Tommo has a black armband on. Harry looks up at Olivia as if he recognizes an old friend and waves enthusiastically.

24 INT. ELIOT'S UTE - DRIVING - CONTINUOUS

24

Olivia is surprised, but smiles happily and waves back.

Eliot turns the ute around, heads back to the main road.

OLIVIA
 Seppo?

ELIOT
Septic Tank, rhymes with Yank.

OLIVIA
So... He's insane? Right?

ELIOT
Is he?

OLIVIA
Indonesia is going to invade!?!

ELIOT
They might. You know in WWII the Japanese almost got everything on the Australian continent north of the Tropic of Capricorn?

OLIVIA
What if he does poison a public water facility? Aren't you afraid of being seen with a murderer in your University branded vehicle?

ELIOT
Maybe that's not so smart. That's how Miles lost his funding.

OLIVIA
What?

ELIOT
Miles misused University property for his own eco-vigilante propaganda one too many times and they cut him off.

OLIVIA
Are you kidding me?

ELIOT
You can't use government property for subversive action, even if it was naively well-intentioned.

OLIVIA
The research station doesn't have funding? When did this happen?

ELIOT
About eighteen months ago. I don't know how they are surviving. I think they're livin' on just the meal and lab stipend I pay.

OLIVIA

That explains the crappy station wagon. N' why they wanted my check right away. Is everyone here crazy?

25 EXT. RE-GROWTH RAINFOREST - DAY

25

Eliot and Olivia get out of the ute. Eliot gets a large pack out of the back.

ELIOT

This is re-growth rainforest, this plot was cleared for farmland but after years of struggling the farmers gave up, and now the rainforest is coming back.

Eliot pulls a machete out of his pack and uses it to point.

ELIOT (CONT'D)

See all this vine-y undergrowth, that's wait-a-while. Because if you wait-a-while, it will cover everything. It chokes the rainforest. We're gonna have to hack our way into my trap sites.

Eliot grabs a vine of wait-a-while to show Olivia.

ELIOT (CONT'D)

It's tough as rope, but these barbs will rip you open.

OLIVIA

Miles mentioned wait-a-while, there's a huge section of the compound what's covered in it.

ELIOT

I don't understand why they let that go, it's gonna plague them until they get rid of it.

They find one of he traps with rotting fungi as bug bait.

OLIVIA

And a rainforest scorpion infestation!

ELIOT

Scorpions?

Eliot opens the trap and dumps a mangled blob of hundreds of insects into a Tupperware container and marks it.

26 EXT. RE-GROWTH RAINFOREST - DAY

26

Eliot cuts a path through thick vines. Olivia stays close and doesn't touch anything.

They gently side-step a giant web with an eight inch long "bird-catcher" spider.

Olivia looks down at her trekking sandals and sees profuse blood oozing out of the top of her right foot.

OLIVIA

Eliot! What do Gnatbobdellida libbata look like in the field!?!

ELIOT

Leeches? Like that.

OLIVIA

I don't feel anything!

ELIOT

That's their anesthetic. Never rip them off leaving the head inside, then they go septic.

OLIVIA

Seppo goes septic, no way!

Eliot puts down his machete, and removes Olivia's sandal. He applies a finger near the leech and then gently slides over and puts his nail under the leech and slides it off.

OLIVIA (CONT'D)

Thank you.

Eliot reaches into his pack and gets out a first aid kit.

ELIOT

We need to clean it.

Eliot gently takes care of Olivia's foot. She is smitten.

Over Eliot's shoulder, Olivia sees movement in the bushes.

OLIVIA

Did you see that?

Eliot shakes his head.

27 INT. ELIOT'S UTE - DRIVING - DAY

27

Eliot and Olivia drive further into a beautiful rainforest.

ELIOT

This is old growth rainforest. The way nature meant it to be. See how the ground is clear? The mature trees block the sunlight so wait-a-while can't grow.

OLIVIA

It's like a landscape architect placed every plant perfectly.

They walk through this forest easily. A frill necked lizard runs across their trail.

Eliot shows Olivia his tent traps.

28 EXT. OLD GROWTH RAINFOREST - DAY

28

Eliot and Olivia stop for a picnic. Exotic birds are CHATTERING lightly. This is truly paradise.

Olivia stands up to find a place to pee, grabs a baggie with tissues from her day pack, steps over a little ridge.

Looking behind her to make sure she is out of Eliot's view, she walks backwards right into two very dirty white men.

Vile NEIL PORTER, 35, and the strong and dim-witted YOUNG STEVO, 27, wear greasy Bush-ranger oilskin coats and hats.

They carry shotguns and daypacks with rabbit carcasses hanging on them. Young Stevo's daypack is dayglow and flowered.

NEIL

G'day.

Olivia tries to scamper back to Eliot. Neil grabs Olivia by the waist and stops her close to them. Eliot stands up.

ELIOT

Hello.

NEIL

What are you two pretties doin' out in the bush like this? Havin' a picnic are we? Very civilized. Didn't mean to stop you from takin' a piss, Luv. I'dda enjoyed watchin'.

Young Stevo spews a VULGAR LAUGH.

NEIL (CONT'D)
 (to Olivia)
 And aren't you exotic? We don't git
 darkies in these parts very often.
 Well, except fer the Abbos. But yer
 not one of 'em are you?

Young Stevo pets Olivia's hair. Olivia slaps his hand away.

NEIL (CONT'D)
 Like an Islander, eh?

Young Stevo nods sheepishly.

ELIOT
 What's going on here?

NEIL
 I think I already asked youse the
 same question, ya Pommie bastard!

ELIOT
 I'm a researcher at Queensland
 University. I'm an entomologist.

Blank looks from the men.

ELIOT (CONT'D)
 I'm collecting bug samples.

NEIL
 Bugs?!

The two men laugh heartily.

NEIL (CONT'D)
 Seriously?

The men point their guns at Eliot. Eliot raises his hands.

NEIL (CONT'D)
 Why are you here? You brought this
 African beauty out to the bush and
 you're collecting bugs?

Neil leers at Olivia, puts a finger on her lips, GROWLS.

NEIL (CONT'D)
 Z'at what they call it these days?

Young Stevo snorts with idiotic laughter that ignites
 Olivia's rage. She steps to Eliot, then turns to face Neil.

OLIVIA

We are collecting bugs. I'm a science teacher, and he's a researcher.

NEIL

A Yank? Aw Geez! Are yer outta yer minds? Do youse know where ya are?

ELIOT

I have the authority of the Queensland Government to perform research on these grounds.

NEIL

The Queensland Government? Haven't seen any 'round here in a while.

Neil cocks his shotgun pointed at Eliot. Looks around.

NEIL (CONT'D)

Have ya, Mate?

Young Stevo shakes his head.

NEIL (CONT'D)

Search her.

Young Stevo smiles at the opportunity, rushes to move close to Olivia. He puts his gun down on the ground.

He starts gently running his hands on her shoulders like a man who has never had sexual contact with a willing woman.

NEIL (CONT'D)

Git on with it!

Young Stevo crudely runs his hands to Olivia's waist, then looks her in the eyes hoping to see that she likes him.

Olivia stares defiantly, then recognizes pain in his eyes.

Young Stevo puts both hands between her thighs and slides towards her crotch with a quick snap. Olivia instinctively knees him in the groin. Young Stevo falls to his knees.

Neil can't help but laugh. Young Stevo is shamed by the cruel laughter of his friend. His pain turns to fury. He grabs at Olivia's ankles and tries to wrestle her to the ground.

Olivia steps away quickly. Eliot moves towards her. But Young Stevo springs after her, grabs her around the waist, wrestles her to the ground and starts giggling like a toddler.

ELIOT

Stop it!

Young Stevo lifts his fist to strike Olivia. From behind Neil grabs his arm and stops him.

NEIL

No time for that now. Git a grip.

Neil releases Young Stevo's arm.

NEIL (CONT'D)

Youse two lovebirds can work it out
some other time.

Young Stevo rolls off of Olivia, grabs his gun, points it at Olivia, and stands up. Eliot gives Olivia a hand up.

ELIOT

What do you want?

Neil points his gun at Eliot.

NEIL

I want youse lot t'clear off m'land
and take a message t'yer University
that none of youse better come
back, 'cuz lemme tell ya, youse
don't know what you'll find here.

ELIOT

That's it?

NEIL

That ain't enough? Next time I see
you I'll blow your noggin' clean
off your shoulders. And if she
comes back, well, she'll be good
for nothin' after that.

Neil and Young Stevo enjoy the moment.

NEIL (CONT'D)

Unless you want more?

The men cock their guns.

ELIOT

No. Who should I tell them I met?

The two men laugh menacingly.

NEIL

None o' yer goddamn bizzo.

Eliot packs their belongings. Neil points his gun at Eliot.

NEIL (CONT'D)
Leave yer shit!

Eliot slowly puts his equipment back down. Olivia grabs their day packs, eyes Neil to see if he's going to object.

Neil gives Olivia a crooked smile.

Eliot and Olivia slowly and purposefully back away.

NEIL (CONT'D)
See ya!

Neil raises his gun, fires a SHOT.

Eliot and Olivia start running. Cruel laughter from the men.

29 EXT. OLD GROWTH RAINFOREST - DIRT TRACK - AFTERNOON 29

Olivia and Eliot run to the ute in fear for their lives.

30 INT. ELIOT'S UTE - DRIVING - LATE AFTERNOON 30

Olivia and Eliot jump in the ute, start the car and peel out.

ELIOT
Are you okay?

OLIVIA
I will be. Who were they?

ELIOT
I reckon, it's Neil Porter.

OLIVIA
Who's Neil Porter?

ELIOT
Let's just say he makes a living
out of avoiding the law.

OLIVIA
With... Narcotics? Weapons?

ELIOT
Stop. The less you know the better.

OLIVIA
That's not logical.

ELIOT
Trust me. Forget we saw them.

OLIVIA
Or what will happen?

ELIOT
Olivia, I'm serious. This place
operates differently than where
you're from. People go missing.

31 INT. ELIOT'S UTE - DRIVING - DUSK 31

Olivia has calmed down enough to enjoy the gorgeous view of
the ocean below the cliffs.

OLIVIA
It's almost tranquil when it's
daylight, and not raining, and no
one is pointing a weapon at me.
Last night I really thought I was
going to die, and now--

ELIOT
You're not gonna die.

32 INT. ELIOT'S UTE - DRIVING - NIGHT 32

Eliot drives on the sealed road, turns right, traverses the
first gate, drives through the grass tunnel, the second gate,
the grass tunnel, the third gate, the darkness of headlights
hitting cleared land.

33 INT. ELIOT'S UTE - PARKED FRONT OF COMMON ROOM - CONTINUOUS 33

Olivia is reluctant to leave the ute and Eliot's protection.

ELIOT
Thank you for coming out today.

OLIVIA
You're welcome. It was a lot more
than I was expecting. I'm still a
bit shaken.

She waits to see if Eliot will say something. Nothing.

OLIVIA (CONT'D)
Will I have the opportunity to see
you again? I...

OLIVIA (CONT'D)
I haven't let myself have an
experience in a coupla years. I--

ELIOT
Olivia, this was work. For you this
is a holiday of some sort, for me
this is my everyday. Don't confuse--

OLIVIA
Oh. Of course. Well, that was a
hella day in your laboratory.

Olivia's not getting the reaction she wanted. She jumps out.

OLIVIA (CONT'D)
All right then, thank you.

Olivia moves with trepidation toward the common room. Eliot
watches her walk away, starts his ute and drives off, but
then stops himself, rolls down his window and shouts.

ELIOT
I might be back before you leave.

Olivia turns to Eliot with a smile and hope in her eyes.

34 INT. OPEN COMMON ROOM - NIGHT

34

Miles, Pete & Fiona are just finishing dinner. Greta emerges
from the residential trailer to clear a load of dishes.

OLIVIA
Hello.

Cold blank stares.

OLIVIA (CONT'D)
What?

GRETA
You are a volunteer. You are not a
guest. This is not a hotel where
you can come and go as you please.

Olivia moves to sit at the table, but feels the ice-y stares.

OLIVIA
Have I interrupted something?

Silence. Olivia freezes mid-sit, feels the isolation.

GRETA
Have you finished your chores?

OLIVIA
I haven't received my chore
assignment. Yet.

Olivia stands.

GRETA
Finish your chores, then you can
join us.

OLIVIA
I don't understand.
(sarcastically)
Oh, Okay. I am feeling a little
tired, big day today. I am going to
my cabin to retire early. Good
night to all.

Olivia walks off the deck into the dark, swats mosquitoes.

MILES
(shouting after her)
We'll start cabin construction at
seven on the dot tomorrow morning.

Tired of being dismissed, Olivia steps back onto the deck.

OLIVIA
I almost got killed this afternoon.

GRETA
Enough melodrama. Good night.

OLIVIA
We had guns pointed at us.

FIONA
I think you misunderstood the
situation.

OLIVIA
I'm not an idiot.

PETE MURPHY
What happened?

GRETA
Please, have a seat.

With a seat at the table, Olivia can't resist talking.

OLIVIA
Neil Porter and his-

MILES

What!?!

Olivia immediately understands she may have said too much.

OLIVIA

Neil Porter?

PETE MURPHY

Porter?! How'dya know it was him?

Greta's face drops, careful to avoid Fiona's eyes, she looks at Miles and Pete, they nod in confirmation, she stands.

GRETA

I'll get you some soup.

Greta walks into the trailer.

OLIVIA

Eliot said that the man matched his description.

MILES

Eliot? Did you mention that you're staying here?

OLIVIA

No. Why is that relevant?

MILES

Olivia, you have no idea who you are dealing with.

OLIVIA

Eliot used similar phrasing.

GRETA O.S.

(from trailer)

You're not to leave the compound for the remainder of your stay.

OLIVIA

Excuse me?

Greta comes out of the trailer with a bowl of soup.

GRETA

It's not safe. Here you go.

MILES

We have your safety in mind.

OLIVIA

I planned on an excursion to the reef while I'm here. And on meeting with some aborigines. My students are expecting--

GRETA

Eat your soup, dear.

Olivia starts eating the soup.

MILES

Can't happen.

OLIVIA

That's... You're serious?

FIONA

You agreed to the conditions of volunteerin' here. It's up to our discretion when about when it's safe for you to leave the compound.

OLIVIA

I understand it's a local custom, but I've been here long enough to have given you ample pleasure from the "scare the Yank game".

GRETA

Finish your soup, dear.

35

INT. OLIVIA'S CABIN - NIGHT

35

Olivia sits at the desk trying to write notes about her day.

Her eyesight becomes blurred and her attention drifts, she picks up The Children's Guide to Australian Aboriginal Culture and walks with it to her bed.

Under the sheet, reading with a flashlight, Olivia flips through pages of pictures of plants, animals, rituals.

She stops on a picture of Aboriginal men with black arm bands at a corroboree dancing around a fire. The caption reads:

"Aborigines wear a black arm band to show that they are grieving the loss of a loved one."

Sad to learn this, Olivia is out of energy, turns off the flash light and closes her eyes.

36 INT. OLIVIA'S CABIN - NIGHT - LATER 36

Olivia wakes to a THUD and clicks on her flashlight.

Olivia looks at floor and sees an six foot long, diamond headed snake beside her bed staring at her. Olivia SCREAMS, leaps out of bed, around the snake and out of the cabin.

37 EXT. PATH BTWN COMMON AREA & OLIVIA'S CABIN - NIGHT 37

Olivia is barefoot, in her pajama shorts and T-shirt screaming, hopping through the plants trying not to touch anything, flashlight waving wildly, slams into Pete.

He grabs her tightly, slaps his hand hard over her mouth.

PETE MURPHY
Get a grip, ya Drongo!

Olivia's eyes are hysterically wide pleading trying to explain, her body convulsing to get out of his grip.

PETE MURPHY (CONT'D)
Breathe!

Olivia's body calms. But her eyes are still panicked.

PETE MURPHY (CONT'D)
Breathe or I'm gonna clock ya!

Just as Olivia tries to take a breath, she hears a distant female SCREAM. Olivia's eyes question what she heard, her eyes roll into the back of her head, she faints.

BLACKOUT

PRE-LAP:

HAND SLAP to face.

38 INT. OPEN COMMON ROOM - NIGHT 38

Olivia's blurry POV of Fiona's face as she straddles her on the couch.

FIONA
Ya woke us all up, ya stupid cunt!

Olivia holds her face.

FIONA (CONT'D)
 Carpet pythons are harmless, they
 crawl in the rafters.

Fiona jumps off of Olivia.

OLIVIA
 Morelia Spilota? It fell on me!

FIONA
 For fuck's sake!
 (shouting to others)
 SHE'S BREATHING!

Fiona walks away unsympathetically, leaving Olivia wide-eyed awake, alone in the dark on the couch wearing only her pajama bottom shorts and T-shirt with nothing to cover her body.

39 INT. OPEN COMMON ROOM - MORNING 39

With her back to the room, her body covered in blotches from mosquito bites and plant scratches, Olivia sleeps fitfully.

OLIVIA
 (sleep talking)
 Derek. Sue. I'm so sorry.

Fiona sits near by, smiling while two bats climb on her head, she had feeds one bat slimy rotten fruit and cradles two bats wrapped in diapers that are feeding from human baby bottles.

40 INT. LABORATORY TRAILER - CONTINUOUS 40

Miles and Pete stand behind Greta who works at her lab table. They quietly observe Olivia and Fiona through the window.

GRETA
 (quietly to Pete)
 Find out what he wants us to do.

Pete slips out of the trailer. Greta hisses at Miles.

GRETA (CONT'D)
 Your gambling has trapped us in
 this hellhole. You told me that
 they promised you, we only needed
 to deliver two girls and we were
 out, your debt would be clear! Now
 we're snared animals. Criminals
 just like them! And I'm the only
 one with the testes to handle this.
 GET OUT! I AM A SCIENTIST!

Greta looks back down at her work. Miles exits sheepishly.

41 INT. OPEN COMMON ROOM - MORNING 41

Feverish, Olivia wakes up feeling something clawing on her head. She tries to brush it off. It moves, it's warm. Olivia realizes bats are in her hair. She sits up and SCREAMS.

OLIVIA
WHAT THE!?!

Greta steps from the trailer to the couch, easily removes the bats from Olivia's hair, and rewards them with kisses.

GRETA
Meine Liebchen.

Greta puts the bats back in their cage.

Olivia lies back down on the couch.

MILES
Cabin construction in five minutes.

OLIVIA
Huh... I slept through breakfast?

GRETA
This is not a---

OLIVIA
Hotel. Yes, I understand.

Silent stare. Olivia is beginning to realize that she isn't the first entitled Yank to volunteer here. She nods.

42 EXT. PATH BTWN COMMON AREA & OLIVIA'S CABIN - MORNING 42

In bare feet, Olivia scrambles on the muddy path. She climbs the toilet tower, holding her cramping stomach.

43 INT. COMPOSTING TOILET ROOM - CONTINUOUS 43

Olivia kneels to VOMIT into the toilet, sits back and wipes her face with toilet paper, tosses the paper into the toilet.

Olivia stands weakly, sits down on the toilet seat, has GRAPHIC DIARRHEA. Cleans her self, notices that her period has started profusely and unexpectedly.

Holding herself together at all ends, she opens a medicine cabinet and finds an profuse quantity of flower patterned tampon pouches and packages from Commonwealth countries.

Over a small lidded trash can there is a sign saying:

"Do not place sanitary products in the composting toilet!"

44 EXT. UPPER DECK AT THE COMPOSTING TOILET - MORNING 44

Olivia steps out of the toilet and inhales to gather her thoughts and appreciate the compound from the higher level.

The view is screened by the rainforest, but through the trees, she can see the cabins on the site, the overgrown old storehouse, and smoke from an unknown source.

Just outside the far edge of the compound, she sees two men in the distance. They could be Neil Porter and Young Stevo. Young Stevo turns and his dayglow daypack is visible.

A man looking like Pete walks up to them. The three men walk behind some shrubbery. She is curious, watches for a moment. They don't reappear.

Olivia starts down the steps.

45 EXT. OLD STOREHOUSE - COMPOUND SIDE - CONTINUOUS 45

Olivia walks cautiously along the forbidden path, about one hundred feet from the old storehouse.

She is intrigued, there is something both compelling and repulsive about it, she stares at it, starts moving closer.

46 EXT. PERIMETER OF COMPOUND - MORNING 46

Olivia hears MALE VOICES and her attention turns away from the storehouse to the perimeter fence.

She follows the fence line until she comes to a barbed wire topped gate with an open padlock and chain.

Olivia lifts her hand to open the gate and hears male voices. Stops hard, listens carefully. Hears nothing. Slowly opens the gate. It CREAKS. Olivia freezes.

The voices continue. Olivia creeps around the fence. She can almost understand them. She creeps closer. The men are just on the other side of a clump of bushes.

PETE MURPHY
Whadda reckon's our next move?

Olivia's eyes widen.

NEIL
Bring me the goods.

PETE MURPHY
What about our little problem?

Miles creeps up behind Olivia.

MILES
(loudly)
What the Hell are you doing here?

Olivia startles.

OLIVIA
(whispers)
Nothing. I saw smoke over here.

MILES
(still loud)
Burning the cane fields.

PETE MURPHY O.S.
Who's havin' a sticky beak on our
convo?

OLIVIA
(to herself)
Shit!

Neil, Pete, and Young Stevo walk around the bush.

NEIL
It's our American friend, in just
her jim-jams. And Dr. Fuckwit. Come
back for another round eh, Lassie?

OLIVIA
No.

NEIL
Want another bash at me good
lookin' mate, eh?

Young Stevo wags his tongue violently at Olivia.

NEIL (CONT'D)
Miles, ya losin' control o'things?
I'd hate to catch wind o'that.

MILES

Olivia, would you go get dressed
while I chat with our neighbors?

OLIVIA

Gladly.

Young Stevo makes violent sexual gesture towards Olivia.

MILES

I'll meet you at the cabin site.

Olivia leaves.

MILES (CONT'D)

(loudly to be overheard)

Can I ask you gentlemen to conduct
your business away from our
volunteers?

NEIL

(quietly threatening)

Can I ask your Lordship to get a
bloody grip on hisself?

47

EXT. CABIN CONSTRUCTION SITE - DAY

47

A clearing in the forest with a ten foot by twenty foot sub-
floor structure in place for a new cabin. Nearby a stash of
re-cycled flooring is covered by corrugated metal.

The sky is becoming hazy with the smoke from the adjacent
cane fields burning.

Miles wears a ladies Mao cap with an hibiscus flower print.
Olivia approaches fully covered, wearing jeans, long sleeve
shirt and has her hair tucked up and into a Cal baseball cap.

Miles hands Olivia a sports bottle with opaque liquid.

MILES

Greta made you a protein drink.

OLIVIA

Thank you. What the hell is going
on with those guys?

MILES

Tropical hardwood, fully seasoned
hard as stone.

Miles turns over the timber exposing rotten floor boards
being eaten by white ant colonies with abundant larvae.

MILES (CONT'D)

A bit more damage than I'd hoped.
And more warped than I expected.

OLIVIA

No answer? Those are the guys who
assaulted Eliot and I yesterday.

MILES

Focus on the work, or something
very bad is going to happen.

OLIVIA

Are you threatening me too?

Miles places a slab of flooring on the sub-structure.

MILES

Focus on the work.

48 EXT. CABIN CONSTRUCTION SITE - LATER 48

Olivia is struggling in the heat.

MILES

It's too hot for me to stay out
here. I'm going to work in the lab.
You're young, you keep going.

Olivia is stunned, but is happy to be left alone.

49 EXT. CABIN CONSTRUCTION SITE - LATER 49

Olivia sees Harry in the bushes watching her.

OLIVIA

Hey.

He disappears as soon as she sees him.

OLIVIA (CONT'D)

Hey, aren't you the man I saw at
the creek? How'd you get in here?

Olivia walks over to the bushes.

OLIVIA (CONT'D)

I just want to say, Hi.

With the force and sound of an ON-COMING TRAIN, a wall of
rain moves through the adjacent fields towards Olivia.

As Olivia scrambles to pack up, she notices a small cluster of unrecognizable dried white flowers next to her tools.

Olivia looks for the bush it might have come from, doesn't see a likely source, puts the flowers in her shirt pocket.

50 INT. LABORATORY TRAILER - DAY 50

With the window closed, the blinds drawn, and wearing goggles, paper dust mask and gloves, Greta works in the lab.

Plastic tweezers in hand, she removes one Crab eye seed from a small container, places it in a pestle, drops the tweezers into the trash can, begins GRINDING the seed with a mortar.

Miles stands at a safe distance behind her observing. They hear Olivia's FOOTSTEPS approaching. Greta stops grinding, taps the powder into a filter over a sports bottle.

Miles cracks the blinds and looks into the common room.

51 INT. OPEN COMMON ROOM - DAY 51

Olivia stops for a lunch break and opens the Vegemite, takes a tiny taste. Hates it. Decides to make a peanut butter sandwich instead.

She lifts the bananas and a six inch Huntsman spider crawls onto Olivia's arm. Olivia SCREAMS and drops the bananas. She looks around expecting to be admonished. Nothing.

Olivia sits alone on the edge of the deck eating her sandwich watching the rain sheeting in front of her.

52 INT. OPEN COMMON ROOM - DAY - LATER 52

Rain stops. In the hot sun, the ground steams with moisture.

Miles comes out of the laboratory trailer.

MILES

Want to walk to the spring pond?

OLIVIA

Yeah, this heat's gettin' to me.

53 EXT. SPRING POND - DUSK 53

Miles leads Olivia on a idyllic path through the forest.

MILES

An American volunteer arrives tomorrow. You should like that.

Olivia nods. They arrive at a beautiful crystal clear spring pond that has been created with a hand built rock dam.

MILES (CONT'D)

Time to cool off.

Olivia sits at the edge, takes off her shoes and puts her feet in the cool water, closes her eyes and begins to relax.

Miles strips off his clothes and turns to give Olivia a full view of his genitalia.

MILES (CONT'D)

Swim?

Olivia opens her eyes, shocked at the sight of naked Miles with his creepy pathetic smile.

OLIVIA

Jesus!

Furious, she starts to put her shoes on. Miles gets in the water, swims over to Olivia.

MILES

You're missing out.

OLIVIA

No. I'm not.

MILES

Don't be such a cunt. We're all friends here.

OLIVIA

You don't know me. And that's not an appropriate way to talk to me.

Olivia stands quickly to leave. Miles grabs her foot. Olivia tumbles into the pond and into Miles, HITS HARD on the rocks.

Miles lifts himself onto one knee and leers over Olivia.

MILES

I know why you're out here. You want a taste of the Outback.

OLIVIA

Get off me!

MILES

You stupid damaged American bitch.
I can have you when I want you.

Olivia struggles to get out from under Miles.

Unseen, Harry, the aboriginal man watches from the bushes. He throws a rock that HITS Miles skull with great force.

Miles loses his balance, lands on his back.

Olivia quickly rolls to get away from him, jumps up and out of the pond, surprised at her strength and proud of herself.

OLIVIA

Told ya not to talk to me that way.

Her clothes dripping wet, Olivia turns with conviction and limps quickly back to camp. Miles tries to stand, is woozy.

MILES

Slow down, that was a nasty bump
you took on the rocks.

54 INT. OLIVIA'S CABIN - NIGHT

54

Olivia runs in, turns on the light. Jams the desk chair against the door. Soaking wet, she gets into bed with the lights on.

Flashlight clutched in one hand and the metal bar in the other. She stares at the rafters, waiting for the python. Olivia sees the other camp bed and DRAGS it over and stacks it on top of her bed.

She slides under the other bed frame and into her bed, the light still on, still clutching the flashlight and metal bar, she drifts off to sleep.

BLACKOUT

PRE-LAP:

FIONA (V.O.)

Turn yer lights out or we'll turn
them out for you!

55 INT. OLIVIA'S CABIN - NIGHT

55

Olivia wakes startled, sees Fiona's face and the palm of her hands almost floating, pressed against the grey fly screen.

Olivia gets up and turns out the lights. Fiona leaves.

FIONA (O.S.)
You won't believe what's she's done
in there.

56 INT. OLIVIA'S CABIN - MORNING 56

Suddenly awake, Olivia opens one swollen eye, then another. Starts to move her stung, scratched, bruised and aching body.

57 EXT. DOOR OUTSIDE OLIVIA'S CABIN - MORNING 57

Olivia opens her door and sees a well used hunting knife with an aboriginal painting of a frill necked lizard on it.

She picks it up and looks around to see if she can see who left it, then pockets the knife.

58 EXT. PATH BTWN COMMON AREA & OLIVIA'S CABIN - MORNING 58

Olivia steals herself as she walks, gives only a quick glance to the forbidden path, hears VOICES in the common room, takes a deep breath and continues.

59 INT. OPEN COMMON ROOM - MORNING 59

Olivia's blurry POV of BRIANNA DOUGLAS, 21, gorgeous, American volunteer eating breakfast. Greta is hovering.

Dizzy, Olivia is determined to get through this.

OLIVIA
Morning.

BRIANNA
Hey.

Greta stares at Olivia. Olivia nods minimally to Greta.

BRIANNA (CONT'D)
I'm Brianna. Nice to meet you.

OLIVIA
Olivia.

Brianna and Olivia shake hands. Greta glares at the American gesture.

OLIVIA (CONT'D)
Nice to meet you too. Miles said
you were arriving today.

BRIANNA
Yes, but I can't stay.

OLIVIA
Too bad. You're welcome company.
I've had a little difficulty
adjusting here.

A wave of nausea comes over Olivia.

OLIVIA (CONT'D)
I'm not feeling...

Brianna discretely shakes her head.

OLIVIA (CONT'D)
Huh?

Brianna gives Olivia another little shake of her head.

BRIANNA
(silently)
Shh.

Olivia fights the urge to vomit.

BRIANNA (CONT'D)
Greta, can Olivia give me a tour?

Greta stares at Olivia.

GRETA
Is that really what you'd like to
do with your time here? I know
Miles wanted to give you the tour.

BRIANNA
Yes.

GRETA
Clean the common room including
under the bat cage, and strip all
of the beds and wash the sheets
before you start your tour.

BRIANNA
Sure. We can do that.

Olivia looks puzzled at Brianna's confidence.

GRETA
I'll be back for lunch. Laundry
should be done by then.

BRIANNA
Yep.

Olivia gives Brianna a quizzical look.

BRIANNA (CONT'D)
Where can we go that's private?

Brianna notices Olivia's dizziness.

BRIANNA (CONT'D)
Grab some dry toast.

OLIVIA
We should clean-up first and ensure
that the laundry has been started.

BRIANNA
Screw that 'til after we talk.

60 EXT. PATH BTWN COMMON AREA & OLIVIA'S CABIN - CONTINUOUS 60

Olivia and Brianna walk together.

OLIVIA
I can't tell you how pleased I am
to meet you. This place-

BRIANNA
Shh. I know.

Olivia stops to dry heave. False alarm. They keep walking.

61 EXT. FORBIDDEN PATH - CONTINUOUS 61

Brianna sees the path to the Old Storehouse.

BRIANNA
Where does that go?

OLIVIA
Old Storehouse, covered in wait-a-
while vines and full of giant
scorpions.

BRIANNA
Really? Let's go look at it.

OLIVIA
Uh... I'm not sure...

Brianna starts down the forbidden path. Olivia follows.

62

EXT. OLD STOREHOUSE - COMPOUND SIDE - DAY

62

Brianna walks slowly but steadily until they are very close to the old storehouse. Olivia lags behind a bit.

BRIANNA
Cool. Very creepy.

Brianna slowly walks along the building. Olivia follows.

OLIVIA
Careful where you're stepping.

The storehouse is on the property line that is shared with the cane fields. The perimeter fence topped with three feet of barbed wire butts directly into the storehouse.

Brianna notices that the wait-a-while on the steps and around the building is dead and that the hardware on the door looks relatively shiny and clean.

BRIANNA
Weird.

Brianna stops in thick grass, turns to Olivia. Olivia stops

BRIANNA (CONT'D)
Have you *left* the compound?

OLIVIA
An Entomologist took me out once.
But after that, I have been
forbidden from leaving.

Brianna does a visual sweep to make sure no one is listening.

BRIANNA
Bullshit! That's kidnapping. Do you
know what's going on here?

OLIVIA
Not entirely. I can say that there
is evidence that many women have
been here before us. And I've seen
a variety of very rough men doing
very things that would be
considered criminal at home.

Giant fire ants crawl up Olivia's legs and start biting her. She SCREAMS, wipes the ants off with her hands, they bite her hands. She runs towards the common room. Brianna follows.

They climb onto an old set of concrete steps sticking up through the grass like an refuge island in the sea of green.

BRIANNA

How long you supposed to stay?

OLIVIA

A month.

BRIANNA

A month!? Listen to me. This is the third site in my college volunteer program. I *had* to come here to meet the conditions of my grant. I've been at a zoological rescue camp outside of Melbourne. On Kangaroo island I counted penguins in a breeding area. Now I'm here. Everyone in volunteering in Australia knows that these people are predators. It's a small world.

Olivia listens through a wave of nausea.

BRIANNA (CONT'D)

You know he's sleeping with Greta and his assistant?

OLIVIA

Fiona?

BRIANNA

And they hate each other?

Olivia feels the nausea, moves off the steps and VOMITS then dry heaves. Brianna helps Olivia clean herself up.

BRIANNA (CONT'D)

I think you may have heat stroke. Have they been abusive to you?

Olivia shakes her head then relents and nods.

BRIANNA (CONT'D)

Screw that. One, never be alone with Miles again. Two, start saying "No." Yes, you're a volunteer but that doesn't mean you have to put up with their abuse. And three, you need to get out of here.

BRIANNA (CONT'D)

I'm sure that your family wouldn't want you to be treated like this.

OLIVIA

I don't have any family. My sister and I were abandoned when we were little, and she... Oh God!

BRIANNA

What? She died?

OLIVIA

Yes.

BRIANNA

I'm so sorry.

OLIVIA

I don't usually tell anyone about my life, but this is so bizarre, and I feel like you might be the last sane person I talk to.

Olivia gestures to indicate "if I may?" Brianna nods. Olivia pulls out the picture of herself, Sue and Derek.

OLIVIA (CONT'D)

That's me, my sister Sue and Derek, two days before.

BRIANNA

Hey, really, you don't have to--

Olivia takes a deep breath and exhales.

OLIVIA

It's my fault they died.

BRIANNA

What?

OLIVIA

I've never said that to anyone before.

BRIANNA

It's not your fault.

OLIVIA

It is. Two days after Christmas I was leaving for a teacher's conference in Sacramento. We needed to take the tree down. Derek cried... And begged and pleaded.

OLIVIA (CONT'D)
I agreed that we could keep it up
until I got home.

BRIANNA
That's not your fault.

OLIVIA
It is. Being a parent, means saying
"No. Even when you feel guilty for
going on a business trip.

BRIANNA
I'm so sorry.

OLIVIA
Derek didn't get out of the house
alive. Sue tried to save him. She
got third degree burns on forty
percent of her body. She lived.
Skin grafts and six months in the
hospital, and she lived.
(beat)
For a while.

Brianna puts her arm around Olivia and supports her.

OLIVIA (CONT'D)
Her body healed, but not her mind,
she couldn't get past that she
lived and Derek died.

Brianna holds Olivia as she convulses with tears.

BRIANNA
Any you?

OLIVIA
I got there after the fire
department, but that didn't stop me
from sneaking in and trying...

Brianna strokes Olivia's head and kisses her forehead. Olivia
relaxes in a moment of feeling protected and peaceful.

Miles swaggers up to the steps, leering.

MILES
Well, isn't this a lovely little,
lesbian delight?

BRIANNA
What?

MILES
Hello. I'm Miles.

Miles extends his hand. Brianna doesn't let go of Olivia.

BRIANNA
Yeah. I figured that.

MILES
What does that mean?

BRIANNA
You have a reputation.

MILES
How dare you. You've been here fifteen minutes and you think you know what it takes to keep this place running? And Olivia, I told you not to come down this path.

OLIVIA
We're just having an American girl chat, it's my fault. We'll get back to our chores in a minute.

MILES
What did you tell her?

OLIVIA
Look Miles, I didn't tell you about my family issues. I--

BRIANNA
Don't tell him your private shit.

Miles moves in closer.

MILES
No, no. I wanna hear all about it.

BRIANNA
Olivia, don't!

MILES
Oh, I think you should.

Weak, Olivia stands and tries to pull Brianna away with her.

MILES (CONT'D)
Brianna, didn't you come all the way up here for a day, just to get your booklet stamped?

BRIANNA

But I don't need it that badly.

MILES

Really? How are you going to pay your fees for this expensive overseas semester if you don't get the grant? What is that twenty thousand US dollars?

BRIANNA

Fuck-off!

OLIVIA

Hey.

(beat)

Hey, you two.

Brianna and Miles silently stare at each other.

Olivia begins to dry heave again. Brianna catches her and holds her hair out of the way. Brianna drops her hostility.

BRIANNA

Let's get her somewhere to lay down.

Miles gestures grandly towards the path to the common room.

MILES

Be my guest.

Brianna holds Olivia up as they walk the path. Miles follows, grinning like a predator watching their hips bump and sway.

63

INT. OPEN COMMON ROOM - DAY

63

Olivia, Brianna and Miles walk onto the deck of the common room. Brianna takes Olivia's backpack off of her, settles her onto the couch.

OLIVIA

I want to leave with Brianna today.

MILES

Oh really?

BRIANNA

Yes, really. You can't keep her here against her will.

MILES
(shouts to the trailer)
Greta, Olivia wants to leave today.

BRIANNA
She's not here right now.

MILES
We'll settle this when she's back.

BRIANNA
What do you have to get
electrolytes into her?

Miles leans in, puts his arm around Brianna's hips, leers.

MILES
Aren't you the smart one?

Brianna slaps his hand away.

Sound of Greta PARKING the station wagon. Miles pulls back.

MILES (CONT'D)
(whispers)
Later!

Greta approaches the group.

GRETA
What's going on here? Is the
laundry done?

MILES
These two were chatting on the path
to the old storehouse.

GRETA
That is forbidden ladies! We run a
very tight ship here. No room for
deviation. If we don't do things on
schedule and follow directions we
could all die out here.

BRIANNA
I understand that.

GRETA
No, I don't think that you do.

BRIANNA
Olivia has heat stroke. And Miles--

MILES

Olivia wants to leave with Brianna
this afternoon.

GRETA

Don't be ridiculous. That's not
possible.

OLIVIA

What? Why not?

GRETA

Once again, this is not a resort
hotel with taxis at your leisure!
Brianna's return bus ticket was
arranged days in advance.

OLIVIA

Maybe there's a...

BRIANNA

A cancellation?

GRETA

Really? You two have absolutely no
idea of what you are dealing with
here. You are used to the privilege
of being able to get whatever you
want with your American dollars.

Greta turns away, walks into the residential trailer, SLAMS
the door. The bats FLUTTER and SQUEAL.

Olivia VOMITS into a bucket, rolls onto her back, passes out.

64 INT. OPEN COMMON ROOM - NOON

64

Greta, Miles and Brianna eat lunch silently.

Olivia sleeping on the couch fitfully, her back facing the
room.

Brianna glares at Miles with disgust. Miles responds with
smirks of confidence.

GRETA

(to Brianna)

More iced tea, dear?

BRIANNA

Yes, please.

Greta "accidentally" knocks over Brianna's glass.

GRETA

Oh dear. Let me get you a fresh glass of tea from the kitchen.

65 INT. OPEN COMMON ROOM - AFTERNOON

65

Olivia still asleep on the couch. Greta has gone. Miles and Brianna are alone. Brianna is has finished her iced tea.

MILES

So, would you like to get your grant booklet stamped?

BRIANNA

Yes. That would be great.

MILES

Let's take a walk to the spring pond first.

BRIANNA

I don't think so.

MILES

What?

BRIANNA

Not gonna happen. Stamp my booklet.

MILES

Come with me to the spring pond, I'll bring the stamp.

Brianna grabs her daypack, checks that her booklet is there and that her mace is close at hand.

BRIANNA

Fine, let's go to the spring pond.

66 EXT. SPRING POND - AFTERNOON

66

Miles leads. Brianna preps herself for his expected attack.

MILES

Here we are.

Brianna scans the pond for possible weapons and traps.

Brianna breathes deeply. Miles smiles like a predator.

MILES (CONT'D)

What's the matter? This is the most beautiful spot in the world. What's stopping you from getting in?

BRIANNA

You. Stamp and sign my booklet.

Miles laughs, strips off, leaves his clothes in a heap including the stamp in his shorts pocket. He wags his genitalia at Brianna, gives her the creepy smile.

MILES

I've got my kit off. Now you take yours off.

BRIANNA

Does this ever work for you?

MILES

Every time.

Miles gets into the pond and moves over to the far corner.

MILES (CONT'D)

Look, I am way over here. I can't touch you.

Brianna crouches down to his clothes and the stamp.

MILES (CONT'D)

Take your clothes off.

Miles sees what she's doing and quickly moves back across the pond. Brianna grabs the stamp and stamps her booklet.

Miles grabs her wrist.

MILES (CONT'D)

I still have to sign it. Take your clothes off.

Brianna yanks her hand away from Miles, the stamp drops into the water.

BRIANNA

Fuck off!

Brianna grabs her mace from her day bag, stands up and turns to leave.

Miles jumps up behind her, pushes her off the path. Brianna turns to spray him with mace, but back steps onto the giant python with a half ingested bandicoot in its mouth.

Brianna startles, SCREAMS, loses her balance, falls to her knees, accidentally sprays the snake with mace.

Miles knocks the mace out of her hand, pushes his naked body onto her, covers her mouth with one hand, rips her shorts down with his other hand.

Brianna's face is inches from the snake's engorged head as Miles thrusts into her.

67 EXT. ADJACENT RAINFOREST - DAY 67

Harry is tracking an animal, hears Brianna's distant SCREAM. Hangs his head in sorrow.

68 INT. OPEN COMMON ROOM - EVENING 68

Olivia sleeps fitfully in the common room.

69 INT. DREAM SEQUENCE - THE FIRE - WATSON HOME - DEREK'S ROOM 69

Derek in pajamas is encircled by flames that are taller than he is. He is scared, coughing and screaming. Sue in a bathrobe, reaching through the flames trying to save him.

The walls and ceiling of the bedroom fall away exposing the limitless Australian stars. Derek is in awe, Sue is afraid.

Harry, the Aboriginal man from the creek appears wearing a frill necked lizard head dress and grass skirt. He walks through the fire to help Derek off the bed.

Harry starts stomping dance movements around the fire and encourages Derek to mimic him.

Three ABORIGINAL DANCERS playing Digeridoo and sticks join Harry and Derek. Sue is frozen with confusion.

Eliot in turtle head dress and back shell, Brianna dressed as an emu, and Fiona as a kangaroo join the dancing.

Brianna turns away from the circle to help Sue join the dancers. Miles dressed as a python and Greta as a scorpion crawl to the circle and give Brianna a drink.

Brianna becomes dizzy and falls, Miles and Greta drag her body away from the circle into the darkness.

The music stops suddenly as they group stares after Brianna.

Sue turns to Olivia with a desperate look.

70 INT. OPEN COMMON ROOM - EVENING

70

Olivia wakes suddenly, aware of her dream, realizes it's gotten dark, panics.

Fiona is feeding formula to multiple bats using baby bottles, sneers at Olivia's panic.

OLIVIA
Is Brianna here?

FIONA
She's been gone for hours.

OLIVIA
I would have liked to say Good bye to her. Did she leave me a note?

FIONA
What am I, your clerk? I kind of have my hands full.

Olivia closes her eyes.

71 INT. OPEN COMMON ROOM - DINNER

71

Olivia is still woozy and lying on the couch while Greta is serving dinner to Miles, Fiona and Pete.

GRETA
Olivia, dear, do you feel like having some dinner?

Olivia sits up slowly, is suspicious of the pleasant tone.

GRETA (CONT'D)
Sit here at the head of the table.

Olivia moves slowly towards the chair.

GRETA (CONT'D)
I've made you some broth.

Greta brings Olivia the bowl of broth.

GRETA (CONT'D)
Take it slow. Eat what you can.

MILES
So, how was everyone's day today?

PETE MURPHY
You sound chipper, Mate?

Olivia lifts a spoonful. Mimes slurping it, but spills it.

MILES

Had a great day.

(to Olivia)

Your mate Brianna's a lovely girl.

Greta shoots him a look to shut-up.

OLIVIA

You two were fighting.

MILES

In the end we got along famously.

We found a way to connect.

The smirk on Miles' face alerts Olivia. Greta scowls. Fiona hangs her head. Greta stares at Olivia, waiting for her to eat. Olivia lifts a spoonful of broth to her lips, stops.

OLIVIA

Greta, your broth tastes a little salty. Pete, will you try this?

PETE MURPHY

Never touch the stuff.

OLIVIA

Miles?

MILES

None for me. Tomorrow we can go back to working on the cabin flooring. And then I can't wait to get you back to the spring pond.

Olivia feels a wave of nausea, VOMITS bile into her bowl.

Concerned, Fiona gets the bucket and brings it to Olivia.

FIONA

Maybe you should sleep on the couch tonight so you are close to the dunny and we can check on you?

Olivia takes the bucket and crawls back to the couch.

Olivia on the couch, crying and mumbling in her fitful sleep. Daypack right where she left it last night.

73

INT. OPEN COMMON ROOM - MORNING

73

Greta and Miles finish breakfast. Pete snorts at Olivia's whimpering. Eliot's ute parks next to the common room.

Greta, Miles and Pete exchange looks confirming that none of them were expecting Eliot today.

Eliot steps onto the deck with his usual enthusiasm.

ELIOT
Morning, everyone!

MILES
Eliot the entomologist returns.
This is unexpected, Mate.

ELIOT
Need to check the traps again.

MILES
So soon?

ELIOT
Need to make sure that the traps I
re-set after the storm are
functioning.

MILES
Really?

GRETA
Want some brekkie? Cuppa?

ELIOT
(to Greta)
Yes, tea. No to breakfast, Thanks.
(to Miles)
So, how's our young American?

MILES
Ah, that's why you're really here,
you dog. Can't give a favorable
report. Bit of a non-starter,
really. Not made for the sunburnt
country.

ELIOT
It's not for everyone. Olivia
mentioned that you have an scorpion
infestation. Thought I might check
that out for you.

Olivia stirs. Eliot walks over to her.

MILES

We can manage that situation
without--

Greta looks to Miles and Pete with resignation. They nod.

OLIVIA

Eliot? Where's Brianna?

MILES

She left yesterday, remember?

OLIVIA

Eliot? They stole Brianna from me.

Eliot kneels down.

ELIOT

(softly)
Olivia?

OLIVIA

My sister and the fire.

ELIOT

What?

OLIVIA

I love her, but she...

Olivia's eyes roll back, her body goes limp.

ELIOT

Olivia.

No response.

ELIOT (CONT'D)

Olivia, wake up. It's me Eliot.

OLIVIA

Eliot?

Olivia, turns on her side and DRY HEAVES towards the bucket.
Eliot helps her lie back on the couch. Feels her forehead.

ELIOT

(to Greta)
She's very clammy. How long has she
been like this?

GRETA

Last night and this morning.

Olivia beckons Eliot close to her.

OLIVIA
(whispering)
They're kidnapping me.

ELIOT
She needs to see a Doctor.

GRETA
She'll be right. It's heat stroke.

MILES
A day's rest and plenty of fluids
and she'll be back on her feet.

Eliot calculates his options. Greta pours the tea for Eliot.

ELIOT
(carefully)
I'm going to the clinic today
anyway. Gotta get my Dengue
boosters. I'll take her with me,
bring her right back.

MILES
Don't think so.

ELIOT
Really it's no trouble at all.

GRETA
That's kind of you Eliot, but she
doesn't need your help.

Olivia stares at Eliot pleading with her eyes.

ELIOT
I insist. After all you've done for
me. Let me do this for you.
(whispers to Olivia)
I got your day pack. Is everything
you need in there? You're not
coming back.

Olivia nods subtly. Greta puts Eliot's tea on the table.

ELIOT (CONT'D)
(loudly to Olivia)
Ready to go now?

GRETA
Now? You haven't even had your tea.

Eliot helps Olivia stand up. Olivia becomes a bit more alert.

ELIOT
 Sorry about that, Greta.
 (a little too loud)
 Here we go, we'll get you to the
 Doctor and have you back in no time
 at all.

GRETA
 Drink your tea, Eliot. I insist.

ELIOT
 All right then, I'll have a cuppa
 and then we need to get going.

Eliot gets Olivia seated at the table, then he sits next to her, she leans on him. Greta slides his tea towards him.

Eliot takes a sip of tea.

Olivia watches Eliot, realizes that the tea is poisoned.

OLIVIA
 Eliot? No!

Eliot smiles at Olivia quizzically, takes another sip of tea. Realizes Greta is staring at him.

Eliot passes out.

74

INT. OLD STOREHOUSE - DAY

74

Dim light filters in through cracks in timber siding on a one room rotting storehouse with moldy walls that are about to collapse inward from the weight of vines the covering it.

A small vine covered broken window with metal bars faces the smouldering cane fields allowing smoke to hang in the room.

Eliot faces Olivia, Brianna, and VICKI, 22, porcelain skinned, red-headed Irish backpacker in torn T-shirt and shorts. Vicki was trying to escape in the opening scene.

All are unconscious, gagged, their wrists zip-tied and one ankle shackled to a steel cage. Empty sports bottles and pans that have been used as toilets sit in years of debris.

Giant scorpions, cockroaches, ants, termites and spiders populate the structure, leaving splinters everywhere.

75 INT. OPEN COMMON ROOM - NOON

75

Greta puts a fresh green salad on the table. Fiona sets the table and notices Eliot's ute parked by the common room.

FIONA

Is Eliot still here?

GRETA

He's in the field with one of his associates.

(beat)

He asked if you would drive his ute to the sign post for him to pick up tomorrow. In fact, why don't you take it over there tonight and walk over to Rhoda's for dinner.

Skeptical, Fiona is happy for a night away.

PRE-LAP:

A rusty padlock is UNLOCKED, a metal bar SLIDES across wood.

76 INT. OLD STOREHOUSE - DUSK

76

The door CREAKS opens allowing dusky light to enter the dark room. Neil, Greta and Miles make CRUNCHY footsteps on rickety flooring as they enter. Miles carries a kerosene lantern.

The light and movement cause Eliot and Olivia to stir and open their swollen eyes. Brianna and Vicki are not moving.

Olivia looks at Eliot, he closes his eyes, she copies him. They pretend to be unconscious and listen to the conversation.

NEIL

I don't know what you expect me to do with them two. No one is going to pay for a pasty Pommie. Maybe if he was eighteen and effeminate, but him, no use to me. And you know I can't sell her. There's no market for black girls in Asia. They're your problem.

GRETA

That wasn't our deal. We haven't--

NEIL

Luv, what the fuck business do you think you're in now? Git rid o'em.

Greta notices Brianna move, jerks her head towards to door to indicate that Neil and Miles should join her outside.

With a work glove, Greta picks up empty sports bottles and puts down full ones by each prisoner.

Pete, Miles & Greta exit. The door closes, the room returns to semi-darkness.

77 EXT. OLD STOREHOUSE - COMPOUND SIDE - DUSK 77

Greta slides the metal bar into place, locks the industrial padlock. Miles replace the dead vines covering the entry steps.

78 INT. OLD STOREHOUSE - DUSK 78

Eliot listens, hears the sound of footsteps leaving, then nothing.

Eliot KICKS the sports bottle near him and shakes his head.

Olivia nods weakly. Olivia gently nudges Brianna. Brianna groans.

Olivia tries to reach out to Vicki. Can't quite touch her.

Olivia wiggles closer to Vicki, sees that Vicki is breathing, but not conscious.

Eliot uses his head to indicate the door.

Olivia struggles to gain control over her body and stand while one ankle is shackled. She feels the hunting knife in her shorts, she's shocked to remember that she has it.

She gets the knife into her hands, moves to cut Eliot's wrist zip tie. Eliot slides his gag down.

Eliot cuts Olivia's wrist zip tie. She slides her gag down.

Olivia cuts Brianna's wrist ties. Brianna doesn't react.

Olivia stretches hard to cut Vicki's wrist tie. Vicki slumps over almost dead.

With difficulty, Eliot stands up and surveys any tools that maybe available in the room.

Eliot looks out the small broken window and sees the embers of the adjacent cane field fire.

OLIVIA
Think they're gonna kill us?

ELIOT
Absolutely.
(beat)
We have two choices, sit here and
let them kill us, or take a risk
and maybe live.

Olivia doesn't understand.

ELIOT (CONT'D)
There are aborigines out there
watching this place. This is their
land and they watch us white fellas
to make sure that we don't go too
far in destroying everything. I'll
bet they are very aware of this
operation.

OLIVIA
That's who brought me the knife.

ELIOT
The trick is to call them in
without alerting Neil's mob.

OLIVIA
I think they brought me a little
clump of dried white flowers.

Olivia pulls the dried flowers out of her pocket.

ELIOT
That's a very specific choice of
flower. Looks like it's been stored
in a dilly bag as medicine. Hold
onto it until we figure out what
it's for.
(beat)
I'm gonna try to make a call that
our aboriginal friends will
recognize.
(out the window)
Coo-uuu.
(beat)
Coo-uuu.

OLIVIA
Let me try.
(beat)
Coo-eee.

OLIVIA (CONT'D)

(beat)
Coo-eee.

Olivia is a natural. They wait and listen.

UNKNOWN O.S.

Coo-eee.
(beat)
Coo-eee.

OLIVIA

Coo-eee.
(beat)
Coo-eee.
(to Eliot)
How do we know that's not Neil and
his mob.

ELIOT

We'll see who shows up.

Eliot and Olivia sit back down, slip their gags back on and cross their wrists.

79

EXT. NEIL'S MEETING PLACE IN THE RAINFOREST - NIGHT

79

Neil leads Greta and Miles to his camouflaged ute in the forest.

NEIL

You're bloody amateurs. This is a well-oiled international operation with consequences. I have to answer to a higher authority. And he's got nil tolerance for cock-ups.

GRETA

We've done everything you asked.

NEIL

Except be smart. I took a huge risk on you. I shudda known you wouldn't be able to deliver your numbers, and my neck's on the choppin' block. We'll be back in an hour for the two white girls. The other two are your problem.

MILES

How are we supposed--

GRETA
 Shut up, Miles.
 (to Neil)
 Understood. We'll do our part.

Miles is stunned to see his wife agree to murder.

80 INT. OLD STOREHOUSE - NIGHT 80

Olivia and Eliot wait and listen.

UNKNOWN O.S.
 (much closer)
 Coo-eee.
 (beat)
 Coo-eee.

Eliot indicates Olivia should remain seated. Eliot slowly stands up and walks to the window, peeks out, sees Harry.

81 EXT. OLD STOREHOUSE - CANE FIELD SIDE - NIGHT 81

This side of the storehouse is covered in wait-a-while and barbed wire.

Harry is surprised to see Eliot at the barred window.

Olivia slides into view.

OLIVIA
 (quietly)
 Hello.

Harry sees Olivia, smiles and averts his eyes.

HARRY
 G'day, Miss.

Olivia tries to contain her panic and connect with Harry.

OLIVIA
 I'm Olivia. What's your name?

Harry looks up.

HARRY
 Harry.

OLIVIA
 Hey, Harry... You've been watching
 over me haven't you?

Harry drops his eyes again and nods shyly.

OLIVIA (CONT'D)
We need your help.

HARRY
I reckon. Can get a gun at Unca
Barry's humpy.

OLIVIA
How far away is that?

HARRY
Two hour walk.

OLIVIA
We don't have time for that.
(beat)
There are two very beautiful white
women inside here with us. The
captors will be coming back for
them soon.

HARRY
Greta-Miles-Pete? Bad White Fellas.

Olivia's panic starts to take over.

OLIVIA
Can you get us out of here?

HARRY
Risky yakka.

Harry nods.

OLIVIA
I don't want you risking your
life... But, if--

HARRY
If you die Miss, I--

OLIVIA
We're not gonna die, Harry! Don't
try to take them on by yourself.
Watch and wait for an opportunity.

Harry nods.

OLIVIA (CONT'D)
Thank you. You are very kind.

Harry blushes, nods, turns to hide in the bushes and wait.

OLIVIA (CONT'D)
 Hey, Harry. What are these for?

Olivia holds up the flowers.

HARRY
 Pituri, Miss.

OLIVIA
 Pituri?

Olivia doesn't get it. Harry mimes chewing the flowers, and then taking them out of his mouth and putting them in someone else's mouth.

OLIVIA (CONT'D)
 Pituri. Pituri?

Olivia gets it.

OLIVIA (CONT'D)
 Nicotiana Sauveolens!
 (to Eliot)
 It's aboriginal chewing tobacco.
 It's a stimulant. Needs to be
 masticated and then shared. Thank
 you, Harry! Thank you.

Harry nods shyly.

82 EXT. OLD STOREHOUSE - CANE FIELD SIDE - NIGHT 82

From the cane field side, Harry threads through the wait-a-while and barbed wire into the compound.

83 INT. OLD STOREHOUSE - NIGHT 83

Olivia splits the wad of flowers between herself and Eliot. They start chewing.

It tastes disgusting, but they get a kick of energy immediately.

Olivia puts half of her chewed up wad into Brianna's mouth. Brianna is just conscious enough to suck on it.

Eliot pushes half of his wad in Vicki's mouth between her teeth. It just sits in place.

With her hands covered by her shirt tails, Olivia dumps the sports bottles of poisoned liquid across the doorway.

Eliot's ankle shackle allows him to position himself close to the door ready to attack. Olivia positions herself as if she was still fully bound, she replaces her gag and crosses her wrists.

84 INT. OLD STOREHOUSE - NIGHT

84

Olivia drops her gag and tries to find some words. Eliot drops his gag, waits for her to speak.

OLIVIA
Sorry about this.

ELIOT
It was bound to happen when I got mixed up with this lot. This is the best spot in the world do my study, and they kept sweetening my deal to keep me here. I should have figured out something was wrong.

They look at each other honestly for a vulnerable moment. Too much emotion, Eliot looks away.

OLIVIA
Eliot.

Eliot looks back at Olivia.

OLIVIA (CONT'D)
Thank you for coming to check on me. I know it's selfish, but I'm glad you're with me.

Eliot nods.

85 EXT. OLD STOREHOUSE - COMPOUND SIDE - NIGHT

85

Greta leads Miles and Pete back to the storehouse. They are all wearing head lamps, Miles carries a kerosene lantern.

86 INT. OLD STOREHOUSE - NIGHT

86

Eliot and Olivia hear the approaching FOOTSTEPS. Nod to each other that they are ready. Olivia closes her eyes.

The sound of UNLOCKING the padlock and SLIDING the metal bar.

Greta steps through the doors, slips a bit on the poison sludge, stabilizes herself as Miles enters.

As Miles steps through the door, Eliot uses the hunting knife to stab him in the neck. The lantern falls out of Miles' hand and hits the ground, breaks open, kerosene spills and ignites the floor debris.

Pete enters like a bar-room brawler and clocks Eliot hard. Eliot's head slams onto an upright metal angle plate in a scorpion nest. Blood flowing from his head, Eliot passes out.

Harry is not confident about fighting, but comes into the storeroom armed with the metal bar that held the door closed.

Olivia stands, metal pan in hand, hits Greta hard on the head. Greta drops to the ground stunned. From behind, Pete clocks Olivia harder, throwing her against a wall. Olivia drops to the ground unconscious.

The kerosene spill moves across the floor and spreads the fire quickly.

Harry swings the bar at Pete. Pete ducks. Harry drops the bar and runs at Pete head first.

Pete picks Harry up and drops him on his head, unconscious.

Pete grabs the keys from Greta on the ground, unlocks Brianna and Vicki, shackles Harry, hoists Brianna over his shoulder.

Greta stirs, extends her hand to Pete.

GRETA

Help me up!

PETE MURPHY

Help yurself, ya old cow!

Miles holds his neck wound and helps Greta up.

PETE MURPHY (CONT'D)

Rightey-o, if we're doing this.

(indicating Vicki)

Youse two need to carry her.

Greta moves towards Vicki, but then turns and sucker punches Pete while he's carrying Brianna. The keys fly out of Pete's hand into the flaming debris.

PETE MURPHY (CONT'D)

Fine, ya cunt. I'll be takin' care
o'ya later.

Pete moves towards the door.

Greta removes the knife from Miles neck. He starts bleeding profusely.

Greta tears off the bottom of his shirt, ties it around his neck to create a compression bandage, pockets the knife.

Miles and Greta struggle to lift Vicki between the two of them and follow Pete out the door.

Without the keys or the metal bar they can't lock the door. They close the door, but it swings open as soon as they leave.

Pete looks back at the open door and sees the fire, decides to improve the situation. He puts Brianna down and lights fires all around the storeroom.

PETE MURPHY (CONT'D)

That'll be the end o'em.

Olivia, Eliot and Harry are unconscious, ankles shackled to the steel frame as the old storehouse fire roars.

Scorpions crawl over Eliot.

Olivia blinks awake for a moment, looks out the open door, watches sparks fly up to the night sky, closes her eyes.

Barely conscious and bleeding from his temple, Eliot brushes a cluster of scorpions off his face, they sting his left hand. Eliot jerks in pain.

Another cluster of scorpions sting his right knee. He muffles his pain, starts trembling but doesn't jerk.

87

INT. DREAM SEQUENCE - THE FIRE - THE OLD STOREHOUSE

87

The campfire, Aboriginal Dancers and Fiona are now in the old storehouse. Dressed as their spirit animals, Harry & Eliot rise out of their unconscious bodies.

Harry, Eliot & Fiona transform Derek's pajamas into a loin cloth. They use sticks to paint his body with white mud symbols of love.

The circle of Aboriginal Dancers opens to receive Derek, the music and stomping lifts to hysterical. Derek is ready to walk into the center of the fire as the group cheers his dancing. He turns to Olivia, smiles and waves goodbye.

Derek stomp dances into the fire and disappears, one large spark flies up from where he was standing and he becomes a star in the sky.

The dancers cheer, stomp and celebrate, they turn to Sue and invite her to follow Derek. Sue starts to take small steps towards the circle. The dancers encourage her.

The dancers re-fashion her bathrobe so that her arms and legs are exposed and can be painted with white mud symbols of love. Sue responds with her own dance.

She smiles indicating she is ready. The dancers stomp the ground hysterically. Sue walks towards the fire. Stops, looks to Olivia.

SUE

Wake-up and live. Get the key.

She stomps into the fire and disappears. A large spark appears where she was and floats up into the sky to become a star.

88 INT. OLD STOREHOUSE - LIT BY FLAMES 88

Olivia wakes up amid tall flames. Looks for the keys, finds the metal bar to poke through the flames, burns her hand, wraps it with the edge of her shirt, pokes in the fire and finds the hot keys.

She drags the keys over to her wrapped hand, picks them up and carefully unlocks herself, Eliot and Harry.

Harry and Olivia carry Eliot out of the storehouse just before it collapses in a flaming heap.

89 EXT. OLD STOREHOUSE - COMPOUND SIDE - LIT BY FLAMES 89

Olivia, Eliot and Harry drop to the ground from exhaustion and smoke inhalation.

Barely conscious, Eliot's head is bleeding, his hand and knee are swelling up. Harry brushes off the last of the scorpions.

90 INT. OPEN COMMON ROOM - NIGHT 90

Fiona walks up the road from dinner with Rhoda and sees the flames, runs into the trailer to call the State Emergency Services.

91 EXT. OLD STOREHOUSE - COMPOUND SIDE - LIT BY FLAMES 91

Fiona runs to the fire.

FIONA
What happened?

Olivia stands and runs at Fiona.

OLIVIA
You bitch, how could you do this?

Fiona easily dodges the run and catches Olivia.

FIONA
The fire?

OLIVIA
The human trafficking!

Fiona helps Olivia stand up.

FIONA
What?

Harry reaches into his dilly bag and pulls out another wad of pituri, starts chewing.

Fiona tears a strip from the bottom of her shirt to wrap Olivia's hands.

OLIVIA
Brianna. Did you see them take
Brianna?

FIONA
I told you she left.

Fiona looks in the embers, sees the steel cage and shackles.

OLIVIA
No she didn't. And there was a
petite red-headed woman in there.

FIONA
Vicki Shaunessy? She left 5 days
ago.
(beat)
Greta, you fucking cunt! Fuck!

Harry removes his wad of chew, splits it and gives half to Olivia, puts half in Eliot's mouth.

The flames are jumping to the adjacent wait-a-while clusters.

Harry and Olivia get a quick hit from the pituri. Eliot isn't moving.

OLIVIA

Harry, you've been watching them.
Where does Neil Porter's mob meet?

92 EXT. FORBIDDEN PATH - LIT BY FLAMES

92

Olivia leads the way back to the Common Room. Fiona and Harry carry Eliot.

OLIVIA

Harry? Can you track them?

Harry nods shyly.

HARRY

Miss, if you die.

OLIVIA

If we don't save those women, they
will have a life worse than death.
Show Fiona the meeting place.

HARRY

Yes, Miss.

93 INT. OPEN COMMON ROOM - NIGHT

93

Harry and Fiona lay Eliot on the dining table, then go into the trailer to use the phone. Olivia stays with Eliot.

OLIVIA

(shouting into trailer)

Fiona, what have you got for him?
Harry, anything?

Fiona is in full battle mode, simultaneously talking to the SES on the land line receiver squeezed between her head and shoulder, while bringing Olivia an EpiPen and first aid kit.

FIONA

How soon can you get up here?

Fiona goes back into the trailer. Through the window we can see her looking at the map with Harry.

Olivia injects Eliot in the thigh. Cleans his head wound, applies super-glue in lieu of stitches, bandage wraps it.

Harry pulls another dried plant out of his bag, begins chewing it.

They look back at the fire and see that it is spreading quickly to take over the entire compound.

Fiona comes out of the trailer with two shotguns and two boxes of shells.

FIONA (CONT'D)

The Fire Patrol won't be here for thirty minutes. We gotta get outta here.

Fiona opens the bat cage and releases the bats.

OLIVIA

Is that all the weapons on site?

FIONA

Fraid so. Let's go.

OLIVIA

What about the SES, can they help?

FIONA

It's gonna take them an hour to get where we think the meeting place is, Neil will be gone by then.

94

EXT. PARKING AREA IN FRONT OF THE COMMON ROOM - NIGHT

94

Fiona gives Olivia a shotgun, a box of shells and a quick tutorial on shooting.

Olivia and Harry put Eliot in the back seat of Miles' station wagon. Harry takes the chewed plant from his mouth and puts it on Eliot's scorpion bites.

Olivia gets into the driver's seat. Harry is in the passenger seat with the shotgun.

FIONA

Are ya able to drive that thing?

OLIVIA

Manual stick, opposite side of the road? I'm gonna learn.

Fiona gets into her little car.

95 EXT. RAINFOREST ROAD - NIGHT 95

The two cars head out of the compound and down a dirt side road. They turn quickly onto a rarely used dirt path just wide enough for a vehicle.

96 EXT. NEIL'S MEETING PLACE IN THE RAINFOREST - NIGHT 96

Forest fire in the distance as Greta, Miles and Pete carry Brianna and Vicki to the meeting point.

Neil and Young Stevo are waiting for them by Neil's ute with the camouflage covered bed.

Facing the compound, Neil can see on the horizon that the toilet tower is on fire.

NEIL

Well, that wasn't a very subtle way
o' gettin' rid of your problems,
now was it? Git the girls in the
back o'the ute.

Miles, Greta and Pete drop Brianna and Vicki into the covered back bed.

Brianna wiggles out, off the tailgate and lands hard on the ground.

NEIL (CONT'D)

Feisty, are we?

Pete lifts his hand to clock Brianna.

NEIL (CONT'D)

Hold it, Mate. Careful with the
merchandise.

Miles stumbles, falls to his knees at Neil's feet.

NEIL (CONT'D)

Aren't youse a sorry lot? Fer fuck
sake!

Neil grabs Miles chin and lifts it up to his face.

NEIL (CONT'D)

What are we gonna do with youse?

Miles' face is blank with fear. He starts to stammer.

MILES

I, I'm key in this operation.

Repulsed by this claim, Neil smacks Miles' face away.

NEIL
Bullshit!

Miles casts his eyes down to Neil's feet. Neil gets an idea that amuses him, chortles.

NEIL (CONT'D)
(to Pete)
Bring'er here.

Pete lifts Brianna up and carries her over to Neil.

Her wrists and ankles still zip tied, Pete stands her next to Neil.

NEIL (CONT'D)
(to Brianna)
Whaddya think of this shonky
bastard?

Brianna stares at Neil. She hates Miles, but she knows it's Neil who's behind this mind-fuck.

NEIL (CONT'D)
Look at him, Missy, not me!

Neil grabs her face and turns it to Miles, holds it there.

NEIL (CONT'D)
He's the rancid dropkick who got
you into this. If I cut you loose
will you promise to hurt him? In a
way that doesn't damage your
beautiful self, of course.

GRETA
Neil!

NEIL
Shut it, woman!

Brianna stares down at Miles with hatred. She looks at Neil with loathing.

NEIL (CONT'D)
(to Pete)
Cut her hands loose. Give'r yer
shotgun.

Pete is stunned, but reluctantly gets his knife out and cuts Brianna's wrist zip ties loose, leaving her ankles tied.

A hint of a smile on Brianna's face.

Pete moves to give his gun to Brianna.

NEIL (CONT'D)

Wait! Take out the ammo, and give it to me, ya fuckwit. Don't want the sheila havin' a go at us.

Pete gives the ammo to Neil. Hands his shotgun to Brianna.

NEIL (CONT'D)

Give it to him!

Brianna stares at Miles. Trying to will herself into action.

NEIL (CONT'D)

Beat'em, or we'll kill you now!

Young Stevo lifts his shotgun, COCKS it at Brianna's head.

Brianna grabs Pete's shotgun barrel and slowly raises the butt above her head. Miles looks up at Brianna with that desperate creepy smile.

That's it, decision made. Brianna swings down hard at Miles' head.

BRIANNA

(a warcry)

Bastard!

Miles keels over, blood spurting from his head.

With her ankles still bound, the force of the swing tips Brianna over, LANDING HARD in a mud puddle still holding the empty shotgun.

Brianna and Miles are facing each other in the sixty nine position.

Neil, Pete, and Young Stevo piss themselves with laughter.

Brianna glares up at the men from in the mud. She is spent.

Neil nods to Young Stevo. Young Stevo raises his shotgun and SHOTS Miles in the heart. Miles' blood spatters all over Brianna's face.

GRETA

Miles! Neil, you bastard! I get that he was... DU HURENSOHN!!!

NEIL

Really? You're not glad that
dipstick is dead?

Brianna WRETCHES with disgust at the guts covering her. She gets to her knees, grabs the gun ready to swing the butt at anyone.

Neil shrugs his shoulders and nods again. Young Stevo shoots Greta in the face. Greta drops dead.

Brianna freezes in fear.

NEIL (CONT'D)

So, Pete. Whaddyouse want to do?

Sound of approaching WALL OF RAIN.

PETE MURPHY

Whatever youse'd like me to do,
Neil.

NEIL

Good. Tie her back up. Help Young
Stevo get the bodies into the ute.

Brianna swings the gun butt as Young Stevo approaches her. From behind, Pete wrenches it out of her hands.

Pete and Young Stevo stand her up out of the mud, she attempts to SLAP them away, together, they restrain her, zip tie her wrists.

NEIL (CONT'D)

Be sure to gag our feisty friend.

Pete cuts two strips off the bottom of Brianna's shirt, stuffs one into her mouth, uses the other as a gag.

Brianna's furious eyes glow through the mud and blood caked on her face.

Pete and Young Stevo lift Brianna up and slide her into the ute next to Vicki. They unceremoniously toss Greta and Miles' bodies in with a THUD, almost on top of Vicki.

Rain begins to fall.

INT. NEIL'S UTE - COVERED REAR BED - NIGHT

On impact in the ute bed, the knife quietly slips out of Greta's pocket. Brianna sees it, rolls over to cover it, opens it up, starts working on her zip tied wrists.

Young Stevo jumps in the back with the women and the bodies.

97 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 97

Neil gets into the driver seat, Pete into the passenger seat.

NEIL
Ya up for this? Cuz if ya ain't.

Neil COCKS his shotgun.

NEIL (CONT'D)
Then we're done now.

PETE MURPHY
Oh, I'm with you, Mate.

Rain becomes torrential. Neil sees approaching headlights.

NEIL
Great, 'cuz it's on.

Neil uses the rear view mirror to look through the little glass window to the covered back bed of the ute.

NEIL (CONT'D)
Hang on, Stevo!

Neil accelerates through the forest.

98 EXT. NEIL'S MEETING PLACE IN THE RAINFOREST - CONTINUOUS 98

Olivia and Fiona's vehicles arrive at the meeting place just as Neil's tail lights fade away.

Both of their cars are BOTTOMING OUT frequently, sliding in the mud, the station wagon engine sounds very SHAKY.

99 INT. NEIL'S UTE - COVERED REAR BED - CONTINUOUS 99

Her wrists freed, Brianna uses each BUMP in the road to cover her movement as she scoots closer to Young Stevo.

100 INT. MILES' CAR - DRIVING IN THE RAINFOREST - CONTINUOUS 100

OLIVIA
Can you fire a shot at them Harry?

HARRY
I'll try miss.

Out the passenger window Harry fires one SHOT then another.

The shots nearly hit Fiona's car and cause a colony of STARTLED BATS to fly directly at her.

101 INT. FIONA'S CAR - DRIVING IN RAINFOREST - CONTINUOUS 101

Bats swoop at her windscreen and then up and over her car.

FIONA

Shit!

102 INT. NEIL'S UTE - COVERED REAR BED - CONTINUOUS 102

Over the rain, Brianna hears the GUNSHOTS and knows that someone is nearby.

103 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 103

Neil drives to the waters edge at the one hundred foot wide crossing above noisy RAPIDS and stops. The depth marker shows the water level one-point-two metres.

He drives slowly through the fast moving deep water, picking a path around boulders and trying to avoid potholes.

104 INT. NEIL'S UTE - COVERED REAR BED - CONTINUOUS 104

Brianna uses the next swerve in the creek to slide her blood and mud caked face close to Young Stevo's face. She opens her eyes alluringly, uses her tongue to push the gag out of her mouth, licks her lips invitingly, smiles.

Young Stevo stares at her, smitten.

Brianna stabs the knife into Young Stevo's neck and then slices across it.

Young Stevo's shock turns quickly to a DEATH GURGLE.

Neil taps on the glass of the rear cab window.

NEIL (O.S.)

Stevo?

Brianna quickly cuts the zip tie off of her ankles. Grabs Stevo's shotgun, checks for ammo, empty.

105 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 105

Neil panics at the lack of response.

NEIL

Stevo!?

(to Pete)

Check on him.

Pete slides open the window to the rear bed. Can't see a thing. Sticks his head through. Brianna stabs his neck.

Pete starts bleeding but doesn't lose control. Pulls the knife from his neck.

Pete attempts to use the knife to stab Brianna, just as Neil hits a huge hole and the ute DROPS A FOOT deeper into the creek.

Pete drops the knife and is thrown back into the passenger cabin, bleeding.

Neil is focused on driving, looks askance at Pete.

NEIL (CONT'D)

What the fuck is going on?

106 INT. NEIL'S UTE - COVERED REAR BED - CONTINUOUS 106

Brianna shoves Young Stevo's head and shoulders through the cab window.

107 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 107

Pete picks-up Neil's shotgun and FIRES it through Stevo's head. Blood splatters everywhere in the cabin and all over Neil and Pete.

PETE MURPHY

Fuck you!

NEIL

What the fuck, Asshole? If we don't deliver those cunts alive, we're dead.

While powering up the other side of the creek, Neil uses the rear view mirror to look through the rear window.

Stevo's carcass fills the window opening but the shot has a created a four inch hole straight through his head to the back of the ute. Neil can't look away.

PETE MURPHY

Watch where yer goin' ya fuckwit!

With the windscreen covered in blood, Neil CRASHES the front end of the ute into a gigantic Eucalyptus tree covered in spider webs.

NEIL

Fuck me!

Neil backs-up, swerving in the mud, the ute gets turned around and jammed between two boulders, TIRES SPINNING.

108 INT. FIONA'S CAR - BLOOMFIELD CREEK CROSSING - CONTINUOUS 108

Just out of view of the water's edge, Fiona stops her car, turns off her headlights, listens. She hears NEIL'S UTE struggling in the boulders.

Olivia stops Miles' car next to Fiona's.

109 EXT. BLOOMFIELD CREEK CROSSING - CONTINUOUS 109

Fiona and Olivia quietly get out of their cars with their shotguns. They put shells in their pockets. Walk towards the crossing.

FIONA

(whispering)

Olivia.

OLIVIA

Yeah.

FIONA

I've been adding it up. I think four other women have been taken in the six months I've been here. I can't live with that.

Crouched down behind rocks, they see the water depth sign at one-point-two metres, and watch Neil and Pete struggle with their vehicle.

FIONA (CONT'D)

Our cars won't make it.

They creep back to their cars. Harry and Olivia transfer Eliot to the backseat of Fiona's car. Fiona gathers wait-a-while vines.

FIONA (CONT'D)
 (to Eliot)
 Stay here, keep an eye out for the
 SES.

ELIOT
 (bleary)
 Careful.

OLIVIA
 We will be. Harry, can you
 backtrack and lead the SES to this
 spot?

HARRY
 Yes, Miss.

OLIVIA
 Any tactics with crocs?

HARRY
 Stay away from them, Miss.

Harry scampers to find the SES.

110 INT. NEIL'S UTE - COVERED REAR BED - CONTINUOUS 110
 Brianna and Vicki are being thrashed with bloody dead bodies
 as the ute rocks back and forth in the boulders. Brianna is
 working to unlatch the tailgate.

111 INT. MILES' CAR - BLOOMFIELD CREEK CROSSING - CONTINUOUS 111
 Fiona drives, Olivia is in the passenger seat, the windows
 are down. The car slowly creeps to the creek edge, REVS the
 engine, turns on the headlights.

112 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 112
 With Pete putting branches under his wheels, Neil is having
 some success rocking his vehicle forward and back.
 Neil hears MILES' CAR, but can't see through the bloody
 windscreen, so he sticks his head out the window.

NEIL
 What the fuck?

Neil LAUGHS, grabs his shotgun and FIRES at the women.

113 INT. MILES' CAR - BLOOMFIELD CREEK CROSSING - CONTINUOUS 113

The bullet goes through their windscreen between them.

FIONA

Shit! You sure about this?

OLIVIA

Absolutely! Go, they're getting away.

Fiona backs up as far as she can, floors it into the creek.

114 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 114

NEIL

Look at those stupid bitches.

Neil fires another SHOT at their car, goes through the roof.

115 INT. MILES' CAR - BLOOMFIELD CREEK CROSSING - CONTINUOUS 115

Miles' car enters the creek, familiar THUD and SPLASH, the engine dies, the cabin floods with water, and is swept away down the rapids.

The front end bobs down into a whirlpool and SMASHES HARD into rocks FLIPPING the vehicle over.

116 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 116

Neil and Pete SQUEAL with joy.

NEIL

Bloody women drivers! Well, that's the end o'them cunts.

117 EXT. BLOOMFIELD CREEK CROSSING RAPIDS - CONTINUOUS 117

Tethered together with wait-a-while and holding their shotguns out of the water, Olivia and Fiona bob through reeds, and grab hold of rocks mid-stream.

Olivia nods, indicating she's ready for the next step.

Fiona nods towards an eddy on the other side of the creek. They release from the rocks and quickly slide down the rapids in that direction.

Two sets of crocodile eyes instantly pop up.

The women accelerate straight towards the crocs with no means of stopping, struggling to control their shotguns, they each FIRE and miss.

An arrow flies into the head of one crocodile.

Olivia and Fiona stifle their fear with astonishment.

An arrow flies into the head of the other crocodile.

Olivia and Fiona bash into the dying crocodiles, get their footing, and still tethered together, scamper out of the water, right into Wazza with his crossbow and head lamp.

WAZZA
(quietly)
Nice night for it, ladies.

OLIVIA
Wazza!?

WAZZA
Miss America? What are you doing here? And what's all the ruckus? Yer doin' m'block in.

OLIVIA
Wazza?! You saved a Yank!

WAZZA
Couldn't be helped.

Wazza scans his head lamp up and down onto the mud and weed covered women.

WAZZA (CONT'D)
You're a little worse for the wear.
But hey, who's your friend here?

Olivia and Fiona pull Wazza in the direction of the road.

118 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 118

Neil get's his ute loose by driving back into the deep water of the creek and jockeying around.

119 INT. NEIL'S UTE - COVERED REAR BED - CONTINUOUS 119

The moment the ute gains traction, Brianna opens the tailgate. She pushes Miles and Greta's bodies into the water.

When the first body HITS the water, two sets of crocodile eyes pop up and start moving towards the ute.

120 EXT. BLOOMFIELD CREEK CROSSING - CONTINUOUS 120

Cradling Vicki, Brianna holds on in the ute bed as long as possible, then rolls out at creeks edge.

Brianna pulls Vicki away from the water, watches the crocs grab Miles and Greta's corpses and pull them under water.

121 INT. NEIL'S UTE - PASSENGER CABIN - CONTINUOUS 121

Neil feels relieved at getting loose and moving forward.

NEIL

Thank Christ!

(to Pete)

Git sum o'the blood off o'the
windscreen.

Pete takes off his shirt and smears the blood creating some spots of clear vision.

As soon as he can see through the windscreen, Wazza pops into view in the middle of the road with his crossbow aimed at the ute.

Neil SLAMS on the brakes. Leans out his window.

NEIL (CONT'D)

(fuck off)

You right, Mate?

Pete grabs Neil's shotgun.

WAZZA

Get out, ya Dingbats!

NEIL

Who died and made you Sheriff of
Nottingham?

Pete brings the shotgun up.

OLIVIA (O.S.)

I did, drop it.

Olivia has her shotgun pointed at Pete's ear.

NEIL

Awwh, I shudda known you wouldn't die, you cunt!

OLIVIA

These two men are human traffickers.

WAZZA

These Bludgers? Barry Fuckin' Crocker!

(to Neil)

Aw Matie, I'm gonna enjoy this!

OLIVIA

Get out!

NEIL

Fuck youse all! If I don't get these girls to Kowanyama by dawn I'm a deadman anyways.

OLIVIA

What girls? It seems you lost your booty.

NEIL

What the fuck?

Neil and Pete scramble out of their seats and around the back of the ute. Olivia tracks them with her shotgun. Wazza pulls out the ute keys and pockets them.

NEIL (CONT'D)

Jesus Christ! Where are they?

OLIVIA

Don't know. Down by the creek?

Shotgun in hand, Pete turns and runs for the creek. Wazza shoots an arrow into his right calf. Pete SCREAMS, continues hopping towards the creek.

WAZZA

He's not gonna get far.

Neil starts to run in the opposite direction.

OLIVIA

Stop!

Neil doesn't stop. Olivia SHOTS him in the thigh. Neil falls.

Olivia drops her knee into his back, slaps the handcuffs from Miles' car on him. She stands keeps her shotgun pointed at him.

Pete reaches the creek edge, turns his shotgun towards where Fiona, Brianna and Vicki are hiding. Fiona raises her shotgun at him.

Wazza SHOOTs an arrow through Pete's hand. Pete SCREAMS steps backwards into the creek.

Hearing the scream, Olivia and Neil turn to watch.

Pete struggles to stand as a giant croc jumps up with open jaws, grabs him and pulls him down with a dramatic SPLASH.

WAZZA

At least someone's gettin' a feed.

Neil accepts his loss and stops struggling.

Searchlights from three SES vehicles across the creek illuminate the carnage. One truck stops on the other side of the creek at Fiona's car to take care of Eliot.

Two SES trucks cross the stream. One stops to shoot the croc that's eating Pete, then to assist Fiona with Brianna and Vicki's care.

A third truck with Harry inside rolls up to Wazza and Olivia who have their weapons pointed at Neil.

WAZZA (CONT'D)

Evenin', Officers! Nice of you to lob-in.

122

INT. PORT DOUGLAS MEDICAL CLINIC - DAY

122

Open hospital ward ground floor room. On the TV screen at low volume: loop of a Far North Queensland tourism promo about gorgeous Cape Tribulation and the exotic flora, fauna and colorful people.

Covered in scratches, Olivia is in the bed closest to the open window resting with her hands bandaged and a drip line in her arm. Harry sits outside with an eye on Olivia.

Olivia smiles sweetly at her picture of Derek and Sue. Her tears quietly bubble over in a mix of releasing emotions.

OLIVIA

(whispering)

Thank you for watching over us.

Harry smiles shyly and drops his eyes.

Heavily bandaged, Eliot is dozing lightly in the next bed. Brianna is groggy but awake. Wired to life function monitors Vicki is unconscious in the next bed.

Vicki opens her eyes. Olivia is the first to notice.

OLIVIA (CONT'D)

Hello.

VICKI

(weakly)

Hawar yeh?

Olivia wipes her tears and smiles. Harry stands, smiling.

OLIVIA

You're alive.

VICKI

Eh?

BRIANNA

Hi.

ELIOT

Hey.

VICKI

Whoar yeh?

OLIVIA

Olivia. That's Harry.

Harry nods shyly.

BRIANNA

Brianna.

ELIOT

Eliot.

Fiona hobbles into the room on crutches. Her scratches and bruises compliment her rugged demeanor.

FIONA

Morning, Everyone.

Fiona realizes Vicki is awake.

FIONA (CONT'D)

Hello, Vicki. I'm Fiona, do you remember me?

VICKI

Fiona? Yeh'wer a bitch to me, eh?

Vicki is shocked at herself. Olivia, Eliot and Brianna can't help smiling through their pain.

FIONA

It's okay. I was a bitch. I hope you all will forgive me.

OLIVIA

No need to apologize.

(to Vicki)

Fiona saved you.

VICKI

Saved?

ELIOT

Absolutely! Fiona, Harry and Wazza.

(to Olivia)

And You.

VICKI

What's a Wazza?

The group has a little laugh. Fiona stare hard at Olivia.

FIONA

Interpol interrogated Neil Porter. Dobbled in his Indonesian cronies.

OLIVIA

That's awesome. Isn't it?

FIONA

They want to know if you would be willing to help them find more of these trafficking sites.

The group goes silent.

OLIVIA

What? Me?

FIONA

Young American woman? Perfect bait.

OLIVIA

We did something good... Together. I'm not doing it without. I couldn't do it without all of you.

The group silently stares at each other in disbelief wondering if they would be willing to do it all again. Olivia looks at her photo of Derek and Sue. Eliot shakes his head

OLIVIA (CONT'D)

Let's all get well enough to get out of hospital and then we'll think about it.

FADE OUT.