

(Name of Project)

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As LINDSAY theme plays- the following quote appears on screen.

Each man must for himself alone decide what is right and what is wrong, which course is patriotic and which isn't. You cannot shirk this and be a man.

MARK TWAIN

ON SCREEN THE WORD- HUBRIS

FADE TO:

EXT. 1902 ROCKY HILL GOULBURN - DAY

A Panorama of the richness of Australia - Golden fields, green hills, sheep, wheat and cattle.

CUT TO

EXT. 1905. GOULBURN SYDNEY ROAD COTTAGE - DAY

An elderly woman is smoking a pipe on her porch and looking at a newspaper. A MAN walks by and looks at her.

MAN

Morning Mrs Belgrove.

MRS BELGROVE

Mornin'. See there's been another train wreck.

MAN

Things are going to fast these days. Best go back to the Horse and Surrey.

As the MAN walks past the newspaper is turned upside down by a small boy aged 10 LINDSAY, who laughs.

LINDSAY

Grandma your'e reading upside down!

MRS BELGROVE lights up her pipe again.

MRS BELGROVE

Well nobody notices. Can't really read you know.

LINDSAY

Can I try?

MRS BELGROVE

Expect you already know.

LINDSAY

No! Smoke.

MRS BELGROVE

How old are you?

LINDSAY

Just on ten.

MRS BELGROVE

Well I guess it won't hurt you. I started a touch earlier in the Araluen goldfields.

She brings out another pipe and they light up and regard the world. LINDSAY coughs yet seems to enjoy it.

LINDSAY

Any advice about life?

MRS BELGROVE

The muck of the earth are Lawyers and surrey salesman.

(Beat)

Maybe Catholic men too. Make a woman have to many children. Watch out for men like Ned Kekky too. Gold fields and money are the Devil's fodder.

LINDSAY

Ned Kelly! Not Kekky!

MRS BELGROVE

Anyrate still owes my ma for a pair of horseshoes he borrowed on the run.

She points to the road.

MRS BELGROVE (CONT'D)

Right here it was. Had flaming red hair like the devil.

She brings out a few pennies and give them to LINDSAY.

MRS BELGROVE (CONT'D)
Go and see the butcher and say,
"Kate Belgrove needs some scraps
for her dogs."

LINDSAY grabs the money and runs.

MRS BELGROVE (CONT'D)
No sugar sticks or it'll be the
chimney stoker for you.

LINDSAY hops on an old bicycle, and laughs.

LINDSAY
Reckon I'll buy a new smokers pipe!

KATE
I'll box your ears into next week!

He rides off.

LINDSAY
Ned Kekky! Ned Kekky!

CUT TO:

INT. ST PETER AND PAUL CATHOLIC CATHEDRAL - AFTERNOON

LINDSAY blesses himself, genuflects and kneels in prayer.

LINDSAY
Dear Lord please don't let
Grandma's dogs die from her scraps.

He blesses himself, genuflects and runs out.

CUT TO:

EXT. AUBURN STREET - MOMENTS LATER

LINDSAY is riding fast to his home. He smiles.

LINDSAY
This is heaven!

CUT TO:

EXT. SYDNEY ROAD COTTAGE - AFTERNOON

KATE is cooking some very cheap meat. Some rough men come out of their bedrooms.

MAN
What's that?

KATE
Fillet steak.

KATE dishes the "meat" out to 3 men sitting at a table. One starts to pray.

KATE (CONT'D)
Praying is for the Church not house.

The MEN eat and gag.

MAN
Praying I won't be poisoned.

KATE
Your'e damn lucky you get both board and food. What the hell you boarding for? On the run from the Police?

MAN
No family.

MAN 2
I'm runnin' from a wife.

MAN 3
I'm runnin' from the debtor man.

KATE
Damn never stopped me from living and surviving.

The MAN throws his arm out at her in dismissal.

KATE (CONT'D)
Damn do that to me and...

KATE gets a steel fire rod.

KATE (CONT'D)
...ram it right through you.

The MEN get up and walk out.

MAN

Gonna get something at Towne's pub.

The front door opens and LINDSAY walks towards KATE. He gives her some cotton reams.

LINDSAY

Grandma can I watch you make ma a dress?

KATE

You a sissy?

LINDSAY

No! Just like the sound of your zig zag machine.

KATE brings out an old Singer machine.

KATE

Scraps for the dogs! One way to save money. You best be going to mum's now. My borders look like they're are going straight over the road to Gaol.

LINDSAY

One day I'll be a border. Be on the run!

KATE

If I ever see you a border here or somewhere else I'll tan your hide red and blue with a bulls belt!

LINDSAY

See you later Ned Kekky!

KATE waves the stove poker at him.

LINDSAY runs off and grabs his bike. He sticks the pipe in his mouth and laughs at the people who stare at him.

CUT TO:

EXT. BRADLEY STREET HOUSE - AFTERNOON

LINDSAY arrives home, opens the gate and is tripped up by a girl of fifteen. She laughs.

GIRL
Dopey dora!

LINDSAY pushes her into a rose bush and she is slightly grazed.

LINDSAY
One day I'll pack my case and be off! You'll be sorry.

The door is opened by a beautiful young woman RUBY.

RUBY
Get inside now it's getting cold.

LINDSAY helps May up and then pushes her up the steps. She swings at him and misses.

CUT TO:

INT. BRADLEY STREET HOUSE - EVENING

RUBY, LINDSAY and MAY are sitting at the table.

LINDSAY
Where is he? Buying a bottle of ginger beer I bet.

MAY
Devil to take your tongue!

LINDSAY throws salt at her.

RUBY
Stop it. Bad luck will come.

MAY
Jesus will hate you for being superstitious.

RUBY just shakes her head.

RUBY
Best thing I should have done was strangle you both at birth.

MAY
Mum!

LINDSAY
Mum!

The front door rings and LINDSAY beats MAY to the door and opens it. A elegantly dressed man smiles. He holds a toy little train and a little doll in his hands.

MAN
 Salvation Army! Donations for the
 poor appreciated.

He grabs LINDSAY and hugs him. Then he does the same to MAY.

LINDSAY
 Got some ginger beer?

MAN
 Yes.

They walk towards the kitchen.

RUBY
 About time.

The MAN kisses RUBY.

MAN
 Ruby my dear, rarer and lovelier
 than a rose and ruby glistening
 Jewell.

RUBY
 Being nice won't work. Dinners
 burnt.

THOMAS gives the gifts to MAY and LINDSAY and they hug him.

The MAN sits down and is solemn. He starts to pray.

MAN
 Bless us,
 O Lord,
 and these your gifts,
 which we are about to receive
 from your bounty.
 Through Christ our Lord.
 Amen.

They start to eat a roast. THOMAS brings out a bottle of ale.

RUBY
 No. How many have you had already?

THOMAS
 Ruby Mick Molley had triplets. Man
 needs...

RUBY
I need a sober man! Plus it was his
wife who had the agony of...

THOMAS
Okay, one last one for tonight.

RUBY walks out.

RUBY
Stay there. I just need a few bits
of wood for the fireplace.

She leaves. LINDSAY and MAY look at THOMAS. He nods his head
to them and LINDSAY runs and grabs two glasses and THOMAS
pours beer and they all laugh and drink.

LINDSAY
Do Goulburn sheep drink beer?

MAY
If they look like you do.

LINDSAY swings and misses at MAY.

THOMAS
Be easy on poor old Dad. Hammered
nails at Church all day.

MAY
Is it finished?

THOMAS
In about four months God willing.

LINDSAY grabs the glasses and washes them and puts them back
just as RUBY arrives with the logs.

LINDSAY
Grandma had to shoot one of her
borders.

RUBY
Don't talk nonsense.

LINDSAY
He was blucher Morton.

RUBY
Morton? The big man who wore those
silly boots?

LINDSAY
 German boots! After Blucher the
 butcher of Africa.

RUBY
 Just saw him an hour ago selling
 milk.

LINDSAY
 Well he should be shot wearing
 boots like that.

THOMAS
 Lindsay!

They finish their dinner.

CUT TO:

INT. PARLOR ROOM - EVENING

The whole family are playing cards and drinking tea and cake.
 They are all laughing.

THOMAS
 Perhaps your mother has another set
 of cards?

LINDSAY
 Mums a cheat!

MAY
 Lindsay's a cheat!

RUBY goes and plays the Pianola. The tune is "Over the hills
 and far away."

THOMAS smiles. He goes and opens the window. He grabs MAY and
 LINDSAY. He points to the Southern Cross star formation.

THOMAS
 There is where Santa waits and
 waits for Christmas and he loves
 Australia first because it's hot
 and not cold like the rest.

MAY
 Dad your'e the best dad!

LINDSAY
 Reckon' so to.

THOMAS

Never has there been a happier man.

There is a knock on the door. LINDSAY and MAY run and he pushes her to the ground and opens the door. It is a young woman dressed in black. She gestures with her hands. Her voice is unclear.

WOMAN

Faaaer. Faaer!

LINDSAY holds his hand up.

LINDSAY

Stay there.

He runs with MAY to the Kitchen. THOMAS and RUBY are hugging.

MAY

Mum!

LINDSAY

The ghost next door want's you dad.

RUBY

Her name's Noeleen.

MAY

She's a ghost! So's her sister. They just sit and drink brandy and stare at people. She can't talk or hear.

RUBY

May please be kind.

THOMAS

What does she want?

LINDSAY

Don't know.

MAY

They stare at me through my bedroom window!

NOELEEN suddenly stands next to them. LINDSAY and MAY run off. RUBY can speak with her hands. She asks her.

RUBY

Yes Noeleen?

NOELEEN

Need Mister to please replace a bulb. Don't like these modern things. Like kerosene better.

RUBY

Far safer is the bulb Noeleen.

RUBY explains to THOMAS

He walks off with her.

THOMAS

Back in a minute.

MAY

Ghost!

RUBY grabs her.

RUBY

Sit down and eat. They lost their only brother in a train accident. Never judge people yet they may judge you.

CUT TO:

INT. NOEELEN'S HOUSE - MOMENTS LATER

The house is dark and musty. Her sister Meredith is sitting at a corner table and you can see a nearly empty bottle of brandy on the floor. THOMAS smiles and picks up a new bulb.

THOMAS

Hello Meredith. Fix this right quickly. They are hard to screw in.

MEREDITH gestures to the Brandy. She is quite drunk.

THOMAS (CONT'D)

Quick one Meredith.

They all laugh and THOMAS takes a drink with them.

MEREDITH points to a photo on the sill.

MEREDITH

You always remind me of Clem.

THOMAS stands on a chair and then the kitchen table as MEREDITH and NOELEEN take another slug of Brandy each. THOMAS screws the bulb in.

THOMAS
Meridith turn the switch.

She turns it on and THOMAS is blinded by the light and moves forward falling heavily to the floor. The sisters gasp and try to help him up but he is too big.

CUT TO:

EXT. BRADLEY STREET HOUSE- MOMENTS LATER

The bell rings. LINDSAY rushes to answer it.

LINDSAY
Who the hell is that?

He answers it and NOELEEN is ghost white. She gestures wildly. RUBY arrives.

RUBY
What is wrong?

KARLEEN
Mr Sotheran has fallen from the table.

CONTINUOUS:

LINDSAY rushes next door and sees THOMAS walking unsteadily along the hallway.

LINDSAY
Dad!

THOMAS
I'm alright. Just help me home.

MEREDITH cries and drops the brandy bottle and it breaks. NOELEEN cries also.

CUT TO:

INT. BRADLEY STREET HOUSE - MOMENTS LATER

THOMAS is on the bed with blood rushing from his nose. RUBY grabs LINDSAY.

RUBY
Go get Doctor Little.

THOMAS
No money. Just let me rest. Please
give me my beads.

RUBY takes a pair of rosary beads from the table and places
them in his hand.

THOMAS (CONT'D)
Just get a good nights sleep and
we'll see in the morning. God will
look after me.

She kisses him and closes the door.

CUT TO:

EXT. BRADLEY STREET HOUSE- MORNING

THOMAS is in his Sunday best at the verandah.

THOMAS
Can't miss morning Mass. I am a
collector.

RUBY
Stay home you are sick. Collect
something for us. God forgives you
know for missing Mass if you are
sick.

THOMAS smiles and walks off.

THOMAS
But not skulkers. I just got a
knock in the head that's all.

CUT TO:

INT. ST PETER AND PAULS CATHEDRAL- MORNING

THOMAS is collecting money but is holding on to the pews for
support. Some parishioners look at him. One says.

PARISHONER
I reckon he's still drunk from last
night.

CUT TO:

EXT. BRADLEY STREET HOUSE - MORNING

LONG SHOT: THOMAS is stumbling up the footpath to his house. A bicycle rider rides by.

BICYCLE RIDER
Shame on you! you drunk.

THOMAS opens the gate and just manages to ring the doorbell.

RUBY answers it and he drops dead in her arms. MAY runs up screaming.

EXT. BRADLEY STREET HOUSE - CONTINUOUS

LINDSAY is outside cutting some wood with an axe. He hears MAY'S yell and runs inside with the axe. He sees his father on the floor with blood coming from his ears and holds the wall and shakes. He moves his Father to the bedroom and notices that where THOMAS fell he has crushed the little toy train and it is covered in blood. LINDSAY takes it and wraps it in his Father's handkerchief and places it on a wall ledge.

CUT TO:

EXT. AUBURN STREET - EVENING

RUBY is walking with MAY and LINDSAY behind her. They approach a Funeral Parlor. MAY screams.

RUBY
Be strong now.

LINDSAY grabs her and helps her in.

CUT TO:

INT. FUNERAL PARLOR - EVENING

RUBY takes the rosary beads from her pocket and is about to place them in THOMAS'S hands. She stops and is about to break them.

RUBY
You are a beautiful God aren't you?
Punish your most loyal servants.
Were finished now.

LINDSAY grabs her as she collapses and puts he places the beads in his Fathers hands.

CUT TO:

EXT. AUBURN STREET - EVENING

They walk back in the heat. RUBY is supported by LINDSAY and MAY.

RUBY

Where are his friends? Why didn't they offer to drive us? Good Catholic men...good Catholic cowards.

CUT TO:

EXT. GRANDMA KATES BOARDING HOUSE - AFTERNOON

KATE is in tears and smokes her pipe and drinks freely from a bottle of brandy. LINDSAY arrives on his bike and hugs her.

KATE

You gotta be brave for your ma. Get a job.

LINDSAY

Good man he was pa.

KATE

That's why I hate that thing they call God. Worse invention then the gun. Took my husband also away and four children.

LINDSAY

Grandma maybe he does exist? It's just life like you said.

KATE

Maybe. Wish I had your faith.

KATE points over the road to the old Goulburn General Cemetery.

KATE (CONT'D)

Day I'll beleive is when the dead open those coffins and walk over here and share a pipe and a double brandy with ol' Kate.

She hugs LINDSAY.

CUT TO:

PANORAMA OF GOULBURN THROUGH THE SEASONS

1. WINTER SNOW AND FOG
2. SUN AND HEAT
3. WHEAT FIELDS BLOWING IN THE WIND
4. SHEEP AND CATTLE GRAZING

CUT TO:

EXT. 1910 GOULBURN WOOL STORE - MORNING

LINDSAY is now a strapping lad of 15. He saws some wood and then measures it and sees that it perfectly fits into a join. The FOREMAN watches closely.

FOREMAN

Take pride in that don't you son.

LINDSAY

Sure do. My dad was a knack hand at wood and bricks. Built Cootamundra church he did. Went broke as he couldn't count the costs to well.

FOREMAN

Thomas Sotheran. Knew him well great man everyone liked him son.

LINDSAY

Just want to be like him I do.

FOREMAN

Well there will always be work for you if you keep this up.

LINDSAY smiles and goes back to work. Then stops and opens his bag and drinks some beer and smokes his pipe.

CUT TO:

INT. BRADLEY STREET HOUSE - DAY

MAY is now 20 and making dresses on a sewing machine.

MAY

All silver with pearl buttons.
Marie is lucky.

RUBY

I am lucky I have such a talented
daughter who can help.

MAY

Mum! I love you and will always
help you.

RUBY

Helped us? Nobody. Grandma lost the
house because she couldn't read and
write and that Lawyer cur signed
for her and he owns it now. Killed
her it did.

MAY

I spat at him after Mass last week.

RUBY

Imagine a filthy Lawyer like him
going to Communion.

MAY

Lindsay's late.

RUBY

He better hurry up. There's roast
tonight.

The DOORBELL rings. RUBY gets up.

RUBY (CONT'D)

Naughty boy he is. Forgot his key.

They both laugh. RUBY answers the door. It is a MAN with a
Church badge on his lapel.

RUBY (CONT'D)

Yes.

MAN

Mr Connor is the name. Hear you may
need new premises.

RUBY

No go away.

MAN

Hate to see such a beauty out on
the street. For a a pound or maybe
something else...

He touches her shoulder and she brushes it off.

MAN (CONT'D)

I'll get you a rental key more
quickly. I work at Tanes estate
agency.

MAY moves past RUBY and hits him with a stove poker.

MAN (CONT'D)

Call the Police I will!

RUBY

And you go to Mass? God damn you!

She closes the door and cries.

RUBY (CONT'D)

Why did God take your father
away...he was a gentle good man.

CUT TO:

EXT. GOULBURN HILLY STREET - AFTERNOON

LINDSAY is on his bike and is about to ride down when another
bike rides up to him. They look each other over.

BOY

First one to reach the bottom and
stop at Auburn street is the
world's best rider.

LINDSAY look at the boy.

LINDSAY

Rightio!

They both ride like the wind. Two streets down a young girl
has set up a camera to take a shot of a Tennis Court. She
adjusts it and sets it off. The camera goes off and the boys
are portrayed in it.

GIRL

Fools!

LINDSAY'S reaches Auburn St first with the BOY just behind. LINDSAY cannot stop and crashes into a line of bins and rubble next to a wall.

The BOY gets off his bike and assists him. LINDSAY is covered in blood and his bike is bent. The GIRL comes over and says.

GIRL (CONT'D)

Fools!

She sees LINDSAY'S injuries and yells.

GIRL (CONT'D)

You'll die!

LINDSAY tries to get up but falls and the BOY helps him up.

LINDSAY

Call me Lindsay.

BOY

Call me Harry.

The GIRL looks at both of them.

GIRL

I'm Joan Mary.

She takes LINDSAY by the hand. There is blood on it.

LINDSAY

Listen Miss. Let me go.

JOAN MARY

Take you to hospital.

LINDSAY

Just take me to Bradley St.

HARRY picks up the remains of LINDSAY'S bike.

HARRY

Get me pa to fix this mighty quick.
Come to the Royal in 2 days time
and ask for Harry.

He takes it and pushes his own bike along.

HARRY (CONT'D)

Ain't worth stealing now is it?

CUT TO:

EXT. BRADLEY STREET COTTAGE - AFTERNOON

JOAN MARY rings the doorbell. MAY answers it.

MAY
Yes?

JOAN MARY
Does Lindsay live here?

MAY
No!

JOAN MARY looks confused. LINDSAY walks through the gate. MAY yells.

MAY (CONT'D)
Your'e a ghost!

RUBY arrives from the kitchen and nearly faints.

They all take him and lie him on the bed where his Father died. MAY cleans him as JOAN MARY puts some ointment on him.

RUBY
Not as bad as it looked.

LINDSAY
Feels bad I'll tell you.

JOAN MARY looks at her watch.

JOAN MARY
Better go now.

She gathers her camera as RUBY thanks her.

RUBY
Thanks Joan Mary, where do you work?

JOAN MARY
At Knowlman's. Photography is the future.

She leaves and MAY brings LINDSAY his burnt roast dinner.

MAY
Burnt offerings for the stupid devil.

LINDSAY throws a turnip at her.

LINDSAY
Mighty pretty that Joan Mary. Bit
jealous are we?

MAY slams the door on him.

CUT TO:

EXT. ROYAL HOTEL - AFTERNOON

LINDSAY watches through the window at the drinkers. He walks around and opens the gate. He sees HARRY and his Father polishing the bike.

LINDSAY
Giddy.

HARRY
Giddy.

HARRY'S Father smiles.

FATHER
Good as new.

LINDSAY walks over and rides it around.

LINDSAY
Thanks very much Mr Harry.

FATHER
Mr Townes will do. Heard you are
mighty fast on this.

LINDSAY
Not really. Just like to got to the
show ground and go round' and
pretend I am at those velodrome
things.

LINDSAY shakes their hands.

LINDSAY (CONT'D)
Best be going...have to find
another part time job.

FATHER
Should be at school.

LINDSAY

School and I don't get on. Besides
Dads up in the sky and I'm down
here, Have to look after Mum and
May. Workin' at Tone's carpentry.

HARRY

May's mighty fine looking.

LINDSAY

She's a horse.

FATHER

How about selling newspapers in
front of the hotel? Two shillings
an afternoon shift.

LINDSAY

Yes Sir! A bit extra for Ma and I
suppose May.

He shakes the Fathers hand.

CUT TO:

EXT. GOULBURN SHOW GROUND - AFTERNOON

It is cold and slippery. LINDSAY is riding his bicycle round
and round the circular ground. He has great control and can
skid at will.

ANGLE ON: Harry's Father who watches from the grandstand with
binoculars.

CUT TO:

EXT. ROYAL HOTEL - AFTERNOON

LINDSAY is freezing and selling newspapers.

LINDSAY

Evening Post! Evening Post!

A drunk tries to steal a paper.

LINDSAY (CONT'D)

Got myself a cow cuter knife in me
bag...open you up I will.

The DRUNK throws the paper back at him.

DRUNK

Time be coming soon that a real man
be made of you.

LINDSAY

What?

DRUNK

Read the paper if you can read.

The DRUNK stumbles off and LINDSAY reads, "Kaiser tells
Austria to secure border with Hungary.

LINDSAY

Stupid drunk. We're in Australia
not Europe.

CUT TO:

EXT. ST PETER AND PAULS CATHEDRAL - DAY

LINDSAY and HARRY are racing their bikes. LINDSAY suddenly
pulls over to the side of the road.

LINDSAY

Won't be a tick.

He enters the church.

CUT TO:

INT. ST PETER AND PAULS CATHEDRAL - LATER

LINDSAY prays to OUR LADY. HARRY secretly watches him from
the doorway.

LINDSAY

Hi Our Lady. Lindsay here. I know
you are busy with everyone doing
wrong stuff and saying sorry. Just
that can you keep an eye on Mum and
May and my mate Harry. He is
Anglican from over the road but
he's a good mate. Maybe help me
meet that pretty Joan Mary too.
Thanks.

He walks over and burns a candle. He sees HARRY and walks
over to him.

HARRY
Why do you do that?

LINDSAY
What?

HARRY
Pray to a guy dying on a piece of
metal? He's in heaven not here.

LINDSAY
Makes me feel good that's why.
Reckon' I see him in agony here
like a lot of people I know.

HARRY pushes him and they have a wrestle on the ground. They
then ride off.

CUT TO:

INT. BRADLEY STREET COTTAGE - MORNING

LINDSAY is finishing breakfast. He looks at RUBY

LINDSAY
Don't suppose that Joan Mary told
you where she works?

RUBY
Some photo studio in Auburn Street.

MAY pours some tea over his arm.

LINDSAY
Bloody horse!

They fight. RUBY pulls them away.

LINDSAY (CONT'D)
Bloody Horse is jealous as Joan
Mary is pretty.

LINDSAY puts some ointment on his arm and walks out.

CUT TO:

EXT. AUBURN STREET - MORNING

LINDSAY is looking for JOAN MARY in photo shops. He finally
finds her behind the counter at Warlows.

LINDSAY
Remember me?

JOAN MARY
No.

LINDSAY is despondent and walks out.

JOAN MARY (CONT'D)
Don't be so thinned skinned. Of course I do.

LINDSAY
Just thought maybe I could buy you some cucumber sandwiches and tea at Knowlman's for lunch.

JOAN MARY
Okay. Only if...

LINDSAY
If what?

JOAN MARY
You change your smelly shirt and wash your hands you dirty dog!

LINDSAY
For sure. It's just to thank you for saving my life that's all. Nothing else.

JOAN MARY smiles.

MONTAGE OF KNOWLMAN'S LUNCHESES.

JOAN MARY
How many lunches have you taken me to here?

LINDSAY
Around fifty.

JOAN MARY
And...

LINDSAY
Maybe twenty picture shows.

JOAN MARY
So we are as they say serious?

LINDSAY

No way!

JOAN MARY gets up.

JOAN MARY

Well there will be no fifty one.

LINDSAY

Hold on.

He brings out a cheap yet elegant ring.

LINDSAY (CONT'D)

Will you marry me Miss Joan Mary?

JOAN MARY

Yes.

He puts the ring on her hand.

LINDSAY

Tomorrow I must...

JOAN MARY

Do nothing. Just be with me.

CUT TO:

EXT. WOLLONDILLY RIVER - DAY

HARRY and LINDSAY is kayaking along the river. They stop and fish. The then get back in the kayak and it flows strongly with the rive.

HARRY

Nothing finer!

LINDSAY

Nothing finer!

CUT TO:

EXT. 1915 GOULBURN POST OFFICE - DAY

The annual Goulburn to Sydney bicycle classic.

JOAN MARY is with MAY and they look at LINDSAY. JOAN MARY takes photos of the event.

LINDSAY is sitting on his bicycle as HARRY and his Dad are fine tuning his bike. LINDSAY looks determined yet slightly hesitant. HARRY nudges him.

HARRY
See that lean man on the red bike?

LINDSAY
What about him?

HARRY
Rode in the 1914 Tour de France.
Look at his medals.

LINDSAY
Did he win?

HARRY
Some say he came tenth.

LINDSAY
Loser then.

FATHER
Don't get a swelled head...remain
unassuming.

HARRY looks to the sky.

HARRY
Reckon' it will be rainy and
muddy...plenty of ambulances.

LINDSAY gets off and starts to strangle HARRY.

LINDSAY
Got over six hours of hard stuff
ahead of me! Shut up!

FATHER
Just remember to be a glutton and
pedal like the devil is after you.

LINDSAY
Be like a muscular Horse at the
track.

They take off and LINDSAY is stuck around the middle of the field.

CUT TO:

EXT. ROAD TO MARULAN - D

HARRY, MAY AND JOAN MARY are in a new car driven by Harry's Father, They pull up next to other competitors cars.

HARRY

Should be here in 30 minutes. Don't forget Joan Mary just throw the drink bag to him if he misses dad will be up front a 100 foot and throw another.

JOAN MARY

Harry?

HARRY

Yes?

JOAN MARY

What about the war? They going to be taking you and Lindsay.

HARRY

Hard to say. We aren't shirkers or skulkers though.

JOAN MARY

Dead's dead.

HARRY good naturedly throws a tire at her and she runs off.

CUT TO:

EXT. ROAD TO MARULAN - DAY

LINDSAY is making good pace and is amongst the leaders.

ANGLE ON: His pumping calf muscles and a Horse running and it's calf muscles.

CUT TO:

EXT. ROAD TO MARULAN - MOMENTS LATER

HARRY runs back to the car.

HARRY

Coming!

LINDSAY is now in the top ten leads. He misses the catch from JOAN MARY and sees Mr TOWNES, he catches the bag but loses control in the gravel and crashes breaking his handle bars and a wheel. He gets up and is only slightly grazed. He looks at Mr TOWNES and walks off into the bush.

TOWNES

No way to quit son. Happens to everyone winners and losers.

LINDSAY walks up to them all.

LINDSAY

Let you down.

It starts to rain HARRY puts the bike on a rack and they all get in except LINDSAY.

LINDSAY (CONT'D)

Reckon I'll walk back.

TOWNES

Rightio!

He drives off and LINDSAY slowly walks then runs as the car stops and he get in.

TOWNES (CONT'D)

We'll practice the bag to you are perfect. Then you'll win next year.

JOAN MARY reads the EVENING POST. The headline reads: "Aussies go to war!"

CUT TO

EXT. AUBURN STREET - AFTERNOON

A crowd is waiting at Belmore Park. LINDSAY and HARRY are smoking and drinking some beer.

HARRY

Listen!

The sound of men singing and marching is heard.

LINDSAY

They're come all the way from the Snowy River! "There was movement at the station, for the word had passed around

(MORE)

LINDSAY (CONT'D)

That the colt from Old Regret had
got away,"

HARRY

"And had joined the wild bush
horses -- he was worth a thousand
pound,
So all the cracks had gathered to
the fray."

MAN

They say captain Wedd wants to
recruit 200 men!

HARRY

Won't have any trouble in Goulburn.

LINDSAY

Goulburn boys aren't skulkers or
shimmy wagers!

The marchers approach.

MAN

Maybe they have a monaro Brumby
with them!

LINDSAY

Hope so. That means we have tough
staying qualities.

Captain Wegg arrives to applause and mounts a pedestal.

WEGG

Boys! Men! And no others!

People laugh.

WEGG (CONT'D)

We cannot afford to laugh whilst
eligible men are hiding behind
women's petticoats!

HARRY grabs a woman's petticoat and she slaps him as everyone
laughs.

WEGG (CONT'D)

They ignore their duty to their
mothers sisters and county. Look
over the mountain to Sydney. Do we
want to see the pointed helmet of
the Hun coming to ravage our gals?

The crowd say "No!"

WEGG (CONT'D)

"What can I say of the noble women of Monaro? They along the route were ever fountains of energy, and the click of whose knitting needles along the route was an everlasting lullaby"

WEGG points to a small group of exhausted women. He steps down and walks up to LINDSAY and HARRY.

WEGG (CONT'D)

My God look at these boys! 6 feet high and strong as a malle bull. Boys do yo have your application forms ready?

LINDSAY

Find me one now and I'll be on the train tomorrow!

HARRY

Me too!

The crowd cheer.

ANGLE ON: JOAN MARY who watches from across the road. An elderly woman manages to be heard.

WOMAN

What if they don't come back? Will you yell and rant like now or leave the mothers and sisters to cry?

There is silence. WEGG approaches the WOMAN. He points to St Saviour and St Peter and Paul's Cathedral

WEGG

The Lord will protect...and if some of our finest never return they will stand proud soldiers guarding the gates of heaven.

LINDSAY

From who? The Huns? Rather like it here.

HARRY

Me too.

The crowd laugh.

WEGG

Good one boys. Time is short we
have 142 to sign we are 45 short.

He points to a soldier and make shift tables.

WEGG (CONT'D)

This way to glory boys!

The OLD WOMAN says "This way to death."

Boys and men walk briskly over. LINDSAY and HARRY included.

One MAN tells HARRY

MAN

I'm from Queenbeyan. I wanted to
enlist, but I could see no point in
walking to Goulburn to do it. So
took the train instead.

JOAN MARY runs away up the street in tears. A hard rain
begins to pour and the wind knocks over signs and tables.

CUT TO:

INT. TOWN HALL - DAY

The medical for induction. LINDSAY passes and HARRY is
reading the eys chart.

DOCTOR

What color?

HARRY

Blue.

DOCTOR

This one?

HARRY

Red.

DOCTOR

Your'e bloody color blind or you
just faking?

HARRY

I wan to go! Try again.

The DOCTOR changes some charts.

DOCTOR

This fools all the ones who don't
want to go.

HARRY

Green!

He runs off to the next test.

DOCTOR

Your'e staying here son. Blind as a
bat in color you are. You'll kill
more than the Huns will if you go
over the there.

HARRY is absolutely downtrodden. A SOLDIER grabs him and
takes him to the exit.

SOLDIER

Listen mate. What the bastards
don't tell you is that seven out of
ten get the bullet. So piss off and
count your luck.

CUT TO:

EXT. 1915 BELMORE PARK - MORNING

LINDSAY is sitting looking at the roses. He is trying to
decipher a form. JOAN MARY arrives holding a book.

LINDSAY

What are you reading?

JOAN MARY

Middlemarch.

LINDSAY

Any good?

JOAN MARY

It apparently is the book that
wives to be should read.

LINDSAY

Oh?

JOAN MARY hugs him.

JOAN MARY

I don't want to be a widow at
twenty.

LINDSAY

You won't. Let's look at it as my little buck's party with the boys. A ship and the ocean. Then to Plymouth in the old country and France!

JOAN MARY

No. Please don't go.

LINDSAY

Nobody will send Lindsay Sotheran a white feather through the mail like Johnny got. Now Harry is worried he'll get one. I'll be taken on strength like the others. Anyrate I'll get experience fixing things. Be great when I come back on the carpentry shop.

JOAN MARY looks at the from and where LINDSAY has written his age. It reads 21 8/12 years.

JOAN MARY

What is that?

LINDSAY

Well I am 21 and 8 months before 12 old.

JOAN MARY

Silly! Just write 21 and 8 months.

LINDSAY

Right. Your'e the teacher.

JOAN MARY

Shut up!

LINDSAY kisses her.

JOAN MARY (CONT'D)

Not here! In public.

She stands up and sees her friend Emily who is walking with her head down.

JOAN MARY (CONT'D)

Emily!

EMILY walks faster.

JOAN MARY (CONT'D)

Stay here something's wrong.

She grabs EMILY who collapses into her arms. LINDSAY runs and takes them both to the park bench. EMILY has a small suitcase and opens it crying.

EMILY'

The bastards took over one year to send Roy's belongings back! Form after form it took and look...

She reverently lays out a battered wallet, 2 torn photos, a torn leave pass and a battered cheap metal cigarette case. She is hysterical.

EMILY' (CONT'D)

All that is left of my brother! I had to line up at the post office whilst the other girls were getting their new dress parcels from Sydney.

Passer by stare at her. She glares at them.

EMILY' (CONT'D)

Go to hell! Go to hell all of you!

LINDSAY goes over to them.

LINDSAY

Get on your horse or I'll clip you!

They look at him with disdain and walk on. One mentions.

PASSER BY

Look at that our future youth drunk as skunks in the morning.

EMILY

Mum's in hospital with the nerves and I have to send form after form as they keep making mistakes...they don't have this information they don't have this. Sometimes they send the wrong soldiers belongings! He is dead! It does not matter any more.

CLOSE UP ON LINDSAY: As he watches JOAN ARMY and EMILY in tears. His army form blows away with the wind.

CUT TO:

EXT. FIRESIDE TARALGA - AFTERNOON

LINDSAY and JOAN MARY are drinking tea and eating scones. A horse and surrey are near by. LINDSAY point to the sky.

LINDSAY

Reckon we can just point out the Southern Cross. We are a young country.

JOAN MARY

England's old. Germany's old.

LINDSAY

You are right there.

JOAN MARY

God would want Australia to be populated by strong stock.

LINDSAY

Could be.

JOAN MARY throws a piece of wood at him.

JOAN MARY

Make a decision.

LINDSAY

Reckon I need a holiday. Somewhere foreign. Then I'll come back and marry you.

JOAN MARY

I'll be an old maid. 23.

LINDSAY

Yeah it's a bit old.

JOAN MARY

Lindsay, you make me feel alive...not many men can do that to a girl.

LINDSAY

I'm just an ordinary boy. Just want to be Lindsay. Better be going back.

JOAN MARY assembles her camera and takes a photo of LINDSAY and the horse surrey. LINDSAY puts his hat on the horses head.

JOAN MARY lies her head on LINDSAY as he holds the reins back to Goulburn.

LINDSAY (CONT'D)
Tomorrow' s just another day.

CUT TO:

EXT. AUBURN STREET - AFTERNOON

LINDSAY is walking along looking confident. He sees a little girl of ten admiring a new pair of dancing slippers in a window. She runs her hand along the window. They cost one pound.

LINDSAY
Cousin Madelaine Sotheran!

She turns and hugs him.

MADELAINÉ
Cousin Lindsay!

LINDSAY grabs her and twirls her around. They laugh.

MADELAINÉ (CONT'D)
You have to go also?

LINDSAY
Want to. Don't want to be a brick builder all my life.

He takes MADELAINÉ by the hand into the shop.

LINDSAY (CONT'D)
I say Madam, your best dancing slippers for this young star!

MADELAINÉ
No!

LINDSAY
Better spend my money on you than grog.

MADELAINÉ pushes him.

LINDSAY (CONT'D)
And, please engrave them with the initials MS.

CUT TO:

EXT. SHOP - MOMENTS LATER

MADELAINE is examining the slippers in ecstasy.

LINDSAY

When I come back I want you to be famous. Someone in this family has to do it!

He grabs her and puts her on his shoulders and runs with her screaming in delight. He sees JOAN MARY coming out of a baker shop.

JOAN MARY

Lindsay! Madelaine!

MADELAINE

What have you got?

JOAN MARY

Apple pies for..three! Let's go to Belmore Park.

LINDSAY puts MADELAINE down and they are about to cross Auburn St which has a lot of traffic. LINDSAY grabs JOAN MARY and MADELAINE'S hands and protects them as they cross.

LINDSAY

Don't want my two favorite girls to get run down by a horse and surrey!

JOAN MARY

We look like a family!

LINDSAY

Maybe in a few years.

JOAN MARY smiles and hits him on the arm.

CUT TO:

EXT GOULBURN RAILWAY STATION - DAY

LINDSAY and JOAN MARY are on the train smiling.

JOAN MARY

Imagine me going to see the sea for the first time at 23.

LINDSAY

And me.

CUT TO:

EXT. RAILWAY TO SYDNEY - DAY

The train arrives at Central. JOAN MARY and LINDSAY are arm in arm. They walk along the platform to a taxi.

LINDSAY

Let's walk.

CUT TO:

EXT. GEORGE STREET - DAY

They walk up to Simpson's Tea Rooms. An older couple walk past and LINDSAY sees that the man has no arm and has a scar on his cheek. He looks at LINDSAY.

MAN

Don't go son.

LINDSAY looks worried and JOAN MARY looks at the man with compassion. They enter SIMPSON'S and order.

JOAN MARY

Cucumber sandwiches, vegetable soup
and tea.

LINDSAY

Same here thanks.

JOAN MARY looks at LINDSAY and takes him by the hand.

JOAN MARY

Your decision. Not mine.

She pretends to read the menu.

LINDSAY

I am not a coward.

JOAN MARY

Perhaps we should have had tomato
soup.

He grabs the menu.

LINDSAY

War is a bloody, killing business.
You've got to spill their blood, or
they spill yours.

JOAN MARY

Not if you don't go.

LINDSAY

Once war breaks out the situation
at home becomes awful, because
people don't not like to see men or
lads of army age walking about in
civilian clothing, especially in a
military town like Goulburn.

JOAN MARY

Women are the worst. Mrs Connor
told me they come up to you in the
street and give you a white
feather, or stick it in the lapel
of your coat. A white feather is
the sign of supreme cowardice, you
are a coward and that you should be
in the army doing your bit for King
and Country.

LINDSAY

Some of the boys go to the pub by
side streets.

Their lunch arrives.

JOAN MARY

I'd hate for you to be necessary
Government service or "Reserved
Occupations". Tony and Mark have
all of a sudden become train
drivers.

LINDSAY

No one talks to them and too right
that is.

CUT TO

EXT. CIRCULAR QUAY - DAY

JOAN MARY and LINDSAY take the Manly Ferry. They are stunned
by the Bridge and water.

JOAN MARY
 "Water, water everywhere nay any
 drop to drink.'

LINDSAY
 What?

JOAN MARY
 Nothing.

CUT TO:

EXT. MANY BEACH - AFTERNOON

They walk arm in arm along the waters edge. LINDSAY picks her up and pretends to be about to throw her in the water. She screams.

LINDSAY
 Reckon' I'm about as happy any man
 deserves to be.

CUT TO:

INT. CARPENTRY SHOP - DAY

The FOREMAN watches LINDSAY working with precision.

FOREMAN
 Lindsay when you come back I'll be
 just on seventy. Reckon a fellow
 like you could run this place? I
 don' t have any sons so...if you
 want it's yours.

LINDSAY
 Mine? Can't afford it.

FOREMAN
 Free son. You never steal or get
 sick like the others. I only get
 compliments on how exact and well
 finished everything is.

LINDSAY
 Take it now sir!

They shake hands. He notices LINDSAY'S crucifix on his neck.

FOREMAN

Hope he brings them all back.

CUT TO:

EXT. GRANDMA KATES BOARDING HOUSE - AFTERNOON

LINDSAY dressed in his Private's uniform arrives on his bicycle. He opens the gate and sees a "For Sale" sign. He takes out a small package from his pocket and bends down and digs up some earth and buries it. He looks towards the cemetery.

LINDSAY

Something for you and I to remember.

He closes the gate and rides off.

CUT TO:

EXT. FULL SHOT. TENNIS PARK - DAY

LINDSAY and JOAN MARY arrive on their bicycles. They walk off arm in arm oblivious of the looks of others at the tennis courts and commence their game.

JOAN MARY

Hit it harder.

LINDSAY

Like this?

He aces her and she is upset.

JOAN MARY

Bastard.

LINDSAY

Easy.

JOAN MARY

No.

JOAN MARY aces him back. LINDSAY aces her back easily.

JOAN MARY faults then double faults. JOAN MARY starts hitting her racquet on the ground.

LINDSAY

Stop it! It is only a game.

LINDSAY rushes up and grabs her. She resists then settles down.

LINDSAY (CONT'D)
What is the matter?

JOAN MARY
You don't understand.

LINDSAY
Practice. You'll get better.

JOAN MARY
Don't worry about me. I'm just
crazy.

LINDSAY
Determined.

JOAN MARY
Determined enough to die trying.

LINDSAY
Why are you like this?

JOAN MARY
You tell me.

JOAN MARY takes a brandy from their picnic basket and takes a hard slug. LINDSAY joins her.

LINDSAY
Photo for mum and family?

JOAN MARY tries to grab the camera. LINDSAY smiles and puts it away and they drink.

LINDSAY (CONT'D)
Two drunks in a pod. Drink helps me
to remember that success and
failure are both imposters. Just
like you!

JOAN MARY hits him hard on the arm.

LINDSAY (CONT'D)
Joan Mary, you have a friend here.
Not a dance man for out the back.

JOAN MARY slaps LINDSAY across the face and screams.

LINDSAY pins her down to the ground.

LINDSAY (CONT'D)

Stop it!

JOAN MARY

I acknowledge no weakness!

(Beat)

Lindsay, you make living possible
for me.

JOAN MARY rises and draws an image in the sand. It resembles LINDSAY. He is smiling. She then draws a gun and a coffin.

JOAN MARY (CONT'D)

A widow and stranger to her
husband.

LINDSAY

Joan Mary you will never be a
stranger to me.

JOAN MARY

Lindsay, you and I are alike. We
always have a passion for
something else. You the army. Me
the camera.

LINDSAY

Young woman! You know nothing.

The sound of LINDSAY'S heartbeat and blood rushing through her veins is heard.

LINDSAY (CONT'D)

A man must not show emotion...a
coward does... not me.

JOAN MARY brings out a small book. She reads solemnly:

When I was one-and-twenty
I heard a wise man say,
'Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free.'
But I was one-and-twenty
No use to talk to me.

A.E. Houseman. "When I was one-and-twenty"

JOAN MARY destroys the image of LINDSAY in the sand.

LINDSAY (CONT'D)
Joan Mary, when will we meet again?

JOAN MARY
May you go hell Lindsay Sotheran if
you go to that war!

LINDSAY smiles and starts to gather up tennis balls. He picks one up.

JOAN MARY (CONT'D)
Maybe we will be destined to be
together. You know, I would find
it very hard to live a life alone.

LINDSAY
(Laughs) Destiny does not exist.
Everything is up to chance.

LINDSAY throws the ball into the air and JOAN MARY tries to catch it but falls to the ground and rolls away.

DISSOLVE TO

ON SCREEN:

PART TWO- NEMESIS

Note: Lindsay now has a gravelly voice due to being nearly starved and inhaling gas.

EXT. GOULBURN RAILWAY STATION 1918 - DAY

A train arrives.

ANGLE ON:. A tennis ball falls from the door and runs across the platform. A shiny pair of army boots step onto the platform.

JOAN MARY picks it up and looks towards the train where a gaunt white haired man staring at her. He rushes up to her and snatches the ball from his hands.

MAN
Mine!

He pushes her away.

JOAN MARY
Sorry!

MAN

My name is Private Lindsay
Sotheran.

JOAN MARY

I'm waiting for a Lindsay Sotheran
too!

LINDSAY

Go to hell.

He pushes past some people and walks off towards Auburn
Street. JOAN MARY asks a SERGEANT.

JOAN MARY

Have they all gotten off?

SEARGANT

Yes ma'am. We make sure they do.

JOAN MARY

I'm missing a Lindsay Sotheran.

SEARGANT

You were talking to him.

JOAN MARY

I was talking to a middle aged man.

SEARGANT

Listen my little beauty...the men
who left Goulburn and were lucky to
come back are no longer boys.
They're..

There is a quiver his voice.

SEARGANT (CONT'D)

Don't judge them.

A woman sees JOAN MARY walks up to her.

WOMAN

I need a photograph of the dance on
Saturday.

JOAN MARY

Too late.

WOMAN

Don't get on your high horse you
hussy.

JOAN MARY runs out of the station but LINDSAY has gone.

CUT TO:

EXT. ROYAL HOTEL - AFTERNOON

LINDSAY waits outside the hotel tapping his feet on the concrete. He looks through the window and sees HARRY serving drinkers. He has hardly changed. LINDSAY walks over to the phone box and dials the hotel. HARRY picks up the line.

HARRY
Royal Hotel.

LINDSAY just stares at the receiver. His hands are shaking.

HARRY (CONT'D)
Hello? Hello? Go to hell!

HARRY replaces the receiver and stares out of the window where he sees LINDSAY looking straight at him. HARRY grabs the bar boy.

HARRY (CONT'D)
Now's your chance to be a Bar man.
Be back in a minute.

CUT TO:

EXT. PHONE BOOTH - MOMENTS LATER

HARRY extends his hand to LINDSAY.

HARRY
Lindsay? Lindsay? You look like an
old man!

LINDSAY just stares at him. HARRY goes to tackle him.

HARRY (CONT'D)
Forwards run all the way!

LINDSAY pushes him hard to the ground.

LINDSAY
Whisky.

HARRY
Sure...sure forgive me...come on
over. Lindsay what happened over
there...did you...

JOAN MARY is approaching them.

HARRY (CONT'D)
Fancy a window glass?

JOAN MARY
Yes. Lindsay?

She tries to hug him but he pushes her to the ground hard.

HARRY
Hey! We are not Germans.

A DRINKER walks from the bar and tackles LINDSAY and starts to hit him.

DRINKER
Don't care where you been ain't hitting a lady.

HARRY pushes the DRINKER away.

HARRY
Okay! Okay! Go back and say Harry says you get a two doubles and a beer free.

The DRINKER smiles and walks back to the Bar. LINDSAY is wiping blood from his face and a tear flows from his eye.

LINDSAY
Joan Mary...Harry. Let me die.

LINDSAY brings a revolver from his tunic and place it to his head just before he fires HARRY pushes him to the ground. The revolver bullet goes off into the ground.

HARRY
What have they done to you?

JOAN MARY runs to him.

JOAN MARY
Lindsay it's us your'e friends.

LINDSAY opens his bag and changes his shirt.

HARRY
What are you doing? You'll freeze.

LINDSAY
Dirty.

JOAN MARY

The one you had on is clean.

He walks off. His walk is that of an old defeated man.

JOAN MARY (CONT'D)

They have scarred for life...what did you see? Please let me help you...

HARRY takes her by the arm.

HARRY

Come for a drink. Let him see his family and tomorrow...

CUT TO:

EXT ST FRANCIS CATHOLIC CHURCH - EVENING

JOAN MARY enters the church blesses herself with holy water genuflects and goes to burn a candle but they are all burning. She kneels and looks at the cross.

JOAN MARY

What have you done to the world? To these boys? How do I help him?

She cries and an OLD WOMAN touches her on the shoulder.

OLD WOMAN

Your brother is dead?

JOAN MARY

No.

OLD WOMAN

He took my son away from me? How do I ever believe again? I should have died not him. She takes her rosary beads and breaks them and the beads roll all over the floor.

JOAN MARY

No. We are just animals if he does not exist.

CLOSE UP:

The Church Organ - The PRIEST has over heard everything. He starts to approach them but hesitates and takes out his rosary beads and fingers them.

A stream of late sunlight flows through a stained glass window and hits JOAN MARY and the OLD WOMAN as they pick up the beads.

CUT TO:

EXT. BRADLEY STREET HOUSE - AFTERNOON

LINDSAY stops at the cottage. A young man is on the verandah.

MAN

Yes mate?

LINDSAY just walks on by. NOELEEN the deaf and dumb girl next door somehow recognizes LINDSAY. She runs from her door and grabs him. LINDSAY is about to hit her when he recognizes her also.

NOELEEN gestures to LINDSAY to come inside. He resists and finally lets her lead him.

CUT TO:

INT. NOEELEN'S HOUSE - MOMENTS LATER

She sits him down and brings out some brandy and pours out long shots. LINDSAY points to a picture of MEREDITH. NOELEEN brings a crucifix from a wall table and lies it on the ground and pours sugar over it. She takes out a piece of paper out of a biscuit barrel and gives it to Lindsay. He reads.

"Death of Meredith Connell aged 24 by train." LINDSAY cries and NOELEEN stokes his face with compassion. She points to the covered crucifix and then to Lindsay. He smiles and shakes his head. She gives him a note.

"Dear Lindsay, We could not afford the rent and now live at 12 Marsden St. Love Ma and May."

CUT TO:

EXT. AUBURN STREET - AFTERNOON

It is growing dark and LINDSAY looks at his reflection in a clothing shop window mirror. He touches his facial skin and neck. Then he touches his grey hair. As he walks off he pulls out a phot of himself with JOAN MARY. It has only been 4 years and he looks like her father.

CUT TO:

INT. ROYAL HOTEL - AFTERNOON

LINDSAY and HARRY are drunk.

HARRY

Why didn't you answer Joan Mary's letters?

LINDSAY

Did. Sent nearly twenty of them.

HARRY

She never received one.

LINDSAY

Sent em' care of May because Joan Mary was always moving flats as of her camera gear being large.

HARRY

You know May and I are getting married?

LINDSAY

When.

HARRY

Soon. Were waiting for you. Just a small ceremony. Joan Mary is getting famous look.

He brings out the "Evening Post." On page 6 it has a photo of her advertising Pond's beauty cream.

HARRY (CONT'D)

She waited for you. She can go to Sydney now and be famous. Men have asked her...

LINDSAY throws his beer glass at the wall. HARRY grabs him.

HARRY (CONT'D)

You didn't answer her.

LINDSAY

Where do you live?

HARRY

Old Faithful street the famous old lava cottage.

LINDSAY

Funny name.

LINDSAY looks at an old ad on the wall. It reads, "Keep them clean with evergreen soap."

LINDSAY takes HARRY by the hand and HARRY notices how bad it trembles.

LINDSAY (CONT'D)

Wash.

CUT TO:

INT. HOTEL BATHROOM - DAY

LINDSAY is washing his hands so hard with solvol they start to bleed.

CUT TO:

EXT. MARSDEN STREET - AFTERNOON

HARRY throws a brick through the window. MAY runs out with a kitchen knife.

MAY

Harry are you crazy. Mums asleep.

He rushes past her into the kitchen.

LINDSAY

Where are they?

MAY

What?

LINDSAY

You know!

He starts to move everything. MAY looks at him with hatred.

MAY

Stop!

She goes to the Pianola and rolls it back. There is a pile of letters.

MAY picks them up and throws them at him.

MAY (CONT'D)

That's right. I always hated her. She's so pretty and everyone likes her in an instant. Bugger you and her! You were going to lead perfect lives and I'd be stuck here in Goulburn as the wife of Hotelier who took more interest in beer and mates than me.

LINDSAY hits her and she falls to the floor.

RUBY appears and is stunned.

RUBY

Lindsay. Lindsay? Is that you? What have they done to you?

He collapses into her arms totally exhausted. RUBY put him on a bed and turn out the lights. A blood curdling scream is heard from LINDSAY.

LINDSAY

No darkness! Lights!

RUBY switches the light back on and walks away despondent. MAY just stares at LINDSAY.

CUT TO:

Lindsay's dream " We see him in Goulburn patting his horse and then mounting it and trotting along in the golden winter sun. Another horse and rider are catching up to him. As the horses are parallel to each other we are back in the Somme and the horse is eating the rotting flesh of an Australian soldier. Lindsay is shooting at the horse but the bullets keep hitting the rotting corpse. The corpse looks at him with confusion. "Thought you and I were mates Lindsay...why shoot a mate?"

ANGLE ON: LINDSAY IN BED SHAKING.

Lindsay is covered in sweat.

CUT TO:

EXT. MARSDEN STREET - MORNING

LINDSAY is on the porch and moves his finger testing the slight wind.

CUT TO:

INT. MARSDEN STREET - MOMENTS LATER

RUBY is putting a match to strike the gas oven for the kettle. LINDSAY puts his hands up to his face.

LINDSAY

Optimum wind fifteen miles an hour.

LINDSAY starts to gag and falls to the floor. RUBY yells. "May!" MAY runs down the hallway and they manage to lift him up and he sits next to the wall.

LINDSAY (CONT'D)

We were lucky mate. Just got the mask on in time. Still we got a sniff...lucky we are...not like Mick and Vince...not like Mick and Vince...not like Mick and Vince.

MAY slaps him across the face.

MAY

Stop it!

RUBY looks at a portrait of her husband Thomas.

RUBY

Wherever you are please help us.
Look what the Government bastards
have done to your son!

CUT TO:

EXT. ST PETER AND PAULS CATHEDRAL - DAY

LINDSAY is leaving MASS. People come and ask how he is. He just manages a smile. The PRIEST touches him.

PRIEST

Perhaps it would be better if you
come to the returned Mass. Your old
mates will be there.

The PRIEST walks off.

CUT TO:

INT. ST PETER AND PAUL CATHOLIC CATHEDRAL - DAY

The PRIEST is saying Mass and the congregation is only of returned soldiers who are disfigured. No arms, legs and facial scars.

LINDSAY looks at the PRIEST with hatred. At Communion he nearly hits him. The final blessing is said and the PRIEST hurries off into the sacristy. LINDSAY runs in.

PRIEST

Get out!

LINDSAY

Why a separate mass? Why the cold way?

PRIEST

Suits the parishioners better. Had some old and young ladies faint when they saw the men.

LINDSAY

Saw the men? They are heroes! What your poor box would be depleted would it?

LINDSAY runs to the wardrobe where top shelf liquor is found.

LINDSAY (CONT'D)

For the poor?

PRIEST

Listen carefully. They need something to hide their injuries. It is an abomination.

LINDSAY

What to you? To God? To the cowardly congregation? Go to Hell! Your God can go to Hell!

PRIEST

I'll have you excommunicated!

LINDSAY runs out and shakes.

CUT TO:

EXT. BELMORE PARK - EVENING

LINDSAY is looking into the wishing well with it's pennies. He tears the crucifix from his neck and throws it into the well.

CUT TO:

INT. DOCTORS OFFICE - AFTERNOON

RUBY is talking to the DOCTOR.

RUBY

I can't take it anymore. He's like a ghost. Just a piece of flesh.

RUBY breaks down.

RUBY (CONT'D)

My son!

DOCTOR

Pull yourself together! Do you know how many mothers sat where you ere this week? Twelve. It's war we are in it for the good of God and country. Do you want the Hun here raping and pillaging?

RUBY

You are a hard man.

DOCTOR

Hard?

RUBY

And weak.

She rises and leaves.

RUBY (CONT'D)

All of Goulburn knows how you cut your son's foot tendon so he could not be enlisted. Made it look an accident you coward!

DOCTOR

Get out!

RUBY

And you collect the money for Mass!
May you and your son rot in hell
you coward.

RUBY slams the door.

CUT TO:

EXT. ST PETER AND PAULS - MOMENTS LATER

RUBY walks past then stops and enters the church. She kneels and looks at the Virgin Mary.

Mozart's 'Laudate Dominium" softly fades in.

RUBY

What do you think of me? If you exist I would like to ask you something. You invent little games like a war. You give us children we love and wish to see grow and then you kill them for us. And, then you leave it all up to us. Yet we do go through with things. Try to live...but in reality we are dead people. And, as a prize you give us a well of loneliness. You were a mother don't you understand? But I do try. I go and try to find my boy again. Please give my son back to me.

Streams of tears fall down her face.

CUT TO:

EXT. CAMERA STORE - DAY

LINDSAY is outside admiring the photos of JOAN MARY on the window. She opens the door for business and notices him.

The sound of LINDSAY'S heartbeat and blood rushing through her veins is heard. The sounds of gunfire and shells exploding also is heard.

LINDSAY

May kept all the letters under the Pianola. She hates you! You know why.

JOAN MARY

It's been three years now. Maybe we
have grown old and distant from
each other.

LINDSAY

No.

JOAN MARY

We are still young and can have
lives.

LINDSAY

No.

LINDSAY raise his hand to her and stops with it trembling.

She goes back into the shop and bursts into tears as LINDSAY
walks aimlessly down the street.

CUT TO:

EXT. OLD ROAD - DAY

HARRY has LINDSAY'S old bike and twirls the pedals faster and
faster with his hands. LINDSAY looks at the bike and moves
away.

HARRY

You rode like a banshee was after
you. The girls twirled their
petticoats as you rode by.

LINDSAY looks at the bike and slowly smiles.

HARRY (CONT'D)

Time now to ride again.

He grabs LINDSAY and gives him the handle bars. LINDSAY
smiles if seeing something only he can see. We hear the
cheering of the old 1915 Race. He gets on the bike and falls
off. HARRY just stands there.

LINDSAY

Help?

HARRY

No.

LINDSAY remains on the ground. HARRY looks at his watch.

HARRY (CONT'D)

Have to serve the dinner roast at
the pub.

He walks off and hides behind a fence. LINDSAY rises and tries to ride the bike side saddle, he gets a little distance and falls. He tries again and falls. He tries again and falls. He is about to throw the bike away. HARRY shrugs his shoulders and goes to rescue him. LINDSAY tries again and goes a few hundred feet and hops over and rides.

ANGLE ON: His wide eyed smile.

HARRY (CONT'D)

Bloody hell the bastard did it.

LINDSAY rides back to HARRY.

LINDSAY

Champion.

He rides off and nearly gets hit by a car.

HARRY

Dead champion. What the hell goes
on in your mind when you just
stare? What did you see over there
you poor mongrel?

CUT TO:

EXT. ROAD TO ROYAL HOTEL - AFTERNOON

LINDSAY is slowly riding as HARRY shows him a paper.

HARRY

Listen I have never trusted anyone
in life only family and you. They
say that Wollongong may have a
steel works built and employ
thousands. Reckon they need pubs
built there to quench and feed
them.

LINDSAY

Beer and steak.

HARRY

And our fortune. Already paid the
council off to get first licence
down there. It's easy. You build
and I run the bastards.

LINDSAY

Girls.

HARRY

We send for Joan Mary and May when we are finished. They will live like Queens.

LINDSAY

Pictures?

HARRY

No movies mate just hard work for a while.

LINDSAY

Camera.

HARRY

Ahh..Joan Mary can get first in to photograph the making of the Steel works and town. Make her name.

LINDSAY

Old foreman promised me the carpentry shop. Have to decide.

HARRY

Look mate...the way you are you'll cut your hands off. You need a mate to watch over you.

CUT TO:

INT. ROYAL HOTEL - AFTERNOON

LINDSAY spills a drop of beer on his hand.

ANGLE ON: His eyes which seem to be seeing another time and place.

LINDSAY

Wash!

HARRY

No.

HARRY holds his hands down on the bar.

HARRY (CONT'D)

Stop it! Stop it for God's sake

HARRY quivers with emotion.

CUT TO:

INT. MARSDEN STREET - DAY

LINDSAY tries to open a biscuit jar but his hands tremble. He then gets a rolling pin and breaks it apart all over the floor. RUBY walks in and cries.

RUBY
I can't stand it any more. Please
Lindsay seek help.

LINDSAY
Have.

RUBY
You need more.

The sound of LINDSAY'S heartbeat and blood rushing through her veins is heard.

LINDSAY
See blood and men in pieces.
(Beat)
Scared. Scared. Cannot sleep.

He falls to the table. RUBY hugs him and cries. MAY come in and holds a form.

MAY
Police came and say maybe he should
stay on his own for a while. I have
saved 5 pounds. Just to things
settle down.

INT. MARSDEN ST -EVENING

LINDSAY is trying to sleep. He gets up and changes his shirt and washes his hands. He opens the front door.

CUT TO:

EXT. AUBURN STREET - NIGHT

LINDSAY is roaming along aimlessly. A POLICE MAN approaches him.

POLICE MAN
Where you going?

LINDSAY
Nowhere.

POLICE MAN
Should be asleep. It's three in the morning.

LINDSAY
Can't.

LINDSAY walks on.

POLICE MAN
Just a minute.

LINDSAY stops near his old Carpentry shop and fingers the lock.

POLICE MAN (CONT'D)
Take your hat off. You look familiar.

LINDSAY takes of his hat.

POLICE MAN (CONT'D)
Your'e always walking along here.

LINDSAY
Freedom. Been away.

POLICE MAN
See action in France?

The POLICE MAN takes out his club. The sound of LINDSAY'S heartbeat and blood rushing through her veins is heard.

LINDSAY
Sick. Somme.

The POLICE MAN puts his club back.

POLICE MAN
Listen my brother came back to Canberra and can't speak...sent him to Kenmore...go there mate just to see if they can help you. Some of the other cops aren't so nice. They see you here and the club is used first then questions.

LINDSAY
Need a job first.

POLICE MAN
Go over to the gaol. They need
warders by the bucketful.

CUT TO:

INT. GOULBURN GAOL - AFTERNOON

A working party just outside the prison wall are clearing grass with hoes. Three wardens including LINDSAY are watching them. One WARDEN swings his rifle in a circle and marches a little way.

WARDEN
One, two, three, four. Turn around
and face the Hun!

The other WARDEN laughs and repeats the same. He then stops and points his gun at the prisoners.

WARDEN 2
Try to run for a rugby try mates
and I'll put a bullet in your brain
as sure as there is day.

LINDSAY looks at the wardens.

LINDSAY
Where did you serve?

WARDEN 2
Serve?

WARDEN
Serve? Us? We didn't go...saw a
doctor and he cut our foot tendons
for us for five pounds and we were
knocked back.

WARDEN 2
Couldn't care less when the white
feather came in the mail. We are
alive and they are still over there
being eaten by birds.

A PRISONER puts down his hoe.

PRISONER

My brother died over there you
mongrel.

WARDEN 2 walks to him and cracks him on the head with his
riffle butt. The PRISONERS down tools. The other WARDEN
clicks his rifle.

WARDEN

Four of you and 12 shots. Want to
take a chance mates?

LINDSAY walks over and hits the WARDEN with his rifle and he
falls down. LINDSAY turns the rifle toward the other wardens
head.

PRISONER

Kill the coward.

The PRISONERS all yell in unison. "Kill the cowards."

Some more WARDENS rush from the prison door and confront
LINDSAY. An older one says.

OLD WARDEN

Put it down nice and slowly son.

LINDSAY fires at the cowardly Wardens foot and the warden
runs off into the bushes. A prisoner runs off after him.

OLD WARDEN (CONT'D)

Let him be mates.

The PRISONER grabs the warden and hits him hard in the face.
He then brings him back.

OLD WARDEN (CONT'D)

Give me the gun Lindsay.

LINDSAY slowly gives him the rifle.

OLD WARDEN (CONT'D)

Gonna be tough one now Son. Just
tell me why?

PRISONER

Other wardens provoked him. Mocked
the war dead.

Another PRISONER points over towards the Cemetery.

PRISONER 2

Mocked them bad. My brother lies in France and there is only an empty coffin with his name in stone just a few hundred feet away from here.

He breaks down and cries. Another PRISONER touches him on the shoulder.

PRISONER

He's more a man than these cowards ever are mate.

CUT TO:

EXT. GOULBURN GAOL - MORNING

LINDSAY is about to leave the Gaol when the OLD WARDEN walks up to him and they walk out together. He puts his arm around his shoulder. It is cold and sleet falls with fog.

OLD WARDEN

Lucky you aren't looking out of bars. After all said and dusted.

He laughs.

OLD WARDEN (CONT'D)

Maybe we might have a little hanging where the wrong men get the noose. Proud of what you did Lindsay but worried too.

They walk towards a black car. HARRY gets out and lights up a cigarette. JOAN MARY opens the door and walks towards them and then stops.

OLD WARDEN (CONT'D)

Man's lucky in life if he has two things. One, a woman he loves and who loves him. Two, a mate. Reckon' you got the jackpot.

LINDSAY slowly smiles and shakes his hand.

OLD WARDEN (CONT'D)

Don't know what you saw there but please son try to live again. Most of the boys here are better off in a grave.

He grabs LINDSAY by the neck.

OLD WARDEN (CONT'D)

Come back here and I'll hang you
myself on the first day. If you
need a break go see Miss Goat. Goat
and bitch by nature but sometimes
she keeps me from opening cells
here.

He slowly walks back to the Gaol. JOAN MARY hugs LINDSAY but
he just lies limp in her arms. She walks with him to the car
and he then grabs her and hugs her. HARRY smiles and the car
drives off in the Goulburn winter fog.

CUT TO:

EXT. MISS GOATS OLD BOARDING HOUSE - DAY

LINDSAY looks at the old house and opens the gate and kicks
some dirt away from some roses. He finds a old rag and opens
it. It is the crushed train that his father gave him. An old
woman comes out with an axe.

MISS GOAT

Friend or enemy?

LINDSAY

Friend.

MISS GOAT

What you dig up there? Money box?
Well it's mine.

He shows her the old train.

LINDSAY

Been here before.

MISS GOAT

A train? You crazy?

LINDSAY

Yes.

MISS GOAT

Well just shut up while your'e here
and I won't make you more crazy by
a axe whack.

He enters with his old bag and sees an old bedroom now a beat
up office.

LINDSAY

Looking for lodgings. Warden told me about you.

WOMAN

Bet he did with those shit swear words and makin' fun of my name. Pound a week if you smoke or don't smoke, drink or don't drink couldn't care less. Money given to me each Monday or the Police give you a better place.

LINDSAY

Here is a weeks.

WOMAN

Third door on right. Mind the step in the hallway. It does drunks and sober drunks in.

LINDSAY

Sober drunks? Don't worry I know the way.

MISS GOAT

Everyone's drunk thanks to the war. All lost someone. Reckon I'll be takin' a likin' to you son if you don't mess up.

LINDSAY sits down on an old single bed and places his head to his hands, He hears GRANDMA in V/O

GRANDMA V/O

If I ever see you a border somewhere I'll tan your hide red and blue with a bulls belt!

CUT TO:

EXT. CAMERA STORE - MORNING

LINDSAY walks in and gives JOAN MARY a movies show ticket.

LINDSAY

Please.

JOAN MARY

One last time.

She takes the ticket and her hands shake.

LINDSAY
Pick you up at six?

JOAN MARY
No. I'll wait in the foyer for you.

LINDSAY
You won't come.

JOAN MARY
Can you not trust me after all
these years?

CUT TO:

EXT. PLAZA CINEMA - EVENING

JOAN MARY walks towards the foyer. She stops and takes a hard slug of Brandy and starts a cigarette.

From the other side of the road LINDSAY does the same.

CUT TO:

INT. PLAZA CINEMA - EVENING

They watch the famous Silent film NOSFERATU SYMPHONY OF HORROR by F.W.MURNAU. JOAN MARY tries to hold his hand but he resists.

CUT TO:

EXT. PLAZA CINEMA - LATER

They walk along Auburn ST and atop at a Teashop. It is closed.

JOAN MARY
Lindsay just tell me this. The film was silent and full of horror. You are silent and suffering. How can I help you when you won't speak to me of what you saw?

LINDSAY
I...I...help.

He raise his fists and hits himself. JOAN MARY very slowly brings his hands down.

JOAN MARY

I am going to Sydney. I have a job
as a sepia model. I'll see how
things go. Maybe we just need to be
away from each other for a while.

(Beat)

If you hate me so much then hit me
as hard as you can.

She gently lets his hands go and walks away. She turns to
look at him one last time and turns around the corner.

CUT TO:

EXT. CARPENTRY SHOP AUBURN STREET - AFTERNOON

LINDSAY is working on a stove. He stops building bricks. He
looks over and sees a young couple walk hand in hand.

IN HIS MIND WE SEE: Himself walking with JOAN MARY.

His hands tremble and he forces them to stop by cutting the
tips of his fingers on a wall. The old FOREMAN places his arm
on him.

FOREMAN

Son, go and see a Dr. Russell over
at Kenmore. They say she does
wonders. The place is yours. It
will always be here.

DISSOLVE TO:

EXT. GRANDMA KATES BOARDING HOUSE - DAY

LINDSAY is walking along the road with an old suitcase. He
sees a car drive by towards Sydney. In the back is JOAN MARY.

ANGLE ON: Her beautiful green eyes and his sad brown eyes.

CUT TO:

EXT. 1923 KENMORE REPATRIATION HOSPITAL - DAY

LINDSAY walks into the garden foyer. Patients are walking
around screaming, bewildered and confounded. The sound of
LINDSAY'S heartbeat and blood rushing through her veins is
heard. He turns around and walks out. A middle aged female
DOCTOR follows him. She radiates intelligence and compassion.

DOCTOR
Lindsay?

He keeps walking and she Catches up to him near the gate.

DOCTOR (CONT'D)
Don't go back...let me help you.

LINDSAY
Can't help me.

She gently takes him by the arm.

DOCTOR
My name is Margaret Russell.

She looks him into the eys.

DOCTOR (CONT'D)
I cannot see what you saw over
there...but in the years to come
for you perhaps I can...

ANGLE ON:

LINDSAY who starts to shake and tears flow down his eys.

LINDSAY
Judgement.

DOCTOR
Nobody will judge you
here....nobody...we are all human
you know.

She leads him gently back to the Hospital.

ANGLE ON: The rosary beads dangling next to the Doctors
overcoat.

A man walks in front of Lindsay.

MAN
Stand to attention!

LINDSAY stands.

MAN (CONT'D)
I will not have defiance here in
the trenches! You'll be put on
latrine duty and night watch!

An ORDERLY takes the MAN away.

DOCTOR

Lindsay, The problems of shell-shock or war - strain are the similar problems of "nervous breakdown." They existed before the war, and they will not disappear miraculously with the coming of peace.

LINDSAY hesitates in the foyer.

LINDSAY

I am no longer like other men. I am a coward. The enemy...

DOCTOR

The enemy are those who lack understanding.

LINDSAY

I am afraid. Never been afraid.

He points to the Doctors rosary beads.

LINDSAY (CONT'D)

What does he think?

The DOCTOR smiles.

DOCTOR

For many years I have thought the same. I have learned not to ask...Lindsay we will never know until we die...so let's try to live well in the meantime.

A patient walks to the door. He has two clenched fists. The DOCTOR asks,

DOCTOR (CONT'D)

Desmond where are the tennis balls? They will help you to release your fists.

DESMOND just stares at her. LINDSAY starts to shake uncontrollably.

LINDSAY

Hit it back! Joan Mary Hit it back.

The DOCTOR rings a bell and two warders come and take DESMOND back. Another tries to take LINDSAY as well.

He struggles with LINDSAY as another DOCTOR comes and takes Dr. RUSSELL aside.

DOCTOR
David Riles has hung himself from
the carousel oak.

DR RUSSELL fingers her rosary beads and her hands tremble. They both walk outside. LINDSAY just stares at the patients.

CUT TO:

EXT. KENMORE WARD - DAY

LINDSAY is sleeping. RUSSELL asks an orderly.

RUSSELL
How long does he sleep?

ORDERLY
Most of the day. Been weeks like
this.

RUSSELL
He's had enough rest. I'll book him
in for a new therapy.

CUT TO:

INT. WARD 6 HOSPITAL - DAY

RUSSELL is attending a MAN who is shaking and has thrown a bottle of whisky to the ground.

RUSSELL
How can I help you...when you
steadfastly refuse?

She tucks him in the bed and gives him a needle and he sleeps.

CUT TO:

EXT. KENMORE REPATRIATION HOSPITAL - DAY

LINDSAY and RUSSELL are walking along a decrepit garden. He holds a shovel and his hand is shaking. A HORSE from a farm next door comes up to LINDSAY.

QUICK SHOT: LINDSAY'S HORSE DREAM.

LINDSAY

Death!

He swings the shovel at it and it runs off. RUSSELL ignores him and picks up some dirt and throws it away.

RUSSELL

I find it very effective myself. My thoughts are only on the earth. I have troubles also Lindsay...my husband...

LINDSAY looks at the fractured brick retaining wall.

LINDSAY

I used to be a builder. Built Cootamundra Catholic church.

RUSSELL

You still are a builder.

LINDSAY

Went broke though as the payments did not arrive on time.

He just stares at the old garden. He stares at the shovel bringing it above his head and is about to strike his neck.

The sound of LINDSAY'S heartbeat and blood rushing through her veins is heard.

RUSSELL

No Lindsay...

LINDSAY

I do not want to
(Beat)
Die. I don't want to die but I cannot live.

RUSSELL

You must live for the men...live for yourself.

LINDSAY

Myself? My selfish self?

RUSSELL

The worst thing is to be a...

LINDSAY

What?

RUSSELL

Childless man! You have a wife who loves...

LINDSAY

Girlfriend who once...loved.

RUSSELL

Loves you! Leave here and be a father the greatest joy a man can have. Most here cannot...yet you...

She grabs the shovel and throws it away.

RUSSELL (CONT'D)

Live for revenge! Revenge for what has happened! Live and be that gentle compassionate and intelligent man you always will be and were.

LINDSAY goes to strike her with the shovel yet stops.

LINDSAY

You have a temper! I know why! Your husband is an alcoholic. I saw you attending him in ward 6.

RUSSELL stands away from him and slowly come back to be close to him.

RUSSELL

And I *cannot help him*. Medically or as a wife.

She wipes a tear away.

RUSSELL (CONT'D)

Terribly unprofessional. Never happen again.

LINDSAY goes and brings back the shovel. He slowly starts to dig.

LINDSAY

You have showed me what it is to be human again.

She looks stunned.

LINDSAY (CONT'D)

See all I ever see is me. I blame
me. I hate me. Now I see another
person who is at this brick wall.

He pushes it down. And gleefully throws bricks aside and
starts to make headway with the garden. RUSSELL slowly walks
back to the foyer.

MONTAGE OF LINDSAY BUILDING A GAZEBO.

1. In the pouring rain.
2. Showing another patient how to mix cement.
3. Sitting down with a cigarette and admiring his handiwork.
4. Hammering nails into the circular wooden roof.
5. Planting roses.

CUT TO:

INT. KENMORE WARD - DAY

LINDSAY is praying the OUR FATHER. A MAN bandaged at the eye
is in the bed next to LINDSAY.

MAN

You say it with sincerity.

LINDSAY

The only way.
(Beat)
My last chance.

MAN

If you beleive.

LINDSAY

Sometimes hard.

MAN

Where you from?

LINDSAY

Goulburn born and bred.

MAN

Where was your action?

LINDSAY

Somme.

MAN

Could you do me a favor? You are young I presume?

LINDSAY

Just hit thirty.

MAN

Could you lead me to the foyer one day? Maybe also to the rose garden? Heard a strong fellow built it.

LINDSAY

It was...yes I will.

MAN

Tell me son why do you beleive in God after world war one?

LINDSAY

Because if I cannot I am a doomed animal.

MAN

Martin Luther said, "Even if I knew that tomorrow the world would go to pieces, I would still plant my apple tree."

LINDSAY

Educated.

MAN

Only in books.

The MAN gets up and places his hand across the wall and reaches Lindsay. He places his hand across his face. He stumbles and his hand lands on LINDSAY'S crucifix. He is slightly cut.

LINDSAY calls a NURSE. She gently bandages his hand.

NURSE

Of you go! Mind it easy now.

LINDSAY

I will.

The MAN starts to shake. He then stops.

MAN
Damn nerves.

CUT TO:

INT. KENMORE REPATRIATION HOSPITAL - DAY

LINDSAY watches as other patients have visitors who give them presents and take them out.

ANGLE ON: Wall calender as months flow by.

NOELEEN approaches LINDSAY who is sitting on a seat near his bed. He looks up and hugs her. She gives him a letter.

NOELEEN V/O
Lindsay, I have wished to see you for months. I was sent to Sydney to wind up our magazine called "The Gesture" now we are teaching at the Catholic schools.

The bandaged man next to LINDSAY groans. He tries to give himself some water but drops the jug. NOELEEN strokes the mans head and gives him water from another jug. He makes a strange motion with his hands and relaxes.

NOELEEN V/O (CONT'D)
Lindsay, I too suffer but can communicate and see a beautiful world. Please come with me and try again to see that world.

LINDSAY has tears running and slowly nods his head. A Taxi driver appears and looks at his watch. NOELEEN takes LINDSAY by the hands and kisses them.

CUT TO:

EXT. KENMORE GROUNDS - AFTERNOON

LINDSAY slowly holds the MAN and points out some objects.

LINDSAY
Here is that wall you asked about.

The MAN glides his hands across the wall.

MAN
Still fresh I can feel the brick dust. Smell the mortar.

LINDSAY
What is your name?

MAN
Oh forgive me. Thomas Ryan.

LINDSAY
Here is...you tell me.

THOMAS glides his hand up a plant and just nicks it on a rose thorn.

LINDSAY (CONT'D)
Good old Rose. Goulburn city of roses. City of dead young men.

It starts to rain. LINDSAY moves him quickly.

THOMAS
No. Can we sit down near the rose garden?

LINDSAY sits him down as it pours.

LINDSAY
We will get pneumonia and die despite all they are trying to do here.

THOMAS
Wouldn't that be horrible!
(Beat)
Thank you Lindsay. Since being here nobody has offered to take me out in the fresh air.

LINDSAY
Man's go to help another or...

They both laugh.

LINDSAY (CONT'D)
Pneumonia! Russell would kill me!

More laughter.

Two ORDERLIES rush out and take them back.

CUT TO:

WALL CALENDER -THE MONTHS GO BY.

INT. KENMORE WARD - AFTERNOON

LINDSAY is staring out of the window at the horse which is trotting.

THOMAS

Do you remember when we first met?
That afternoon I decided to commit
suicide. I was a broken man who had
given up on my fellow human.

He stands up from the bed and stumbles. LINDSAY tries to grab him.

THOMAS (CONT'D)

No!

He stands up.

THOMAS (CONT'D)

Then next to me I hear the prayer I
have recited also thousands of
times. The man I heard praying had
authority and more importantly
belief in saying that prayer.

THOMAS walks slowly but assuredly to the window.

THOMAS takes his bandage off and undoes the top button of his shirt. There is the dog Collar of a Priest.

THOMAS (CONT'D)

Then I learn that the only person
who will give me water is a deaf
and dumb woman. I *felt* her
mercifulness.

LINDSAY is stunned.

THOMAS (CONT'D)

How many times I recited the Our
Father at funerals weddings and
baptisms all the time with a inch
by inch further loss of faith.

HE is about to put his fist through the window but stops.

THOMAS (CONT'D)

No Priest no Dr. Could really help
me because *I* decided to give up. I
was gassed and blinded for 2 weeks
and then shot and sent back here.

THOMAS moves over to LINDSAY'S Crucifix and places his finger along it.

THOMAS (CONT'D)

And to slowly rot away here to spite my God and not help my fellow man. But guess what? It all catches up with you and time passes quickly. Remember your Shakespeare? "I doth wastest time now doth time wastets me."

LINDSAY looks stunned.

LINDSAY

No more Father.

THOMAS

Have not been called that for years. I knew that men committed suicide here and I could not, did not want to give them the last rites.

THOMAS gently places the crucifix back on the desk.

THOMAS (CONT'D)

Do you remember that day I cut myself on the crucifix and shook? Something reignitrd my soul. When I nicked that rose thorn I immediately thought of Christ and his crown of thorns.

(Beat)

And a deaf and dumb woman! All given to me by a fellow human who decided to help a filthy, cowardly, misanthropic blind man see.

The sound of LINDSAY'S heartbeat and blood rushing through his veins is heard.

THOMAS takes off his bandages slowly. The light is too much and he places his hands to his eyes. They are dull and swollen. THOMAS looks again.

THOMAS (CONT'D)

I now see a fellow human again without first feeling hatred.

CAMERA LENS OUT OF FOCUS as we see an image of Lindsay as Thomas sees it.

THOMAS (CONT'D)

The cut rose thorn, the water by a
deaf and dumb woman and then a man
of faith ignites a long lost
flicker into a flame.

THOMAS goes to his little bag and unwraps a necklace with a
crucifix. He puts it around his neck.

THOMAS (CONT'D)

Seven years of hate and guilt.

LINDSAY regards him with awe.

LINDSAY

I too hated God! I hated Priests!
The Father at St Peter's had a
separate mass for the maimed so as
not to upset the plate paying
faithful.

THOMAS

(Beat)

He died last year. He was my first
mentor...man of massive belief...
His brother was killed in Verdun.
Try to forgive him.

CUT TO:

INT. DR RUSSELLS OFFICE - AFTERNOON

RUSSELL is talking to another DR.

RUSSELL

Lindsay was subjected to every kind
of strain, physical, mental and
moral, and in addition was wounded
twice, gassed twice, and buried
under a house and after all this
experience he had not qualified for
sick leave, but was granted five
days ordinary leave to return home,
apparently in a good state of
health. After reaching England and
while waiting for a train in the
railway station, he suddenly
collapsed, became unconscious, and
for months afterwards was the
subject of severe neurasthenia.

(MORE)

RUSSELL (CONT'D)

Apparently at the front the excitement, the sense of responsibility and especially the example that he felt he should set his men broke him.

DOCTOR

I beg to differ. Once a lunatic always a lunatic. Give him electric shock treatment.

RUSSELL

You cold and heartless man! It only works in rare cases. The rest all it does is to...

DOCTOR

Rubbish! An English variation of such therapy, was used in the 1800's. They called it the Darwin Chair invented by the grandfather of Charles Darwin. Patients were strapped in and the chair rotated very fast until blood oozed from their mouths, ears and noses. For many years successful cures were reported from using this therapy.

RUSSELL

This is 1925!

DOCTOR

And we will always be descended from animals...Your way and my way of treating these "shell-shock" patients are vastly different. Plus you are a woman doctor! Should not be here!

RUSSELL storms out.

CUT TO:

INT. WARD HOSPITAL - MORNING

LINDSAY is staring from his bed window. Two orderly's come and grab him.

ORDERLY

Dr. Russell wants to see you at her office.

LINDSAY
Don't need boys to help me.

ORDERLY
Let's go.

They drag him to a room. They throw him in and lock the door.

DR RILEY is adjusting some belts on a bed with electric wires around it. LINDSAY shakes.

RILEY
Dr. Russell is away for a few days
and suggested we try something new.

LINDSAY
Why didn't she tell me?

RILEY
Listen do you think you are the
only one here with so called shell
shock? There are over 100 others.

LINDSAY tries to open the door. Two orderlies grab him and push him to the bed eventually securing the belts on him.

RILEY (CONT'D)
A very brief shock, typically
lasting several seconds, will be
administered to the head to induce
a short seizure. This will help
your memory.

LINDSAY screams and the shock is administered for over thirty seconds. RILEY stops the machine and LINDSAY is just prone and lifeless.

ORDERLY
Too long. He'll have brain damage.

RILEY
Already did. I'm just using the
best new methods recommended from
London.

CUT TO:

INT. WARD HOSPITAL - AFTERNOON

LINDSAY is on his bed and obviously distraught.

DR RUSSELL walks in and smiles.

RUSSELL

I thought today we would walk along
the river and perhaps you could
replant some shrubs from the foyer.

She looks at LINDSAY and is stunned.

RUSSELL (CONT'D)

Lindsay do you hear me? What's
wrong?

A NURSE come over.

NURSE

He's had shock therapy.

RUSSELL

From who! I did not authorise
anything!

She runs out and sees RILEY. She yells at him.

RUSSELL (CONT'D)

What did you do to Lindsay.

RILEY

You mean Sotheran. I gave him what
every patient here needs...a shock
into reality!

RUSSELL

You bastard! You knew he was the
wrong personality for it!

RILEY

They don't have any personality
left here.

RUSSELL

You are an animal! Why do you hate
them so much!

She pushes him and he falls and gets back up about to strike
her. An ORDERLY grabs him.

ORDERLY

No. Try me first.

RILEY

Your'e finished I'll send you to
the mortuary!

RUSSELL
I'm reporting you.

RILEY
They'll see it as difference of
medical opinion.

He walks off.

RILEY (CONT'D)
Only fools would work here! I'm
Going back to general practice.

RUSSELL
These men here are
heroes...warriors...you are...

RILEY
A warriors heroism counts for
nothing when the mustard gas
arrives.

CUT TO:

INT. WARD HOSPITAL - DAY

RUSSELL is using very early physiotherapy on LINDSAY and helping him to write again.

ANGLE ON: Wall calender as the months go by.

CUT TO:

INT. KENMORE HOSPIATL - AFTERNOON

LINDSAY is signing some forms at the office. He is dressed in civilian clothes. RUSSELL observes him. He walks with a limp from his muscles not recovering from the ECT treatment.

RUSSELL
I am always here if needed.

LINDSAY
I still feel....I cannot tell you
what I saw.

She walks him to the gate.

RUSSELL

Lindsay I have seen men, stalwart,
 tranquil, robust men, who have
 never known nervousness, neither
 personally nor in their families –
 unimaginative, stolid men, who,
 being suddenly hurled through the
 air, torn and lacerated, buried
 alive perhaps by falling earth,
 when they ultimately regained
 consciousness, transformed
 instantly into disorganised
 neurotics, exhibiting all the
 characteristics typical of the
 grand-hysterics.

LINDSAY walks towards the horse and strokes it.

RUSSELL (CONT'D)

To see these strong men suddenly
 reduced from the flower and vigor
 of youth to doddering, palsied
 wrecks, quivering at a sound,
 dreading the visions of the night,
 mute or deaf, paralysed or shaken
 by violent agitations, rent from
 time to time by convulsive seizures
 as though tormented by many devils
 – this wreckage of men's souls
 seemed to me to mirror more vividly
 the horror of war than any picture
 drawn from the carnage of the
 battlefield.

LINDSAY

The devil taunts me.

RUSSELL

No. Just your sensitive
 personality. It is a rare gift to
 have...I know it causes you more
 pain than others but you
 (beat)
 live more than others.

LINDSAY shakes her hand and walks off. He touches her rosary
 beads.

LINDSAY

I have about an inch of hope left.

RUSSELL

Hope has two beautiful daughters',
said St Augustine. 'Their names are
anger and courage: anger at the way
things are and courage to see that
they do not remain the way they
are.'

LINDSAY

Was St Augustine at the Somme?

LINDSAY watches some birds fly by.

LINDSAY (CONT'D)

Where do they go I wonder? Maybe it
is best to be a bird and just fly
without worry to another place each
day.

RUSSELL

How are you getting to Bradley
Street?

LINDSAY

With my feet...I like to think and
walk.

RUSSELL waves goodbye and tries to stop her tears.

CUT TO:

EXT. ROAD TO GOULBURN - AFTERNOON

MONTAGE OF LINDSAY WALKING AND OBSERVING:

1. Horses at a farm.
2. Cars driving by.
3. Standing on a bridge observing the river.
4. Picking up rocks from the road and throwing them.
5. Trying to enter the old Catholic Cemetery but stopping.
6. Watching Kookaburras as they fly to the sky from a tree.

LINDSAY aims his hand at them like a gun and slowly smiles
and picks up his suitcase and walks on.

CUT TO:

EXT. 1925 GOULBURN RAILWAY STATION - DAY

A train is approaching.

CUT TO:

JOAN MARY in a carriage takes out a series of photos of her time in Sydney.

MONTAGE:

- 1 Walking along George Street.
- 2 Meeting her new woman Manager.
- 3 Being a Pond's cream model.
- 4 Being taken to great restaurant's by men.
- 5 The woman manager dead next to a open stove and Police.

JOAN MARY opens a letter as the train arrives.

"My Dear Joan Mary, Do not judge me. I have watched you for nearly a year and saw something rare. A woman who has such beauty not only in face but more importantly soul. You met many men but I knew you loved your Lindsay more. As I did my Mark. He left me for a younger model as will always happen in this city and contrived world. Do not do as me. Always, Marie Jeffers. PS: If your God does really forgive say a prayer for me one day."

JOAN MARY wipes her tears away and steps out of the train.

CUT TO:

EXT. 1925 BELMORE PARK - DAY

JOAN MARY sits on their old chair. LINDSAY looks to the ground confused. She hold his hand.

JOAN MARY

What do you see that I cannot? Do
you remember when you read
Huckleberry Finn, Treasure Island,
or Robinson
Crusoe, and I books like Anne of
Green Gables or Wuthering Heights?

She stands him up and they walk slowly around the Park. They stop at a long concrete path.

JOAN MARY (CONT'D)
 Here you would play with boys.
 Nearly every boy had a bag of
 marbles, including a favorite
 'cat's-eye', or
 perhaps a 'steelie'. I watched you
 from the library and thought,
 "There is a man."

She moves him to the rose pergola.

JOAN MARY (CONT'D)
 Later on we would watch skipping,
 hopscotch, cricket and billy-
 cart racing.

She brings him back to the seat.

JOAN MARY (CONT'D)
 You would give me lemon squash
 laced with whisky. Take me to a
 dance and be a superb dancer and
 'the lightest person on his feet'.
 (Beat)
 Allow me to help you see life
 again.

LINDSAY looks her in the eyes.

LINDSAY
 Help... me... Joan Mary. I try...I
 try.

Suddenly he stands and goes to the old wishing well. He looks
 and sees the old now rusty crucifix tangled in mesh near the
 wall. He finally manages to pick it up and puts it on his
 neck.

From over the road HARRY is carrying some beer boxes. He sees
 LINDSAY and JOAN MARY together.

HARRY
 What about me?

CUT TO:

INT LINDSAY'S CARPENTRY - AFTERNOON

LINDSAY is making tables and chairs. He measures them and
 smiles.

CUT TO:

INT. ST PETER AND PAULS CATHEDRAL - EVENING

Late Mass is being said. Mozart's Laudate dominium plays on the organ. LINDSAY rises and confidently goes to communion led by Father Thomas. He returns to the pew and for the first time looks happy.

CUT TO:

EXT. AUBURN STREET - EVENING

LINDSAY drinks with HARRY and some mates. He keeps control and even laughs. He looks at his watch.

LINDSAY

Time to go now.

They shake his hand and HARRY sees him out.

HARRY

I am a happy man mate. You seem so much better.

CUT TO:

EXT. AUBURN STREET - EVENING

LINDSAY looks at his watch and takes a shortcut through the railway line. He stumbles and falls down a ditch and brings himself up again dirty and with a small cut is on his forehead.

LINDSAY

Rocks.

An old woman sees him and crosses the road.

WOMAN

Lindsay you are drunk. You will never be a man!

LINDSAY

No...fell..hurt.

LONG SHOT:

LINDSAY approaches the Wollondilly River bridge. He steadies himself on a lightpole. He looks down and sees an apparition. A canoe is approaching. It contains HARRY and himself when they were young. He hears laughter.

YOUNG LINDSAY
Nothing finer!

YOUNG HARRY
Nothing finer!

LINDSAY wades into the river until he disappears.

CUT TO:

EXT. WOLLONDILLY BRIDGE - MORNING

A POLICEMAN has dragged LINDSAY out and wrapping him up. He notices a wet piece of paper and a pair of It reads.

" I am catholic. In case of death please call a Priest."

CUT TO:

EXT. BRIDGE - CONTINUOUS

A PRIEST is riding a bicycle across and is motioned to stop by the POLICEMAN. It is Father THOMAS RYAN.

CUT TO:

EXT RIVER BANK - MOMENTS LATER

FATHER RYAN gives LINDSAY the last rites. As he says the name LINDSAY a V/O is heard. FATHER THOMAS RYAN has tears running down his face.

THOMAS V/O
You helped me to see a fellow human
again without first feeling hatred.

CUT TO:

EXT. DECEMBER 1925 GOULBURN CATHOLIC GRAVEYARD -DAY

A gentle wind is blowing. A train, motorcycle and car roar past in the background.

ANGLE ON

Lindsay's grave.

CUT TO:

EXT. 1969 BRADLEY STREET - DAY

JOAN MARY at seventy -five sits on her porch and puts down her paper. The headlines read, "Man walks the Moon!" She walks towards her postbox. She stops as a ghostly man smiles at her dressed in a faded bronze buttons of a ww1 infantryman. She tries to hug him but he is an apparition and disappears.

JOAN MARY

I can smell steak smoke and perfume!

She opens the post box and falls to the ground dead.

LINDSAY V/ O

Joan Mary sensed that she once again was to meet a man in uniform for tea and scones.

She smelled steak, smoke and perfume.

At 75 years of age she again tried to find desire. In her memory a man who was once called Lindsay was calling her. She was destined to never glance at another man with desire again.

There was to be no perfection in her life just a past striving for wholeness.

CUT TO

EXT. SYDNEY BALLET - DAY

MADELAINE is now 35 and does a perfect pirouette.

MATCH CUT TO:

EXT. 1915 AUBURN STREET - DAY

LINDSAY

When I come back I want you to be famous. Someone in this family has to do it!

He grabs her and puts her on his shoulders and runs with her screaming in delight.

V/O

Madeleine became principal artist of the fledgling Australian Ballet. Many times in her room she sensed A ghostly man smiling at her dressed in a faded bronze buttons of a ww1 infantryman. She sensed that he once had held her on his shoulders to buy a doll in Auburn st.

CUT TO:

EXT. ROYAL HOTEL - AFTERNOON

HARRY is stacking boxes of beer. His hands shake.

V/O

Harry lived to be sixty years old and became an alcoholic attending Kenmore on many occasions. He was killed in a car accident on a straight road near Goulburn airport. Most knew it was suicide. He purposely walked an extra two miles to the hotel each day so he would never again have to daily see a ghostly figure ride a bicycle in the velodrome.

CUT TO:

EXT. 1987 SYDNEY DAILY TELEGRAPH- FRONT PAGE

A photo of a middle aged Dr. resembling Lindsay. Headlines: "Merciful Dr. Halts horrific Shock Treatment and instigates Royal Commission"

LINDSAY V/O

Joan Mary had our first and only child nine months after my death. She called him Steven and he was instrumental in halting the infamous Chelmsford Shock Therapy treatments and instigated a Royal Commission into psychiatric treatment saving many lives.

(Beat)

(MORE)

LINDSAY V/O (CONT'D)

I would have liked him to have known me as a decent yet flawed man.

CUT TO

EXT. ROCKY HILL WAR MEMRIAL GOULBURN - DAY

The Flag is flying half mast.

V/ O

The Goulburn War Memorial was built by public subscription and officially opened in 1925 as a lasting tribute to the gallant men and women of Goulburn who served in World War I. Inside the tower is a tablet inscribed with the names of those who enlisted from this district. The lookout gallery at the top of the Memorial provides spectacular views over the city of Goulburn and it's surrounding environment.

CUT TO:

An emotional montage of Goulburn sepia period photos that JOAN MARY took of people and times portray on the screen especially soldiers and their families - enforcing the tenet of individuality and the tumultuous times that Australia has lived through. Also included:

1. LINDSAY at the start of the Goulburn to Sydney bicycle race.
2. JOAN MARY and her first shot of HARRY and LINDSAY racing down the hill.
3. LINDSAY and JOAN MARY at Manly.
4. LINDSAY working at the carpentry shop.
5. JOAN MARY and LINDSAY outside the Cathedral.

FADE IN:

The sound of LINDSAY'S heartbeat and blood rushing through her veins is heard.

JUST BEFORE CREDITS ROLL -

The following W B Yeats's poem
appears on the screen.

"So like a bit of stone I lie Under
a broken tree. I could recover if
I shriek My heart's agony To
passing bird, but I am dumb From
human dignity."

CREDITS