

Dominion

by

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TITLES ROLL

FADE IN:

New Zealand. 2020s.

While Wellington has suffered a major earthquake and is on the way to recovery, Masterton is complete disintegration.

EXT. MASTERTON - ROUGH NEIGHBOURHOOD (SPRING)

ESTABLISHING. Not a crumbling brick wall or boarded up abandoned shop front seems free of graffiti. RUSTED BARBED WIRE, Gates are padlocked. Drains are blocked.

Harsh DRIZZLE IMPACTS cracked asphalt.

There is uncollected rubbish strewn about everywhere.

In the b.g. a scavenging DOG shakes away at a torn RUBBISH BAG, scattering food scraps everywhere.

FLICKERING STREETLIGHT.

A homeless man approaches in the distance.

This man's only saving grace is the WATCH CAP on his head, and the old WOOLEN TRENCH COAT he wears. His worn BOOTS are wrapped in shopping bags. The mist of his BREATH can be seen as he puts his hands to his mouth for warmth.

Walking along the middle of the road, the homeless man's face is contorted. The stench of the overflowing sewers is unbearable.

EXT. ROUGH NEIGHBOURHOOD - BROKEN DOWN APARTMENT (DAWN)

LIGHT FLICKERS inside a run-down building. Shouting can be heard. Shadows of disruption.

A DOG BARKS.

TITLES END.

EXT. RURAL MASTERTON - OLD WOODEN CHURCH

The building, along with several smaller ones, is surrounded by a WROUGHT IRON FENCE.

In the b.g. cattle graze in a nearby paddock.

Behind the fence several children tend to a vegetable garden alongside the church. They all wear MODEST ATTIRE, uniform-like.

Nearby is a HOTHOUSE.

EXT. OLD WOODEN CHURCH - GARDEN

BETH (14) has a WILLOW BASKET of runner beans. Her hair is long but has been tied up in a bun. She's sporting a BLACK EYE.

Beth looks intensely at her heavily BANDAGED WRIST.

ROBBIE (14) approaches Beth, kneels down to continue picking.

ROBBIE
So you're leaving then?

Beth has a staunch look on her face.

BETH
It's called running away.
Yes, I am. Don't you dare--

ROBBIE
C'mon. You know I won't. Here.

Robbie hands Beth a SWISS ARMY KNIFE.

The pair shares a smile.

EXT. MASTERTON - RUINED BANK BUILDING (NIGHT)

Old A.N.Z. smashed and abandoned.

Squatters can be made out inside the building.

44 GALLON DRUM, RUBBISH ALIGHT.

Scaffolding remains around the building. Someone has expertly removed some of the TUBE, to sell off for scrap.

A Police officer, in BLACK FATIGUES, BODY ARMOUR, KEVLAR HELMET, carries a CARBINE. He walks towards the building, weapon in the shoulder; his boot kicks out, sending the DRUM hurtling to the ground.

FLAMES. Burning rubbish is sent flying everywhere.

A dozen Police officers run down the road in unison. BOOTS POUND the pavement.

Several men stack up at the door of a run down makeshift home, prepare for a dynamic entry. GAS MASKS. Others provide security.

One officer deals to the front door with a BATTERING RAM, pulls back, as the entry team move in.

Seconds later, WINDOWS CRACK, SMOKE filters out onto the street.

EXT. OLD WOODEN CHURCH - GARDEN

Beth walks around the garden, heads for the church. One arm holds the WILLOW BASKET.

EXT. RUINED BANK BUILDING

Street dwellers lie face down on the street. Half a dozen men and two women are restrained with PLASTI-CUFFS.

Various ethnicities.

One male offender raises his head off the pavement. His eyes are SWOLLEN AND RED from tear gas.

MALE OFFENDER

(in Broken English)

Fuck it! Fuck, my eyes! Why you do--

He gets a boot to the back of the head from an ARRESTING OFFICER. The officer's boot goes back to step on a recovered PISTOL.

ARRESTING OFFICER (O.S.)

For killin' dogs and rats, eh boy?

A 6x6 ARMOURED TRUCK is behind them, blocking the road. Bull bars, mesh windows, bulky run-flat tyres.

Armed Police are everywhere.

FADE TO BLACK.

FADE IN:

EXT. OLD WOODEN CHURCH - DRIVEWAY (NOON)

A dirty farm UTE pulls up. A farmer gets out, drops the

tailgate and pulls out a JERRY CAN. He is greeted by a Orphanage worker. They walk over to a GARDEN SHED. The Orphanage worker unlocks a PADLOCK on the shed door. Inside is a DIESEL GENERATOR CHUGGING away.

INT. OLD WOODEN CHURCH - LAUNDRY

In large concrete TUBS, boys and girls scrub away and wring out clothes putting them into WILLOW BASKETS. The effort involved is clear from tense muscles and tired brows.

EXT. OLD WOODEN CHURCH (EVENING)

A stalwart woman (60s) stands by a BELL, looks out, RINGS it vigorously.

This is The Matriarch.

Children come running inside from the garden, and the various outbuildings.

INT. WELLINGTON CENTRAL - COURTENAY MALL COMPLEX

A PUBLIC MONITOR displays news broadcasts.

ANCHOR

...48 hours of vicious close
quarter fighting between Georgia
and Chechnya has seen at least
87 killed. Al Jazeera's Josh
Rushing reports from Samsun in
Turkey...

IMAGES of cluster bombs being dropped over rugged passes.

An Amputee Veteran, Maori, sits on a MOBILITY SCOOTER, watches the monitor. The BASKET up front holds a cracked PAINT BUCKET. This is PATU.

A FLAG on the scooter has the old logo for the N.Z. Army - Sword crossed with a Taiaha, attached to a well-crafted, polished TAIHAHA.

An agricultural RESPIRATOR hangs off one handlebar of the scooter.

The LOGO on the Vet's T-SHIRT is the BERET BADGE of the R.N.Z.I.R. [Royal New Zealand Infantry Regiment], over white issue THERMALS, the slogan says: 'Operation Free

Aotearoa'. He wears a KILT, Otago colours.

A dread-locked white Busker plays a FLUTE, his imitation Chinese Communist HAT sitting out in front, RED STAR clearly shown to potential tippers.

INT. OLD WOODEN CHURCH - DINING HALL

About fifty children aged from six to fourteen sit at several large wooden TABLES on old PEWS.

The Matriarch addresses the children.

MATRIARCH

Before we eat. Robbie has told
Catherine that his hand towel
is missing. You all know the rules.

Several children look sullen but remain deathly quiet, backs straight. They look keenly upon their meagre meals, on METAL PLATES, KNIVES and FORKS, before them.

Beth moves her eyes without moving her head. She spots Robbie at another table. He smiles at her.

MATRIARCH

Let us pray and give thanks.

The children simultaneously draw their palms together.

EXT. OLD WOODEN CHURCH (SUNRISE)

Several outside LIGHTS automatically go out.

A ROOSTER is silhouetted on a strainer post, CROWS to welcome in the new day.

A BLACKBIRD sits on a SIGN which shows an arrow, and 'Aftershock Shelter'.

INT. OLD WOODEN CHURCH - GIRL'S DORMITORY

CATHERINE (30s), an Orphanage worker, steps inside.

A dozen girls, six each side of the building, stand in front of their BEDS. Bedside dresser DRAWERS are open.

Beth stands in the f.g. on the left, perfectly still, as if her life depended on it.

Without a word, eagle eyes make their inspection. The second girl gets her top DRAWER thrown out onto her bed. SOCKS and UNDERWEAR go everywhere.

CATHERINE

You know how the Matriarch expects
your socks to be!

EXT. BOY'S DORMITORY

Robbie runs inside. He's late for inspection and has a dirty face. Despite this he's smiling.

INT. OLD WOODEN CHURCH - GIRL'S DORMITORY

Catherine paces slowly towards Beth's bed in the f.g. She looks down into Beth's neatly organised DRESSER.

Orderly SOCKS have been rolled up in balls forming smiling faces.

Catherine smiles to Beth, genuine and heartfelt.

Something catches Catherine's attention. She pulls out a HAND TOWEL.

CATHERINE

What in the Good Lord's name is this?

Catherine holds the missing HAND TOWEL tight in her hand, presenting an edge of it to Beth in a grip of steel and anger.

A crocheted 'R.K.' is clearly emblazoned on it.

Beth notices the girl opposite her eyeing her with contempt. This is Gwen. She has recent SCRATCH MARKS on her cheek.

Catherine looks behind her.

The Matriarch steps in.

EXT. THE MATRIARCH'S OFFICE - HALLWAY

A well-polished wooden door has a thick brass NAMEPLATE attached. 'Matriarch'.

One child gives the NAMEPLATE the Brasso treatment, while another is on his hands and knees using a BUTTER KNIFE on

cracks in the LINO, picking the dirt out.

Robbie stands smartly at attention. His face is glum.

INT. MATRIARCH'S OFFICE

Beth has a look of guilt upon her face.

BETH

I didn't. Someone put... Gwen--

The Matriarch steps towards Beth, intimidating as ever.

MATRIARCH

How do you explain this?

The Matriarch waves the HAND TOWEL harshly in front of Beth's face.

MATRIARCH (CONT'D)

So easy to blame someone else. Take responsibility girl! Not only that, it's quite clear you've been venturing into the boys' dormitories. Outrageous!

As if from nowhere, The Matriarch produces a CANE.

EXT. MATRIARCH'S OFFICE - HALLWAY

Robbie's face grimaces, as Beth lets out a shriek.

INT. MATRIARCH'S OFFICE

The Matriarch is holding Beth's long SKIRT up to her knees.

Several RED STREAKS mark the back of her calves.

Another strike of the CANE. This time BLOOD.

Beth's teeth are clenched in defiance of pain. A tear runs down her cheek.

Putting the CANE onto her DESK, The Matriarch steps forward and pulls the pins out of Beth's hair. Long dark hair falls to her waist.

The Matriarch produces a pair of SISSORS. She grabs Beth's hair, pulling it back hard. She cuts violently.

MATRIARCH

This is a privilege not a right.
We'll soon see how the boys like you
without these pretty locks, won't we?

EXT. MATRIARCH'S OFFICE - HALLWAY

Robbie hears Beth's screaming. His face transforms to fury
as he bolts off down the hallway.

INT. OLD WOODEN CHURCH - DINING HALL (EVENING)

The children are half way through their evening meal.

Gwen shakes her head violently, runs from the Dining Hall
despite the protests of the Orphanage workers present.

Beth keeps her eyes on her plate, her voice quiet.

ROBBIE

What'd you do?

BETH

Last year's chilli, from the
hothouse.

Robbie beams.

ROBBIE

Awesome.

INT. GIRL'S DORMITORY (NIGHT)

Slowly drawing up her blankets, Beth gets out of bed.
Under her NIGHTGOWN she is wearing JEANS, has her SNEAKERS
on.

Strands of HAIR are left on her pillow.

Beth takes off her NIGHTGOWN, puts it under the blankets,
with her PILLOW, making her best impression of a human
lump, and tiptoes towards the door.

The DOOR SQUEAKS as Beth slowly opens it. She hears
FOOTSTEPS. Waits.

EXT. COURTYARD

Beth runs to another building. Looking back she sees Catherine approaching, carrying a GAS LANTERN. She fights with her breathing as the Orphanage worker walks past her.

Beth waits a moment, sprints off into darkness.

EXT. GIRL'S DORMITORY

Catherine notices the door is ajar.

EXT. CHURCH PADDOCK

Beth walks, crouched over, towards a rocky outcrop. She struggles with mud.

A COW MOOS. Beth recoils at the sudden sound.

Robbie hides in the shadows. Hisses like a snake. Grabbing Beth's arm, he puts his finger to his mouth.

Beth complies in silence as Robbie takes her hand. They take off running to nearby bush.

ROBBIE

Are you sure you want to do this?

Beth tugs at her hair, hard.

ROBBIE

Don't worry, I closed the door
for you.

Beth gives Robbie a look of grateful surprise.

INT. DOORWAY - CHURCH COURTYARD

Catherine peers out into the night.

EXT. CHURCH PADDOCK

Robbie's expression shows his bewilderment.

ROBBIE

. I've got to stay, look after the
kids.

Beth takes a breath, speaks quietly.

BETH
Yeah, yeah, I know.

Robbie takes Beth's hand, undoes her cuff and pulls up her sleeve.

Beth's heavily BANDAGED WRIST.

ROBBIE
This is exactly what they want!

BETH
It's exactly why I'm leaving.

Taking Beth's hand, Robbie opens it, gives her a PIECE OF PAPER and a thin memory stick like CRED-STICK.

ROBBIE
It's not much, but it's unregistered.
The address is in Wellington.

Before he can think about it too much, Robbie launches forward and gives Beth a kiss. Bashful he retreats.

Beth smiles as Robbie runs back towards the church grounds.

EXT. CHURCH YARD - CEMETERY

Robbie crawls under a sheet of CORRUGATED IRON, which covers a hole dug under the WROUGHT IRON FENCE, and pops up inside the church grounds.

EXT. Paddock

Beth walks through a sheep paddock. She trips in a rut. Getting back up, she notices a sheep looking at her.

BETH
What are you looking at? Mutton head.

EXT. HILLSIDE

Beth looks out to the enormity of a hillside in the twilight. On the skyline is a CONCRETE WATER TANK. Fence lines. Puffing, she leans forward, presses on.

EXT. HILLSIDE - CONCRETE WATER TANK

Beth sits down at the top of the hill. She looks out.

In the distance, down in a gully, she spots a DILAPIDATED CABIN under a dead tree.

INT. DILAPIDATED CABIN

Reaching into her JACKET pocket, Beth pulls out a FLINT. She scrapes it. SPARKS FLY and her prepared TINDER erupts into FLAME.

Rubbing her hands together, holding out her palms to the heat, Beth moves some of the fuel about.

Broken FLOOR BOARDS.

Beth digs into her JEANS pocket to retrieve the SWISS ARMY KNIFE. She opens a RUSTED CAN of peaches, sucks down some of the juice.

RAIN BEATS down on the cabin roof.

Beth is mesmerised by the FLAMES of her fire.

EXT. COUNTRY ROAD (RAIN)

Beth walks along a roadside ditch. HEADLIGHTS BEAM out in the distance down a long rural driveway. She spots a ROAD SIGN up ahead, and breaks into a sprint.

Jumping the driveway GATE, Beth hides behind a BOULDER.

INT. OLD WOODEN CHURCH - HALLWAY

Robbie is being dragged down the hallway by Catherine, by a twisted ear. He still manages a grin.

EXT. COUNTRY ROAD - ROAD SIGN

A dirty farm UTE stops. It is the same vehicle that dropped off the fuel at the old church. The farmer gets out, walks to a roadside GATE to open it.

Beth runs out and jumps into the tray, pulling a TARPAULIN over herself.

Underneath the TARPAULIN, Beth spots an ANORAK.

INT. GIRL'S DORMITORY (DAWN)

Eleven girls sleeping soundly. Catherine steps inside and switches on the light.

EXT. SOLWAY RAILWAY STATION

AMBER LIGHT REFLECTS off concrete, the tracks illuminated.

Beth sits at the station SHELTER. She looks up at a CCTV DOME. She grasps the ANORAK, several sizes too big for her.

A sleek DAEWOO BULLET TRAIN pulls up, painted in yellow and black.

DOORS WHINE open and a TRAIN GUARD steps off.

A few passengers disembark. Most are Asian; Chinese, Indian, Japanese, and Malay.

A white female passenger wears a KIMONO. Mutterings of English and Oceanic.

Beth walks up to the Train Guard who holds a TABLET.

TASER on his hip.

BETH
The city please.

TRAIN GUARD
(South African accent)
Name? Swipe the tablet like
everyone else.

Beth hands the Train Guard her CRED-STICK. Gives him a serious look. He looks away for a moment.

TRAIN GUARD (O.S.)
Hey. You little kak. Pick that up
before I Taser your arse.

A Street Kid takes off at high speed on ROLLER BLADES.

TRAIN GUARD
Bet he's couriering for the rebels.

The Train Guard inserts the CRED-STICK into his TABLET, taps the screen a few times.

The display shows Beth's CRED-STICK has debited the fare - for FIVE TRIPS.

TRAIN GUARD
Sorry about that, Miss. Some people
just don't have any respect.

EXT. WELLINGTON - WADESTOWN RAILWAY STATION (MORNING)

HEAVY RAIN pelts down.

A major earthquake has taken back reclaimed land.

Development and the rebuild continue.

Lambton Quay, Queens Wharf has risen up in a mass of liquefaction. It is surrounded by SIGNS, LAND MINES and RAZOR WIRE.

A SIGN in blue and yellow clearly marks the direction to the nearest 'Emergency Assembly Point - CAP LIMIT: 500'.

Beth walks a pedestrian walkway parallel to the RAZOR WIRE FENCE. She's wearing the ANORAK, hood up.

Beyond, Beth gazes out at the metropolis. Beyond Lambton Harbour the new C.B.D. stretches across Mount Victoria.

EXT./INT. CUBA STREET - INNER CITY APARTMENT BLOCK LOBBY

Beth taps away on a KEYPAD at a secured entrance.

A pair of Police officers walks by. Beth pulls her jacket's HOOD tighter over her head.

The DOOR CLICKS and Beth pulls it open.

EXT. CUBA STREET - ALLEYWAY

A TEENAGE BOY sifts through recently discarded food scraps from a restaurant. Above him is a mangled CCTV CAMERA.

The lad puts some discarded pieces of fruit into a shoulder SATCHEL. Looks about cautiously.

Two dark figures turn down into the alleyway.

INT. CUBA STREET - INNER CITY APARTMENT - LIFT

Beth watches the ascending numbers GLOW above her.

Graffiti. A puddle in the corner of the lift. URINE.
Remains of a rotting TAKE AWAY MEAL.

The LIFT BELL DINGS as it hits the tenth floor. The doors open and Beth steps out into a DIMLY LIT HALLWAY.

INT. INNER CITY APARTMENT - HALLWAY

Several children and adults wander or slouch down the corridor. Their RAGGED CLOTHING reflects their squalid conditions.

A FLUORO TUBE LIGHT FLICKERS, battling to stay on.
Graffiti covers the damaged walls.

WATER DRIPS from the ceiling into an old PAINT BUCKET.

Suddenly, as Beth walks past, a male squatter lurches out at her. She swipes back, pushing him over against the wall. The assailant falls into a large hole in the wall, awkwardly trying to get to his feet again.

Discarded SYRINGES. Torn open rubbish bags.

A MANGY DOG drags a RUBBISH BAG around a corner.
Beth quickens her pace, looking for room numbers, she retrieves the piece of PAPER, examines it.

BETH'S POV - CORRIDOR

A man wrapped up in a SLEEPING BAG. A concrete stairwell beyond him. Metal RAILING cut and bent out dangerously.

BETH
Jackson. The Jacksons?

The man points a GLOVED finger up the stairwell.

BACK TO SCENE

Beth reaches inside her ANORAK, pulls out a RUSTED CAN of peaches and hands it to the man. He smiles gratefully through broken and black teeth.

INT. INNER CITY APARTMENT - HALLWAY

Rough, this corridor at least has some semblance of order.

A small amount of rubbish littering the place, the odd hole in the wall.

Beth knocks on a door. She notices a SPYHOLE.

Downstairs somewhere a DOG YELPS.

FOOTFALLS come from inside.

TEENAGE GIRL (O.S.)

What the fuck do you want?

BETH

I should be expected.

TEENAGE GIRL (O.S.)

Don't know nothing about it.

Beth gets out the PIECE OF PAPER Robbie has given her, puts it at her chest.

The girl leaves, comes back.

Down the hallway, Beth sees two Police officers approaching. She moves about agitated.

BETH

Hurry up would you?

A LOCK is turned, a heavy SECURITY CHAIN unfastened.

The door opens into a humble American style apartment.

A TEENAGE GIRL (18), answers the door, puts a WORN PISTOL into the back of her jeans. It looks massive in her hands.

Beth is wide-eyed.

INT. INNER CITY APARTMENT - FAMILY APARTMENT

HEAVY BOOTS are heard outside as the Teenage Girl resets all the security measures.

TEENAGE GIRL

There's far worse things than what's in that hallway, kid.

Scant possessions. An old couch, RECLINER. Torn upholstery. A NOISY REFRIGERATOR.

There is a thirty year old TELEVISION sitting on a glass-covered COFFEE TABLE.

A MAN hangs up an old style TELEPHONE, which is jacked into the wall. He looks to a WOMAN, his wife.

MAN

Sure enough, same again.

The Woman gives him a depressed look, sighs.

The Man looks to Beth. His expression changes. Happy.

The girl picks up a CIGARETTE from an ASH TRAY, draws back on it.

MAN

Would you like a drink? Juice?

BETH

Thanks. That'd be nice.

TEENAGE GIRL

Someone taught you manners at least. Sorry, it's rehydrated crap. We can't afford the real stuff.

The Woman walks up to Beth. She SIGNS something. Takes hold of Beth by the shoulders, gives her a good examination with kind eyes. Then throws a hard expression towards her husband.

Pointing to Beth's ANORAK, the Woman encourages her to remove it, and puts it over the RECLINER.

TEENAGE GIRL

Deafness. Probably saved her from a life of ulcers.

The Woman disappears into another room, comes back with a TOWEL, a BOWL of water, a cake of HOMEMADE SOAP.

The Man returns with a GLASS of JUICE.

MAN

Sorry, can't offer you a shower.

DOORBELL CHIMES.

The Teenage Girl disappears into another room.

The Woman points furiously for Beth to follow her daughter.

The Man goes to the door.

SPYHOLE POV - TWO POLICE OFFICERS

BACK TO SCENE

The Man undoes the SECURITY CHAIN, turns the LOCK. Opens the door.

The two Police officers step inside, one in front and one behind the Teenage Boy.

One officer goes for a belt pouch and gets out a SERRATED FOLDER BLADE, and deals to the PLASTI-CUFFS around the youth's wrists.

POLICE OFFICER
We can't keep doing this.
Next time he'll be locked up.

INT. INNER CITY APARTMENT - FAMILY APARTMENT - CEILING

Beth and the Teenage Girl hole up inside a ceiling cavity. The Teenage Girl gives Beth a serious look, puts her finger to her mouth.

Beth stares back, as if to say 'you think?'

INT. INNER CITY APARTMENT - FAMILY APARTMENT

One officer SIGNS something to the Woman, distracted.

The other Police officer hands the Man a CRED-STICK. Notices the ANORAK sitting over the back of the RECLINER.

The two men step out to return to the streets.

There is a deathly silence for several beats.

The Man goes down the passageway, TAPS on the wall three times. There is some SCUFLING. He returns to the living area.

The Woman presents her husband with a stern look.

Deaf, the Woman SIGNS: Would you rather we starve?

Beth and the Teenage Girl appear.

TEENAGE GIRL
Your principles will get us all

killed.

INT. FAMILY APARTMENT (MIDNIGHT)

The family sleeps on squabs, covered in lightweight DUVETS. The parents are on one, their son on another.

INT. FAMILY APARTMENT - CEILING

Beth is covered by a SLEEPING BAG but not inside it. The Teenage Girl lies next to her.

Beth starts awake. She nudges the girl, who grabs her WORN PISTOL from under a pillow.

Beth is petrified.

POLICE OFFICER (O.S.)

Open up. This is the Police.

INT. FAMILY APARTMENT

The Man makes his way to the front door.

MAN

I'm coming, I'm coming.

As he reaches for the LIGHT SWITCH, the door is SMASHED in with a BATTERING RAM. The door dangles from the SECURITY CHAIN until a kick finally collapses it to the floor.

Several officers, GAS MASKS on, step over splintered wood into the apartment.

The living room fills with SMOKE. An officer uses his RIFLE BUTT to knock the Man to the ground.

INT. FAMILY APARTMENT - CEILING

Beth jolts forward, as if to escape.

A hand darts out, grips Beth by the shoulder. A finger digs under her armpit.

The Teenage Girl gives Beth a stone cold stare.

TEENAGE GIRL

(harsh whisper)

How do you know they're here for you?

More pressure. Beth loses the will to fight, but her face is pure anger.

Handing the WORN PISTOL over to Beth, the Teenage Girl climbs deftly down out of the ceiling cavity.

INT. FAMILY APARTMENT - HALLWAY

The Teenage Girl stands in SMOKE.

TEENAGE GIRL
I'm coming out. Don't shoot.

RED DOTS instantly appear on the girl's chest. She shows her hands, palms out.

GAS-MASKED POLICE OFFICER
Hands behind your head! Now!

The Teenage Girl clasps her hands behind her head, gets down on her knees.

Another officer steps forward, looks down at the Man, lifts off his GAS MASK.

It's one of the officers that was in earlier. He throws down a SHEET of paper, with a Ministry of Justice LETTERHEAD;

HOLOGRAPHIC IMAGE of a MYTHICAL BIRD.

As the atmosphere clears, two officers come through from the bedrooms, both the teenagers restrained.

A third officer, slung CARBINE, holds an EVIDENCE BAG containing a pound of MARIJUANA. In the other hand he displays a SAWN OFF SHOTGUN.

A RIFLE BUTT goes through the TELEVISION SCREEN.

The last officer to leave looks back at the Man, and the completely distressed crying Woman.

POLICE OFFICER
They chose to work for the rebels.
Be thankful we're not taking you
in too.
(beat)
Sir. I'd be thankful for your
wife's well regarded musical
talent. Being the Supreme Minister
is such a fan and all.

The officer steps out.

The Man hugs his wife, tries to comfort her. He walks over to the busted door, picks up a few pieces, a door HINGE. Drops it.

The Woman walks down the passageway.

Beth stands there, looking towards her solemnly.

BETH
I'll leave.

The Woman SIGNS intensely. Shakes her head with a furrowed brow.

The Man appears behind his wife.

BETH
I said, I'll go. It's my choice.

EXT. CUBA STREET - APARTMENT BLOCK

A POLICE VAN departs. A PATROL CAR, LIGHTS ON but silent, remains parked up on the street. LIGHT AMBIENCE flickers intermittently across the street.

An officer forces a few curious folks to move on.

INT. FAMILY APARTMENT (AN HOUR LATER)

The vacant hole where the front door was has been covered over with a PLASTIC SHEET and DUCT TAPE.

Beth picks up unbroken things, carries them through to the kitchen.

The Woman sweeps up rubbish. Beth holds open a RUBBISH BAG for her while she fills it with junk and broken glass from the coffee table.

The Man comes out with two CUPS of tea.

MAN
Sorry, no sugar.

The Woman SIGNS: You should stay. Please stay.

Beth looks to the Man.

MAN

She says you should stay for
dinner.

INT. FAMILY APARTMENT - KITCHEN

The Woman has a DUFFEL BAG on the bench. She goes into her
bedroom, returns with a case, opens it to show Beth a
brass FLUTE.

Beth picks up the FLUTE. She plays a little, then puts it
back in the case, closes it.

BETH
Something my mother played to
my father. Before I was born.

The Woman puts it in the bag.

The Woman SIGNS. Her husband translates.

MAN
My wife says she remembers seeing
you play at a few festivals.

Beth smiles in complete surprise.

MAN (CONT'D)
I wouldn't know, music was never
my thing.

The Woman SIGNS again.

MAN
Sorry about your parents.

Beth looks to the Woman. Solemn.

BETH
My foster parents. Thanks.

EXT. FAMILY APARTMENT - ALLEYWAY FIRE ESCAPE (EVENING)

A shadowy figure makes its way down a rusted FIRE ESCAPE.
SQUEAKS in the darkness.

Beth has the canvas DUFFEL BAG over her shoulder as she
crouches behind a WHEELIE BIN, which lies tipped over,

ROTTEN FOOD everywhere.

A damp-furred RAT scurries out from behind a torn RUBBISH
BAG. There is movement amongst the refuse.

EXT. MOUNT VICTORIA - C.B.D. (NIGHT)

NEON SIGNS in Asian languages.

Towering buildings reach for the heavens.

Several CONSTRUCTION CRANES work away into the night.

THUNDER CRACKS across the sky.

Beth looks up, disheartened.

A SIGN on a fenced off section tells her it's dangerous to enter without the right safety gear. The building behind the FENCE is due for demolition.

There is a MURMUR.

Beth strains her eyes. Spots an old HOMELESS WOMAN in an alcove, under a piece of East Asian THREADBARE CARPET. She has a BOTTLE in her hand.

HOMELESS WOMAN

(drunk)

Come here boy. I won't bite... Got something to... eat, in that bag?

Beth sprints away. Puffing, she rests behind a stacked pile of BRICKS.

A workman's HELMET, with earmuffs lies on the ground. There is a massive split in it.

It starts to RAIN.

INT. MOUNT VICTORIA - B.M.W. 2019 EXECUTIVE MODEL

A businessman drives. Two others are passengers. Politicians. A fourth man is the BODYGUARD. The lavish vehicle pulls up.

EXT. MOUNT VICTORIA - GREAT WALL RESTAURANT (RAINING)

Beth gazes upon massive RED ARCHES at the building's entrance. She watches patrons eat with CHOPSTICKS.

INT. MOUNT VICTORIA - GREAT WALL RESTAURANT

An ELECTRONIC MARQUEE SIGN signals last orders. Fast food workers clean up. One mops the floor of the food court. A Police officer talks to the supervisor. The MARQUEE SIGN BLINKS then goes DEAD.

A BUG LAMP displaying the 'Rentokil' logo GLOWS BLUE, BUZZS near the ceiling.

A FLY DISINTEGRATES.

EXT. GREAT WALL RESTAURANT

Beth dozes against a TRASH COMPACTOR BIN, filled with masonry and smashed panelling. She has a BOX OF NOODLES in her hand.

Outside POLICE OFFICER #1 encourages people to return home.

Beth snaps awake, spilling the NOODLES.

POLICE OFFICER #1
C'mon folks. Curfew. Got better
things to be doing than arresting
hungry law-abiding citizens.

In the f.g. the officer's partner, POLICE OFFICER #2 stands.

Beth is frozen as POLICE OFFICER #2 approaches. He stops, his BOOTS immediately in front of her.

Beth is scared silent, strain on her face intense.

EXT. GREAT WALL RESTAURANT - ROADSIDE CAR PARK

A Lone Man walks by the B.M.W. His REFLECTION can be made out in the WING MIRROR. He tosses an object into the car as the driver opens his door.

QUICK CUT TO:

INT. B.M.W. 2019 EXECUTIVE MODEL

BODYGUARD

Out!

The doors on the car BLOW OUT, propelled by jets of GAS at the hinges. Automated security system.

INT. B.M.W. 2019 EXECUTIVE MODEL - FOOTWELL

A HAND GRENADE rolls.

EXT. B.M.W. 2019 EXECUTIVE MODEL

A MACHINE PISTOL comes out from the Bodyguard's SUIT JACKET in a single motion as he pulls his charge away from the vehicle's location.

EXT. GREAT WALL RESTAURANT

Police Officer #2 is looking directly at Beth. He has a GREEN SLIVER LENS over his eye, attached to his HELMET.

HEADS-UP DISPLAY POV - BETH

Beth rises to her feet.

CAMERA using GREEN FILTER. Night Vision.

A message denotes 'unregistered'.

POLICE OFFICER #2
Freeze! Get on the ground. Now!

A RED DOT appears on Beth's chest.

POLICE OFFICER #2 (CONT'D)
We have an unregistered civilian--

A POP as the HAND GRENADE EXPLODES.

BACK TO SCENE

Police Officer #2 turns quickly, crouches down towards the explosion to see the B.M.W. Engulfed in SMOKE.

CRACKED WINDSCREEN GLASS.

Beth bolts away.

Police Officer #2 turns to see Beth has vanished.

EXT. B.M.W. 2019 EXECUTIVE MODEL

The Bodyguard stands over one of his charges. Three rapid short BURSTS RING out from his MACHINE PISTOL towards the

Lone Man.

An EXPLOSION DETONATES suddenly at the three bases of the ARCHES. METAL GROANS as the arches slowly collapse.

CUT TO:

EXT. GREAT WALL RESTAURANT

Police Officer #2 falls, dazed. He regains his feet, staggers.

In the b.g. Police Officer #1, closest to the blast lies BLOODY, covered in dust, with a metal SHARD stuck deep in his BODY ARMOUR.

EXT. RETAIL AREA

Beth runs and runs, zigzagging between shop fronts, RUBBISH CANS.

A RUBBISH TRUCK slows under SQUEALING BRAKES, comes to a halt, smacking into Beth. Knocks her off her feet.

The DRIVER jumps out of his cab.

DRIVER

What the bloody hell?!

Beth jumps up and runs.

EXT. GREAT WALL RESTAURANT

A Patron is caught under RUBBLE. BLOOD runs from her ears.

A Worker comes out, covered in dust, staggering as she tries to remain upright. She walks like the undead.

Police Officer #2 walks towards the bomb site.

POLICE OFFICER #2

She's approximately 16 years old.
One Seven Zero centimetres tall.
Carrying a dark duffel bag. Green
Parka.

EXT. RETAIL AREA

Beth stands, leaning over, completely out of breath.

Somewhere back from where she has come she hears three GUN SHOTS. She recoils at the sound.

EXT. GREAT WALL RESTAURANT

A DELTA UNIT UTE arrives.

The HANDLER gets out of his vehicle and opens the rear tray. His DOG leaps out.

An AMBULANCE pulls up, quickly followed by a 6x6 ARMOURED TRUCK, Special Tactics Group (S.T.G.) officers on the running boards.

EXT. MOUNT VICTORIA LOOKOUT

Beth is amongst OVERGROWN SCRUB. She's damp from the foliage she's been running through. Uncomfortable.

Beth opens up her DUFFEL BAG and pulls out a big red APPLE. Taking a bite of the APPLE, she sucks up the juice as if it were liquid gold. She eats hungrily. She shivers from the cold.

Off in the distance a DOG BARKS.

Beth throws the APPLE CORE with all her might. Starts to run again.

EXT. MOUNT VICTORIA LOOKOUT - OLD WALKING TRACK

The DELTA UNIT of Dog and Handler move out in front of a team of S.T.G. Officers.

EXT. MOUNT VICTORIA LOOKOUT (DRIZZLE)

Beth makes her way through DENSE SCRUB with great effort. She spots a RUSTED BARBED WIRE FENCE.

Putting her DUFFEL BAG on the ground, taking off her ANORAK, Beth puts her DUFFEL BAG back on and rolls up the jacket, placing it over the WIRE.

The WIRE CREAKS as Beth puts her leg over and slips on the other side, falling awkwardly.

Beth picks up the ANORAK, takes in a mass of GORSE ahead of her.

Beth looks back at the BARBED WIRE.

EXT. MOUNT VICTORIA LOOKOUT

The Dog Handler spots the fresh APPLE CORE on the ground.
He lets his dog go from the LEAD.

The Dog leaps off with great speed into the bush.

An S.T.G. officer raises his CARBINE.

S.T.G. OFFICER
Contact! Four hundred metres.

Up above the pursuing party, on an elevated position,
Beth's form breaks the skyline.

As the S.T.G. Officer FIRES three SHOTS. BRASS ejects from
the weapon.

S.T.G. LEADER
Hold your fire! We need the little
bitch alive.

The S.T.G. Leader directs his attention to the sky.

INT. A109 POLICE HELICOPTER

The CAMERA is OVER THE SHOULDER of the two crewmen on
board.

A THERMAL MONITOR shows a GREYSCALE image of the landscape
below. A WHITE HOT SHAPE of Beth against a cold night as
she runs.

The CO-PILOT taps Beth's SHAPE on the screen. A CROSSHAIR
begins to follow Beth's form on the screen.

A powerful BEAM of LIGHT STREAMS out from below the
cockpit penetrating the night.

EXT. MOUNT VICTORIA LOOKOUT - MONUMENT (RAIN)

The Monument displays a mass of names to victims of the
earthquake.

DEAD FLOWERS in old JAM JARS.

Beth leans up against the Monument, breathless. She
coughs. Looking down she sees her JEANS are riddled with
the NEEDLES of gorse puncturing heavy cotton.

The sight drains Beth's adrenaline. She reaches down, lifts a leg of her jeans. BLOODY PIN PRICKS.

The YELPING of a DOG.

The SEARCH LIGHT BEAM STREAKS across the Monument.

Beth instinctively hits the deck, sprints away as the light focus disappears behind her.

EXT. MOUNT VICTORIA LOOKOUT - BARBED WIRE FENCE

The Handler picks up his Dog. It continues to YELP. It has been caught up in a COIL of RUSTED BARBED WIRE.

Another Police officer pulls a piece of FABRIC from the wire. From Beth's ANORAK.

EXT. MOUNT VICTORIA LOOKOUT

Descending a brow, Beth hits a flooding ditch flowing down hill and topples over into MUDDY WATER.

HELICOPTER ROTORS can be heard in the distance.

EXT. MOUNT VICTORIA LOOKOUT

Keeping pace behind the S.T.G. Leader is a tall man dressed differently to the rest of the unit.

He is a government INTELLIGENCE AGENT. He wears a DARK GREY TRENCH COAT. His black BOOTS are bulky, STEEL PLATES running the length of his shins. His coat's EPAULETTES have grey and white BRAIDS of rank.

A deep scar runs down the man's face, what remains of a severely broken cheek bone.

EXT. MOUNT VICTORIA LOOKOUT

The SEARCH LIGHT BEAM catches hold of Beth. Furiously she runs.

The light loses Beth momentarily, but she trips, tumbling over roughly on broken ground, and it finds her again.

The Helicopter descends, ROTOR BLADES get louder and

louder through the downpour.

EXT. MOUNT VICTORIA LOOKOUT

FLOODED with LIGHT, Beth turns, takes her DUFFEL BAG off her back and swipes out savagely with all her remaining strength, adrenalin pumping, as another DOG leaps at her.

Beth attempts to sweep the dog away but the massive bulk throws her down. Beth's arms failing, the dog latches on.

HANDLER
Stop resisting! Now!
(beat)
Boomer. Let go. Here to me.

Complete shock and fear comes over Beth's face as Police run forward, one pressing her face down in the mud, putting a knee hard into her back.

Beth spasms, jerking as a pressure point has the desired effect.

The DUFFEL BAG gets ripped off Beth's back.

S.T.G. OFFICER
Stop resisting! Or we'll put a
bullet in you right here and now.
Fucking terrorist.

The Intelligence Agent casually walks up, dumps the contents of the DUFFEL BAG out. The WORN PISTOL drops out.

Another officer binds Beth's wrists in PLASTI-CUFFS. Several RED DOTS appear on her back. One shines directly on the base of her neck.

INTELLIGENCE AGENT
Inspector. I suggest you control
your men.

S.T.G. LEADER
Ah, yes sir. Sergeant. You heard
the man.

Walking up to Beth, the Intelligence Agent lifts her chin up.

INTELLIGENCE AGENT
We don't want to waste her. She's far
too valuable for that.

EXT. INTERNAL SECURITY HEADQUARTERS - CAR PARK

A car parks up. The Intelligence Agent gets out. Along with a Police officer, they get out a PLASTI-CUFFED Beth, who has her head covered in a HESSIAN SACK.

INT. INTERNAL SECURITY H.Q. - INTERROGATION ROOM

Beth sits, with a BRUISED FACE, at a METAL TABLE.

INTELLIGENCE AGENT
No I.D. At the site of a rebel
bombing. And an attempted
assassination of our Supreme
Minister.

BETH
I was in the wrong place--

Beth shakes as the Intelligence Agent slams his fist down on the table.

INTELLIGENCE AGENT
Something doesn't add up! But it
will. Until then you can think
about it on The Island.

The Intelligence Agent passes her a CIVIL I.D. CARD.

FADE TO BLACK.

FADE IN:

ESTABLISHING. Wellington Harbour looking out to Maiti/Somes Island from Normandale. Dead trees eclipse the f.g. as a FERRY heads out to the island. The sky is DARK. The SEA is rough as the vessel is assaulted by the current.

EXT. FERRY - DECK (MORNING)

A GUARD watches from the deck. Unshaven, he looks more like a privateer than a sailor. The Guard glances up as an ATTACK HELICOPTER flies over, like a giant metallic mosquito looking for prey.

A companion throws up over the side. His RIFLE CLANGS against the railing. He spits angrily at the ocean.

The Guard produces some BINOCULARS.
 BINOCULAR POV - MATIU/SOMES ISLAND (HAND HELD)

Figures can be made out. Sentries. A SANGAR, a soldier behind a 50 Calibre HEAVY MACHINE GUN. Several others man a Surface to Air Missile site. They either wear or carry RESPIRATORS.

BACK TO SCENE

As the Ferry approaches South Point, A Mk45 DECK GUN, from the decommissioned frigate H.M.N.Z.S. Te Mana can be seen on the island's foreshore.

The Guard turns away and disappears below deck.

INT. FERRY - BELOW DECK

Making his way along a narrow bulkhead, the Guard opens a door into a large central compartment. A massive CAGE, well overcrowded, contains numerous prisoners.

Some are in an absolutely dire state. Others seem to be wearing their best clothes.

The only thing which stands out is there are no children. Most clutch onto some form of possessions or another; COATS, PURSES, SATCHELS.

Amongst the cramped and filthy people, Beth, still wearing the same clothes, and carrying her FLUTE case, is being pushed against the CAGE. She focuses on her FLUTE case, as if it gives her strength.

One prisoner lunges out at another, missing him, only to end up on the wooden floor, right in front of Beth. She pushes herself hard up against the bars.

A BOOT comes crashing down across a jaw. BLOOD SPLATTERS out and sprays across Beth's legs.

GUARD (O.S.)
 Pull your fucking head in.

The Guard runs his BAYONET blade across the cage, RATTLING the bars.

Beth sways forward as the blade brushes the back of her neck.

GUARD (CONT'D)

Or I'll come in there and tear it off.

Several other prisoners, despite the cramped conditions, either try to dissuade the fighters or offer aid.

Squeezed between people, choking, Beth touches her neck, brings her hand back to see BLOOD.

INT. FERRY - WHEELHOUSE

The Ferry Captain is at the helm. He wears a WOOLEN WATCHCAP, has a weathered face. A compact SUBMACHINE GUN is holstered in a leather HOLSTER stowed at his hip, keeping it out of the seafarer's way.

WHEELHOUSE POV - MATIU/SOMES ISLAND (HAND HELD)

The wharf and a GUARDHOUSE inch closer. SALT SPRAY CRASHES over the bow.

EXT. MATIU/SOMES ISLAND - PIER

Several Guards wearing DARK GREY UNIFORMS stand orderly along the jetty, waiting for new arrivals. Fixed BAYONETS.

Behind the troops, the Intelligence Agent stands talking with the CAMP COMMANDANT, a tall imposing figure.

INT. FERRY - BELOW DECK

The CAGE DOOR is open. RIFLE BUTTS provide some brutal encouragement to move.

One woman falls to such punishment and is crushed under foot as the prisoners are herded above decks.

A man tries to help the fallen woman and only succumbs to the same treatment.

EXT. MATIU/SOMES ISLAND - PIER

Beth steps off the GANGPLANK.

Awaiting Guards about-turn inland. Two ranks on either side of the PIER march alongside the new arrivals.

On either side there is a Dog Handler, trying to control their ATTACK DOGS as they BARK, instilling fear in the prisoners.

Beth looks up, transfixed in horror.
Inside cylindrical medieval-like CAGES, not tall enough to contain the bodies straight, two CORPSES rot, hanging from a WOODEN GANTRY.

A man behind Beth crashes into her, knocking her to the ground. A GUARD pushes in, lunging his rifle-mounted BAYONET directly at her.

The man who knocked Beth down steps in front of her, to protect her from the blade, only to scream out in agony as the BAYONET goes into his side.

As the Guard steps on the man's torso and withdraws the blade, the wound spills BLOOD onto the pier. Threats of cold steel force prisoners to keep marching over the WOUNDED MAN.

BLOOD DRIPS into the sea below.

EXT. CAMP TRAIL

Beth is force-marched down a muddy trail with the other prisoners. She is visibly tired, weak.

Several other prisoners are in a worse state. One falls.

A RIFLE SHOT RINGS out behind Beth. She cringes but keeps herself moving at all costs. She focuses on the ground.

EXT. EXECUTION RANGE

A BLOODSTAINED CONCRETE WALL.

Six prisoners are lined up against the wall. Beth braces herself for what she knows is coming.

FIRING SQUAD.

Beth gulps. One of these prisoners is the farmer who helped at the Orphanage.

Another is the Busker who was seen in the Courtenay Mall.

The camp CAPTAIN walks along the column of men on the wall. He swipes the Busker's CAP off his head, violently. When the Busker defiantly bends down, he gets a BOOT in the side.

CAPTAIN

Deviant. Damn it. Drug-smoking
Christianity.

The CAP remains on the ground, its RED STAR shown in the mud.

The Captain returns to the FIRING SQUAD ranks.

Beth looks on. The words of command are faint to her. She shakes to the reverberation.

SIX SHOTS in perfect unison.

Six men fall.

The Captain drags Beth out of the ranks, pulls her roughly towards the dead. He takes up the Busker's wrist. There is a green ink BAR CODE TATTOO.

CAPTAIN

He was a Communist. Are you
a communist?

The Captain pulls out a SWISS ARMY KNIFE from his hip pocket. He opens the blade, digs it into the Busker's wrist. BLOOD FLOWS.

Beth chokes as if to vomit, but there is nothing to throw up. She rubs her own wrist, thinks of the SCAR there.

FADE TO BLACK.

INT. BARRACK BLOCK (EVENING)

Measured up, it appears the same size as the Dormitory at the old church; only, it houses at least thirty people.

Unlike many of the new arrivals, including Beth, most here are completely emaciated. Their heads are all shaven. They wear uniform GREY OVERALLS.

Asian, Arabic, African, European.

EXT. BARRACK BLOCK

A Guard in a DARK GREY UNIFORM paces on sodden ground. Stops under the eaves.

A SEARCH LIGHT switches on from a GUARD TOWER behind another barrack block across the courtyard. It BEAMS out over the guard who curses, squinting.

INT. BARRACK BLOCK

Beth moves through the crowd of people, looks for a place to sit down.

BETH

Can you shuffle over please?

A woman (60s) in pain or simply exhausted, moves a little. This is MABEL. Her overalls have a WHITE COLOUR STRIP across the shoulder blades.

MABEL

I'm afraid good manners mean very little here.

BETH

Did they try to escape?

MABEL

What? No, they were in a barracks of someone who tried.

(points vaguely)

He's all over there somewhere.

Mabel stands up, takes Beth by the elbow, who holds her FLUTE case desperately tightly.

MABEL

(points to Flute)

Don't be thinking you get to hold onto anything as precious as that, girl.

BETH

But the man said--

MABEL

Wake up girl. The man said shit. It helps naive people move along without fuss.

Mabel pulls Beth to the solitary WINDOW in the building.

Beth takes in the high PERIMETER FENCE.

The top section holding RAZOR WIRE is bent inwards.

EXT. PERIMETER FENCE

A SIGN with SKULL AND CROSSBONES warns against mines, in English, Indonesian, Arabic.

INT. BARRACK BLOCK (NIGHT)

A middle-aged man, NEVIL looks up from a nearby bunk.

NEVIL

Sweet dreams. You'll be getting
the treatment tomorrow.

Nevil runs a hand over his bald scalp.

Beth lies down squashed tightly between two others. Her hands are over her FLUTE case. She looks to the ceiling, nervous and afraid.

BETH

Just one... prisoner?

MABEL (O.S.)

You think about that when you
get all brave.

EXT. MOKOPUNA ISLAND - SANGAR (NIGHT)

A sandbagged position has several Guards milling around. One man stands inside the SANGAR, behind a TWIN 50 Calibre HEAVY MACHINE GUN, which points towards Petone Wharf.

EXT. HABOUR

Bulbous SEA MINES float ominously in the water, WHITE SEA SPRAY splashing up against them.

EXT. BARRACK BLOCK (DAWN)

One Guard arrives, another departs, his shift over.
A CLAXON ALARM suddenly goes off.

The Guard goes to the Barrack DOOR, opens it.

GUARD'S POV - BARRACK BLOCK

Prisoners struggle to rise. Some help others.

GUARD (O.S.)

Out! Out! Out!

BACK TO SCENE

The Guard stands to one side as prisoners line up in the courtyard.

EXT. COURTYARD

Beth struggles to find a place in the ranks. She looks about, finds Mabel but she doesn't react to her, just stands still, stares straight ahead.

Beth grips her FLUTE case with all her might. She realises Nevil is at her other side.

Beth forces herself to look forward, keeps her head still.

BETH

(whisper)

My flute. I should have left
it behind. They'll take it
off me.

A Scathing Guard approaches between the ranks. He eyes Beth with disdain.

Mabel braces herself. She gets a full powered RIFLE BUTT strike to her midsection. Falls in absolute agony.

The Guard smiles at Beth.

The Scathing Guard then proceeds to give Nevil the same treatment.

Beth tries to help Mabel as she gets to her feet. She gets pushed away, a look of venom for her troubles.

A GUARD SERGEANT walks out in front of the assembly.

GUARD SERGEANT

If you are a new arrival step
forward.

The relevant prisoners comply. Beth remains where she is, petrified.

The Scathing Guard steps up again, grabs Beth and forces her compliance.

GUARD SERGEANT

Left turn. March.

The newly interned do their best to obey.

One man stumbles out of line and gets a kick from a guard.

EXT. PARADE GROUND

The new prisoners are marched onto a large open asphalt space.

Two guards hold FIRE HOSES linked to a WATER TOWER several metres away.

Down one side of the parade ground are three QUAD BIKES, facing a low wall. Each has a TRAILER hooked up.

As the orderly line gets closer, a pattern quickly develops without a word spoken. People dispense of their jewellery into the first trailer.

The next trailer has suitcases, purses, umbrellas, and a guitar.

The Scathing Guard looks at Beth with menace as she stares at the TRAILER contents, holds her FLUTE case. She doesn't move.

The Scathing Guard grabs Beth's hair, pulls her head forward as if to force her to look at the items in the TRAILER.

Beth puts her FLUTE case gently down.

So focused on what she is doing, it is only now Beth notices people ahead in the line. The last TRAILER is full of their clothes. Naked souls, men and women, are forced on by BAYONET before the two Guards with FIRE HOSES.

A woman refuses to take off her UNDERWEAR. The Guard Sergeant walks up to her. Says something to her. She covers herself.

The Guard Sergeant takes a step back, draws a holstered PISTOL, cocks it. He waits two seconds. Puts the PISTOL to the woman's head and calmly pulls the TRIGGER.

Beth shakes at the single GUNSHOT as it ECHOES.

The woman falls to the ground. Twitches.

EXT. PARADE GROUND - CLOTHES TRAILER

GUARD SERGEANT

Are you deaf girl? I said strip.

Beth eyes the BLOODY POOL around the woman's head.

Two prisoners are ordered out of the line and ordered to pick up the body.

Directed by another guard by hand gesture only, the pair carries the body off.

A LARGE TRAILER sits off in the b.g.

Beth is shaking so hard it is impossible for her to hide it.

The Guard Sergeant taps his HOLSTER. Grimaces.

Beth pulls off her ANORAK. Around her neck is a LANYARD which holds her CIVIL I.D. CARD. She doesn't notice another guard approach.

SYMPATHETIC SOLDIER
(to Guard Sergeant)
You've had enough excitement for
one day.

GUARD SERGEANT
You shouldn't even be here.

Beth is spooked. Suddenly the Sympathetic Soldier is before her. He wears DIGITAL CAMOUFLAGE FATIGUES, like a normal soldier would.

The Sympathetic Soldier looks back, gives the Guard Sergeant a hard stare. Threatening.

The Sympathetic Soldier taps an EPAULETTE on the centre of his chest. It has a CROWN and THREE CHEVERONS on it. Staff Sergeant.

The Guard Sergeant spits harshly where the BLOOD of the woman is pooled.

Beth strips, agonisingly slowly, totally traumatised.

Beth takes one desperate step at a time towards the men with the FIRE HOSES, trying in vain to cover herself. On her forearm is the BANDAGE from the Police Dog's attack.

EXT. PARADE GROUND - FIRE HOSES

Next to Beth, a man collapses to the pressure of a torrent of water.

Beth looks forward, towards the wave of water as it smashes into her. It hits her so hard she falls over.

As Beth struggles to get to her feet, the guard aims the hose directly at her, smirks while he does so. Beth cocoons herself, trying to protect herself from the impact as the water cuts at her flesh. The BANDAGE on her arm comes off, showing the recent PUNCTURE WOUNDS from the Police Dog.

Crawling, Beth slowly gets to her feet and moves on. She wipes away at her skin. It is as if the water has had something added to it, like soap.

The guard turns the hose on the next prisoner, grunting in disapproval.

Beth walks towards a LONG TABLE, where a guard stands. It is stacked with GREY OVERALLS, in three different sizes. She grabs up an OVERALL, and shivering, gets herself dressed again.

Across the back is the stencilled WHITE LETTERS, REFLECTIVE, E.P.W.

EXT. PARADE GROUND - COMMANDANT'S QUARTER

A WHITE FLAG, with a GREY INSIGNIA on it FLAPS WILDLY in the wind.

Once everyone has been through the hose down routine, they are again mustered into orderly ranks.

At least 50 prisoners stand before the Camp Commandant, the Captain next to him.

The CAMP SERGEANT MAJOR marches up, comes to a halt.

A guard walks between the ranks, slaps a few prisoners, lifts them up roughly, goes off to stand to attention.

CAMP COMMANDANT

The rules are simple.

(long beat)

These rules are not mine.

(beat)

I am simply an enforcer.

The Camp Sergeant Major paces down the front rank, presenting an ANTI-PERSONNEL LAND MINE.

SLOW FADE OUT.

EXT. PARADE GROUND

Beth steps up to a CAMP OFFICER sitting behind a FOLD-AWAY TABLE.

CAMP OFFICER
Name?

BETH
Elizabeth Fletcher.

CAMP OFFICER
I.D.

The Camp Officer stares at Beth with penetrating eyes. She takes her LANYARD off from around her neck.

Beth hands over her CIVIL I.D. CARD.

CIVIL I.D. CARD.

The CARD looks like a credit card, features a HOLOGRAPHIC IMAGE of a MYTHICAL BIRD. Beth's PHOTO is in one corner. A COMPUTER CHIP is clearly embedded in the plastic.

The Camp Officer checks off various details. He looks back up, expecting Beth to move on.

CAMP OFFICER
We'll look after this for you.

BETH
But the man in town said--

A Guard, who stands at Beth's shoulder, steps forward and hits her in the small of the back with his RIFLE BUTT.

CAMP OFFICER
Turn around.

The Camp Officer slaps a GREEN COLOUR STRIP across Beth's shoulder blades.

Beth moves to another TABLE. A Medic stands there. Injects her arm.

FADE TO BLACK.

INT. BARRACK BLOCK (AFTERNOON)

Mabel nods towards Nevil, who is on a bunk at the other end of the Barracks.

Above Nevil is BRUCE (Caucasian, 40s). He has a big frame, but has obviously lost a lot of weight. He coughs harshly.

Beth has a METAL BOWL in her hands. She slurps away at a WATERY SOUP. Her head is shaven.

Beth stares at Bruce.

Bruce climbs down off his bunk, walks towards Beth. He stands over her.

BRUCE
Hand it over. You've had enough.

BETH
No. You can't do that.

Bruce grabs her by the arm, squeezes hard.

Beth complies, handing over the BOWL, holding back tears from the pain.

Bruce stares with hard eyes as if to strike fear into her. Then he tilts his head, like a puzzled dog. He coughs again.

BRUCE
If you're curious little girl,
ask a question. Can't hurt.

As he walks back to his bunk, Beth notes the RED COLOUR STRIP across Bruce's shoulders.

Beth takes in the floor. It's a CONCRETE PAD.

Mabel notices.

MABEL
Why do you think? So we don't
try digging our way out.

BETH
What's his name? The Commandant?

MABEL
Ask too many questions and you'll
end up in The Well. Or worse.

NEVIL
You better wise up little girl.

BETH

The what?

INT. BARRACK BLOCK (EVENING)

The Wounded Man who took the bayonet for Beth sits talking to her. She notices he hasn't been treated in any way.

While they talk, his wound opens. BLOOD SOAKS through his OVERALLS.

BETH

Why on Earth did you do it?

WOUNDED MAN

Sometimes it's about doing what's right. Not... the most sensible.

Beth puts pressure on the wound. BLOOD RUNS through her fingers.

BETH

Are you a priest or something?

WOUNDED MAN

Nope.

BETH

That's what a priest would say... in a place like this. You could die and it'd be my fault.

WOUNDED MAN

Did you put the bayonet in me?

Beth shakes her head.

WOUNDED MAN

Keep the faith Beth. There are winds of change ahead.

(beat)

When faith dies, so do you.

The Wounded Man has a knowing look in his eyes as he smiles.

BETH

Change? What change?

The door opens.

Beth sees the Camp Commandant, the Intelligence Agent.

EXT. COURTYARD

Beth looks into the courtyard from the door of the barrack block. The Wounded Man falls to the ground. She starts to run to him, and then stops suddenly.

The Intelligence Agent gives the Wounded Man a severe kick to his wound.

Beth hears the agent's words, just.

INTELLIGENCE AGENT
I saw what you did. Very strong.
Very courageous indeed.
(beat)
What I really want to know is...
Why would someone choose to come
here?

The Intelligence Agent gives the Camp Commandant a demanding stare.

The Camp Commandant draws his PISTOL, keeping it at his side, at ease.

Beth cringes to the SINGLE PISTOL SHOT. She runs back to the Barrack Block DOOR.

The Camp Commandant FIRES again, to be sure. He re-holsters his pistol.

A disturbingly casual action.

Beth pulls herself inside behind the door.

INT. CAMP COMMANDANT'S OFFICE (NIGHT)

The Camp Commandant looks out over the PARADE GROUND, to the FLAG and the camp.

A SEARCH LIGHT BEAMS out from a GUARD TOWER.

The Camp Commandant closes the door and walks over to his desk. He stops, takes hold of the FAMILY PHOTO.

INSERT — FAMILY PHOTO

The FAMILY PHOTO shows the Camp Commandant, with his wife, some dozen years earlier. A toddler stands between them, little hands outstretched, reaching up to the hands of her parents.

The Camp Commandant ponders the FAMILY PHOTO before putting it back on the wall.

Off to one side is a brushed stainless steel FILING CABINET.

Sitting down at his desk, the Camp Commandant takes up a FILE FOLDER, then another, then another. He looks on the third one.

'ELIZABETH FLETCHER'

EXT. CAMP COMMANDANT'S OFFICE

Two Guards stand on duty. WINDS BLOW as the men try to keep warm.

There is a distant FAINT EXPLOSION. A LAND MINE has DETONATED beyond the wire.

INT. BARRACK BLOCK

Beth is sobbing.

NEVIL

Best medicine in this place
is a lead aspirin.

BETH

Piss off! I fell. He died. If I
didn't fall he'd still be alive.

A MALE PRISONER standing behind Beth takes the opportunity to make his feelings known.

MALE PRISONER (O.S.)

Really?

Beth jumps in shock.

MALE PRISONER

(whisper)

Get too friendly and you'll be
one less mouth to feed, little
girl.

Beth cringes.

EXT. CAMP COMMANDANT'S OFFICE

One of the guards hits his RADIO SWITCH.

GUARD
Roving Party. Anything on that
mine yet? Over.

GUARD (O.S.)
(Comms Net)
All call signs. Clear. I say again.
Clear. Some pig has just been
reincarnated.

INT. BARRACK BLOCK (PRE-DAWN)

Beth gets up off her bunk. Two others are on it as well. She avoids tripping on several people sleeping on the concrete. As quietly as possible she walks over to a METAL BUCKET by the door.

Zippping down her OVERALLS she sits on the BUCKET. After a few moments she's looking distressed.

BETH
(whisper)
Mabel. Mabel?

Mabel stirs. Gets the idea immediately. She reaches under her motley BLANKET, pulls out a small scrunched up piece of NEWSPAPER. Throws it to Beth.

The NEWSPAPER drops, with an unexpected CLANG as Beth leans forward in an attempt to catch it. She slips.

The BUCKET falls over. Disgusted by the mess, Beth does her best to recover it.

Nevil wakes, eyes Beth, infuriated. He shakes his head.

Beth sits back on the BUCKET. Unravels the paper, spots a small stone in it, so it could travel the distance.

MABEL
(whisper)
Think ahead. This isn't
the Ritz. Not again.

INT. BARRACK BLOCK (DAWN)

Beth is in her bunk, absolutely miserable.

Getting up, Beth reaches over the other prisoners, stone in hand, and scratches a MARK into the wall. Five.

As the SEARCH LIGHT BEAM crosses the window it becomes clear Beth has started marking the days since she arrived.

BOOM... BOOM... BOOM. The DECK GUN fires off in the distance.

Beth jumps. She sees the FLASH as the emplacement lights up the sky.

INT. UTILITY SHED

The three TRAILERS are parked up.

A number of prisoners are sorting items.

CAMP COMMANDANT

Stop!

All the prisoners immediately stop what they're doing, drop anything in hand, frozen faced. Terrified. In front of one kneeling prisoner is Beth's FLUTE.

The Commandant steps forward. He points to the FLUTE.

There is an Escort standing behind him.

CAMP COMMANDANT

Where is the case for that?

The prisoner is extremely weak. His hands are skeletal, his face sunken. He is so afraid he wets himself.

The Escort kicks the prisoner hard, sending him to the ground.

CAMP COMMANDANT

Enough.

The Commandant picks up the FLUTE. Examines it closely.

INT. BARRACK BLOCK (NOON)

With her fingers, Beth scoops out BREAD from her WATERY SOUP. A FEMALE PRISONER sits next to her in her bunk.

BETH

Bread?

MABEL

It must be a Sunday.

FEMALE PRISONER

Ah, the Christian virtues.

Bruce gets down off his bunk. Stands up, steps towards Beth. She's got nowhere to go. He coughs violently.

Beth willingly hands over her BOWL as Bruce approaches.

Bruce sits down next to Nevil, sips. Takes in several mouthfuls.

Crunch, crunch.

Bruce's face transforms, he spits out the soup, which sprays several fellow prisoners.

Fine GRAVEL GRIT is amongst the liquid.

Furious, Bruce gets up, and punches Beth with full force.

Beth falls back, a few moments later rising up.

BETH

Next time I'll leave something
far worse in there.

BRUCE

And never eat? Next time, I'll
kill you in your fucking sleep.

INT. CAMP COMMANDANT'S OFFICE (EVENING)

The Camp Commandant picks up the FLUTE. He examines it thoughtfully, puts it back down. Getting up, he goes to his FILING CABINET and flicks through it, retrieving a FILE.

Sitting back down, the Commandant eyes the file's cover, labelled 'ELIZABETH FLETCHER'. Then he raises a DOCUMENT off his desk.

INSERT - DOCUMENT

The DOCUMENT has a government LETTERHEAD, and is titled 'SECRET - CIVIL IDENTIFICATION DISCREPENCIES'.

EXT./INT. BARRACK BLOCK (DAWN)

The door is open, wind blowing inside. Welcome ventilation.

The Sympathetic Soldier steps inside, puts down the BUCKET. Steps outside to stand at sentry.

EXT. BARRACK BLOCK

Beth steps outside.

BETH

So who are you then? Obviously
not a Grey Coat.

SYMPATHETIC SOLDIER

I'd stay inside if I were you.

BETH

What? You gonna shoot me?

SYMPATHETIC SOLDIER

I won't. No.

Beth steps back inside.

INT. BARRACK BLOCK (NOON)

The Sympathetic Soldier closes the door to the Barracks. It is like he's locking a vault. Beth hears his FOOTFALLS as he walks away from the building.

A few moments later, the door opens. The Captain steps inside, goes straight for Beth, grabbing her tightly under the armpit.

Without thinking, Beth makes a fist with her free arm, and throws a punch as hard as she can into the Captain's groin. That gets her thrown hard down on the CONCRETE PAD.

Mabel stands. The Captain pushes her back onto her bunk. Draws his PISTOL. He pistol-whips her as she tries to get up again.

EXT. BARRACK BLOCK

PISTOL holstered, the Captain drags Beth kicking and screaming, out to the courtyard.

Beth falls to the ground as the Captain lets her go. She shakes her wrist after her awkward punch.

The Captain grabs Beth by an ear and pulls her up again. He punches her in the abdomen, stepping back, letting her fall.

CAPTAIN

All I want is the truth.

Beth eyes the ground, afraid.

Suddenly, sharply, the Captain slaps Beth in the face.

CAPTAIN

Look me in the eye when I'm
addressing you.

(beat)

You might not have learned any
respect on the mainland, but you'll
bloody well learn it here.

The Captain looks about. There are no guards within earshot. No guards at the Barrack Block.

In the b.g. a BLACK military HUMVEE travels along the main road of the Island. The Captain pauses while it passes behind other buildings.

Beth waits.

Beth touches her nose. Pulls her hand away, realises there is BLOOD on it. Rage wells up inside her. She jumps up with all her remaining strength and reaches out with both hands, clawing at the Captain's face.

It's then, as the Captain lurches back from the onslaught, Beth realises what she's done. She is completely sapped as the remnants of adrenalin burn out inside her.

Beth cowers on the ground, looking up, pleading for her life.

The Captain's face BLEEDS.

CAPTAIN

You're no terrorist--

SYMPATHETIC SOLDIER (O.S.)

What the hell are you doing
Captain?

The Captain spins around, surprised, angered at having been completely oblivious to the soldier's approach.

CAPTAIN
That's sir to you, Staff
Sergeant.

SYMPATHETIC SOLDIER
What the fuck is going on
here?

Beth sees the Sympathetic Soldier make eye contact with her. She summons up the courage to stand, runs as fast as she can back to the Barrack Block.

CAPTAIN
This isn't your territory
Staff Sergeant. You're out of
your depth. Piss off.

The Sympathetic Soldier stands resolute for a few beats, and then departs.

EXT. BARRACK BLOCK

Mabel stands at the door, with a BLOODY forehead.

Bruce sits at the door. He is breaking the wings off a PIGEON.

Beth looks to Bruce, fuelled with anger.

BETH
If you caught that, it was
sick.

BRUCE
Bugger off little orphan
girl. How long were you off
the radar for, eh?

INT./EXT. CAMP COMMANDANT'S OFFICE (AFTERNOON)

The Camp Commandant comes through from his sleeping quarters. He carries the FLUTE and exits the building.

INT. BARRACK BLOCK

Beth eyes the room. A number of prisoners are out seconded to duties.

Beth slowly pulls back a wall panel which is damaged, ensuring no one sees. In a piece of CLOTH she has several pieces of BREAD. Wrapping it up, she hides it in the panel.

EXT. PARADE GROUND

A big GINGER CAT strolls across the Parade Ground like it owns the place. It has a RAT in its mouth.

The BLACK HUMVEE rolls up. The Camp Commandant gets in. The ENGINE REVS and the machine disappears down a dirt road.

The Ginger Cat darts away.

INT. BARRACK BLOCK

A SPIDER CRAWLS under the gap below the door.

A MICRO-ELECTRONIC ROBOT. It crawls up the near wall.

EXT. COURTYARD

The Camp Commandant approaches Beth. She wants to run but sees the FLUTE in his hands. She is mesmerised by it. She freezes when he stops in front of her.

CAMP COMMANDANT
Come with me.

Beth is trembling.

The Camp Commandant turns around, grabs Beth. She obediently follows.

FADE OUT.

INT. CAMP COMMANDANT'S OFFICE (EVENING)

Beth devours a CHOCOLATE BAR. The FLUTE sits on the Camp Commandant's DESK.

The DESK LAMP FLICKERS.

The Camp Commandant drinks RED WINE from a WINE GLASS.

Beth continues to shake. She is completely terrified. She looks around the room, nervous. There is a door off to one side.

CAMP COMMANDANT

Don't eat so fast. Your stomach
isn't used to it.

Beth gazes at the Camp Commandant, chocolate around her mouth. She reaches out for a GLASS of water. Hesitates.

The Camp Commandant nods.

Beth gulps down some water, then controlling herself, takes a few sips, places the GLASS back carefully, frightfully aware she could break it.

The Camp Commandant stands up, hands Beth the FLUTE. She can't believe it is in her hands again. She gleams.

Beth looks to the Camp Commandant as he sits down again. She goes to speak. Stops.

CAMP COMMANDANT

Speak girl. I'm assuming you're
not mute.

Beth clears her throat. Summons courage.

BETH

You have a family?

The Commandant turns to look at his FAMILY PHOTO on the wall.

CAMP COMMANDANT

I lost them both.

.

BETH

What happened?

CAMP COMMANDANT

No one has ever told you its
rude to ask such questions
have they?

INT. INTERNAL SECURITY H.Q. - STAFF OFFICE

The Intelligence Officer sits at his DESK. The Captain is there.

A copy of the DOCUMENT titled 'SECRET - CIVIL IDENTIFICATION DISCREPENCIES' is on the desktop.

CAPTAIN

The Staff Sergeant is getting
a little too big for his boots,
too sir.

INTELLIGENCE AGENT

Be careful there, Captain. We can't
undermine our investigation.

The Intelligence Agent picks up the DOCUMENT.

INTELLIGENCE AGENT (CONT'D)

There's something going on, but
we can't strike too early, you
understand?

The Intelligence Agent shakes the DOCUMENT. Beth's profile
is amongst it.

INTELLIGENCE AGENT (CONT'D)

You keep an eye on the Commandant.
I'm sure he's the key to all this.

EXT. CAMP COMMANDANT'S OFFICE (NIGHT)

The TUNE of the FLUTE comes from inside the building.

Two Guards on sentry duty remain still.

The sound is an absolute oddity in such a stark place.

INT. CAMP COMMANDANT'S OFFICE

The Camp Commandant has his boots up on his DESK, his
hands behind his head.

Beth continues to play. Aside from her physical
appearance, it is as if she is in another world.

The Camp Commandant smiles, closes his eyes completely
engrossed in the music.

CAMP COMMANDANT

Did you have a musical family?

BETH

My Mum would play for my father.
He never played an instrument but
he appreciated it.

CAMP COMMANDANT

Is that right? That tune you
just played, it is my all time
favourite. Thank you.

INT. CAMP COMMANDANT'S OFFICE

The Camp Commandant stands at his office door, holding the
FLUTE. The session is over.

CAMP COMMANDANT

Take it with you. We'll do
this again, Beth.

Beth smiles. The Camp Commandant opens the door and the
pair step out.

EXT. CAMP COMMANDANT'S OFFICE

Peering at the ground, around the surrounds of the office
building, Beth spots a HEATING DUCT PIPE.

The Camp Commandant turns to one of his guards.

CAMP COMMANDANT

Corporal. Escort this prisoner to
Block Seven.

The CORPORAL gives a sharp salute.

INT. BARRACK BLOCK

Beth stands next to the pillar of Mabel's bunk.

Bruce is very weak, but can't stop wriggling about. He
coughs harshly. Mabel goes over to Bruce and looks him
over. She turns to Beth and shakes her head.

MABEL

Perhaps you were teaching an evil
man a thing or two about life. Or
an evil man is showing you he's
not so bad after all. You tell me.

Mabel nods towards Bruce.

MABEL

It could be Typhus. The water tanks
are supposed to...

(beat)

We need to move him. I'm not a
doctor. But it would explain the
delirium. And all his bitching
lately.

INT. BARRACK BLOCK (NIGHT)

Beth lies in her bunk, looking at the ceiling again,
clutching her FLUTE. She reaches up, over her fellow
prisoners, scratches a few more marks in the wall to
signify the passage of time.

INT. BARRACK BLOCK

Beth sleeps. Her FLUTE is gone.

EXT. BARRACK BLOCK (DAWN)

Two guards on sentry stag.

A CLAXON ALARM DINGS intensely, LOUD.

One of the guards opens the Barrack door. He shakes Beth.

GUARD

Out! Out! Out!

Prisoners make their way out walking into the Courtyard,
carrying their METAL BOWLS.

Beth holds up, searching for her FLUTE.

CORPORAL

Hello... Beth? Quick or--

Beth is completely distraught.

BETH

Someone... someone stole my
flute! Who--

Beth realises a guard used her name for the first time.

BETH (CONT'D)

Corporal?

The Corporal directs Beth on.

Beth batters the Corporal's chest.

The Corporal pushes Beth away, first softly, then hard.

The Male Prisoner walks up to Beth, drags her off to the Courtyard.

MALE PRISONER

(whisper)

Get rid of Bruce. Get us more
rations or you'll never see that
bloody thing again.

EXT. COURTYARD

Everyone in the ranks holds out their METAL BOWLS. Two prisoners, one behind a two-wheeled CART, the other walking alongside, serve out WATERY SOAP.

Bruce collapses. Fights to get himself back on his feet.

The FEMALE PRISONER stands next to Beth. She nudges her aggressively.

FEMALE PRISONER

(harsh whisper)

If you're so friendly with him,
get Bruce out before we all get
sick.

EXT. COURTYARD (FIFTEEN MINUTES LATER)

Mabel and Nevil flank Beth as people shuffle back to the Barrack Block.

EXT. BARRACK BLOCK (DUSK)

The door is open. The Sympathetic Soldier orders another guard to move on.

INT. BARRACK BLOCK

Beth looks around the Barrack Block.

People, alive, yet their eyes say they are dead.

EXT. BARRACK BLOCK

The Sympathetic Soldier stands on duty.

OFFICER (O.S.)
(Comms Net)
Staff Sergeant. This is the
Guard Station. You are required
at Block Three. Copy?

SYMPATHETIC SOLDIER
Roger that, sir.

INT. BARRACK BLOCK

Beth watches the Sympathetic Soldier leave his post.

INT. BARRACK BLOCK (MOMENTS LATER)

The Captain strides in. He turns on a TORCH, scans the interior. Squinting eyes peer back at him. He finds Beth and roughly pulls her up from her bunk.

Mabel looks up at the Captain, eyeing him with pure disdain.

CAPTAIN
Don't even think about it.

Mabel eases herself back down in unwilling compliance. Beth lets her legs go beneath her, which gets her a kick in the shin. She stands properly, but is unsteady from the pain.

The DOOR SLAMS viciously behind the pair.

Mabel holds her BLANKET tight. Anger evolves into sorrow.

An ENGINE ROARS. HUMVEE DOORS SLAM shut.

EXT. MACHINE SHOP

The BLACK HUMVEE parks up. HEADLIGHTS FADE.

The Captain dismounts the vehicle, comes around the passenger side and gets Beth out, dumping her to the ground. He picks her up by the ear.

Beth screams.

The Captain looks up. Two HARRIER JUMP JETS ROAR overhead with U.S. Marine MARKINGS. He shakes his head, irritated.

A large ROLLER DOOR. An advanced ELECTRONIC LOCK on an otherwise antiquated building.

BETH

Why are we... here?

The Captain ignores the question. He takes his SERVICE I.D. CARD and scans the ELECTRONIC LOCK. A RED LIGHT turns GREEN.

The Captain punches a BUTTON on the exterior wall. The ROLLER DOOR RATTLES its way up.

INT. MACHINE SHOP

The Captain punches a BUTTON on the internal wall. The ROLLER DOOR RATTLES its way down again. He flicks a SWITCH. A FLORESCENT TUBE FLICKERS on. SHADOW everywhere.

CAPTAIN

You know who you are, flute girl?
You're no terrorist, but you've
been linked to a non-conformist.
Know what that means?

The Captain gives Beth a hard slap to the face.

BETH

I was just... in the wrong place...
at the wrong time. I told the
Internal Security--

Beth tries to compose herself.

BETH (CONT'D)

I lost my parents... in the earth-
quake.

CAPTAIN

You're not here because you lost
your parents though are you?

Beth shakes her head. A tear runs down her cheek. It's fear, not pain.

BETH

I'm not a kid. I'm sixteen.
There aren't... any... kids
here.

CAPTAIN
The illegitimate ones have a
tendency to disappear.

The Captain takes another swing, but stops suddenly. His expression is complete malevolence.

Beth cowers.

BETH
Why don't you just... hit me?

CAPTAIN
I decide what happens around
here. And when. Since when
did lying help anything?

EXT. MACHINE SHOP

Off in the distance a set of HEADLIGHTS cut through the night.

Two SEARCH LIGHT BEAMS scan across the camp.

INT. MACHINE SHOP

Pure rage takes over, and the Captain man-handles Beth, throwing her into a STEEL WORK BENCH.

Beth's body crumples against the bench.

The Captain walks up to Beth, pulls her around. Her cheek is bruised, an EYE SOCKET fractured. The EYE is BLOODSHOT.

Stepping back, as if to admire his handiwork the Captain smiles at Beth.

CAPTAIN
Sixteen, huh? I already know
everything I need to know,
Bethany.

Beth's face is wet from tears. She grits her teeth, so hard she cuts her lip.

BLOOD FLOWS from the side of Beth's mouth.

EXT. MACHINE SHOP - APPROACH ROAD

HEADLIGHTS ILLUMINATE the Black Humvee, then go dead. The distant RUMBLE of an ENGINE dies.

Boots hit the muddy ground. A SILHOUETTED FIGURE approaches the Machine Shop.

EXT. MACHINE SHOP

The sounds of BRUTAL VIOLENCE.

The SILHOUETTED FIGURE examines the ROLLER DOOR. The RED LIGHT of the ELECTRONIC LOCK is the only light in the darkness. A gloved hand tugs at the lock.

The SILHOUETTED FIGURE makes its way around the building.

INT. MACHINE SHOP

Beth's face is dirty, BRUISED. Her OVERALLS are grubby from her surroundings. She is dazed, confused, collapses to her knees. She tries to scream but nothing comes out.

A BLADE shimmers in the light.

EXT. MACHINE SHOP

The SILHOUETTED FIGURE pulls back some CORRUGATED IRON.

More sounds of BRUTAL VIOLENCE come from inside.

Urgency replaces stealth as the SILHOUETTED FIGURE finds a crawlspace and gets to the building's interior.

INT. MACHINE SHOP

Beth has been forced up against the WORK BENCH. Her OVERALLS are completely shredded.

BLOOD SOAKS through what remains of Beth's clothing, from her groin, down her legs.

The Captain pulls back, grabs her and throws her to the ground.

Beth struggles to her knees, defiantly stands up. Her virtually naked body is ECLIPSED in SHADOW. She looks around, ignoring her attacker.

BETH'S POV - MACHINE SHOP (HAND HELD)

ERRATIC. BLURRED.

MACHINE PARTS sit on a METAL BENCH. Grease, oil, dirt covers everything. CONCRETE FLOOR, workshop PIT. Tools of all sorts, abandoned. COBWEBS.

BACK TO SCENE

Beth steps back, trips up on some metal object. She staggers to her feet again. Knows the Captain is relishing her misery.

The SILHOUETTED FIGURE comes up behind the Captain, grabs him by the head and neck, pulling him back, throwing him down hard.

Beth grabs up something... a section of METAL TUBE.

Beth lunges forward and hits the Captain across the collarbone. There is a gut-churning CRACK.

The Captain gets up, wiping BLOOD from his mouth.

CAPTAIN
Oh, how we find courage in others.

The SILHOUETTED FIGURE vanishes.

The Captain winces in pain as he realises he can't use his arm.

The Captain reaches to his holster.

In a fit of rage, Beth swings the METAL TUBE again. The Captain collapses, the wind knocked out of him.

CAPTAIN
You keep going... Bethany, and
you'll end up just like me.

Beth pulls up the shoulder of her OVERALLS to cover her exposed breast. She realises, as she tugs away at the ZIP desperately, that it is broken. Her efforts are pointless.

An open SWISS ARMY KNIFE lies on the ground. Beth picks it up, looks at it. The BLADE REFLECTS in the light.

Through BLOODSHOT EYES Beth takes in her surroundings. Beth takes the opportunity to flee.

EXT. MACHINE SHOP - APPROACH ROAD

Beth stands out on the road. She sees a LAND ROVER fade into the distance.

A motley BLANKET lies at her feet.

FADE TO BLACK.

INT. BARRACK BLOCK (TWO HOURS LATER)

Beth has been cleaned up somewhat, but the trauma has gripped her and won't let go. Mabel hugs Beth as a mother hugs a daughter in most horrific circumstances.

NEVIL

I'll... I'll get the bastard.

MABEL

Don't be so bloody selfish.

Nevil is a taken back.

MABEL (CONT'D)

What you'll do is get yourself killed.

Mabel whispers to Beth in a tender embrace.

MABEL

You can't let the mongrel win,
this win.

Mabel motions to their surroundings to emphasise her point.

Beth reacts to pain.

MABEL

You fought back, right?

Beth pulls away so she can speak. Confused. Sobbing.

BETH

I suppose so.

Mabel takes on a sternness. She knows the psychological nature of torture, what is at stake. Her words are strong, but her tone holds onto compassion.

MABEL

Look at me. A year in. Starving.
(MORE)

MABEL (CONT'D)
A virtual skeleton. Took a pistol
slap. I made the same choice once.
Not to die on my bloody knees.

FADE OUT.

EXT. BARRACK BLOCK (DAWN)

Two guards walk by carrying a STRETCHER.

Beth makes out Bruce's large gaunt frame under BLANKETS on the STRETCHER. His head is covered. One of his skeletal arms dangles down, bony fingers scraping the ground.

Beth and Mabel stand at the door.

MABEL
He thought he was a Kalahari
Bushman. Fought in Zimbabwe.
Rhodesia. Apparently.

Beth looks back to Mabel.

BETH
Rhodesia?

MABEL
(in Afrikaans)
Don't like to teach history
these days, do they? Bloody war
is still going on.

BETH
What?

Mabel smiles.

MABEL
Exactly.

EXT. COURT YARD (MORNING)

The prisoners are in their orderly ranks. Beth stands weakly between Mabel and Nevil.

The Guard Sergeant is running proceedings and stands facing the prisoners.

Everybody watches as the Sympathetic Soldier is paraded in front of them in PLASTI-CUFFS.

The Intelligence Agent walks alongside the soldier. Two Guards are on escort duty.

Beth overhears the words of the Intelligence Agent.

INTELLIGENCE AGENT
This is what you get for being a
subversive.

As always, in ranks, Mabel doesn't move her head to speak.

MABEL
(whisper)
Don't worry dear. It's all--

BETH
Psychological.

GUARD SERGEANT (O.S.)
Dismissed!

The Female Prisoner walks up behind Beth, puts her arm on her shoulder.

Beth recoils.

FEMALE PRISONER
Sorry, sorry. If there is any--

The Female Prisoner stops herself saying too much, smiles with genuine empathy.

Beth recognises this and smiles back, thankful. The effort in her face shows it hurts.

EXT. BARRACK BLOCK (EVENING)

Beth is just outside the door. There are no guards posted.

Beth throws out BREAD. A couple of PIGEONS land, eat bread. Beth throws a few more pieces.

A PIGEON chokes. Beth steps out and grabs the bird, flapping madly. She struggles away with it but manages to kill it.

Beth cautiously walks out into the night.

EXT. CAMP COMMANDANT'S OFFICE

The Camp Commandant stands smoking, the CIGARETTE GLOWS in the night. He walks over to his guard.

CAMP COMMANDANT
Call it a night, son.

The guard promptly leaves.

The Camp Commandant pulls up his TRENCH COAT COLLAR, approaches quietly. He watches Beth as she moves a bird carcass over the HEATING DUCT PIPE. He smiles.

EXT. BARRACK BLOCK (NIGHT)

Sitting just outside, Beth and Mabel feast on pigeon.

Mabel holds some WIRE in her hand, which Beth has scavenged.

MABEL
Ah, very clever.

INT. BARRACK BLOCK

A BLACK WETA walks across the CONCRETE PAD.

EXT. BARRACK BLOCK

The GINGER CAT strolls across the courtyard, caught in the SEARCH LIGHT.

MABEL
That's Ginger Puss. Kill the cat and I kill you. It has probably already saved your life at least twice.

BETH
Huh? What the hell are you on about?

MABEL
Deserves the bloody Dickin Medal that's what.

The BLACK WETA turns its head, as if to look at the pair.

INT. BARRACK BLOCK (AFTER MIDNIGHT)

The DOOR SQUEAKS open. Beth can't sleep. She sees SHADOWS approach. She is frozen with absolute anxiety. One figure remains outside.

One of the SHADOWS grabs Beth while another puts something over her head.

Beth is man-handled outside, screaming and thrashing about in the useless gesture of attempted escape.

Out of the solitary window, HEADLIGHTS PENETRATE the night as the BLACK HUMVEE is heard DRIVING off.

EXT. ISLAND OFFICE BLOCK - CELLS

The old Department of Conservation buildings on the Island have been reinforced, converted to cells.

A SECURITY LIGHT ILLUMINATES the BLACK HUMVEE as it parks up.

The abductors are all in DARK GREY UNIFORMS, but only carry SIDEARMS, not encumbered by rifles. They wear FIELD CAPS rather than helmets.

Beth is hustled out of the vehicle and into the building. There is a Hessian SANDBAG over her head.

INT. BARRACK BLOCK

Nevil is at the door. The guard on sentry encourages him back inside with a palm to the chest.

Mabel stands at her bunk. The Female Prisoner is next to her, holding herself staunchly insubordinate.

EXT. ISLAND OFFICE BLOCK - CELLS

The Intelligence Agent stands outside, smoking.

INT. ISLAND OFFICE BLOCK - CELLS

Beth sits across from the Guard Sergeant, at a large METAL TABLE, on a STAINLESS STEEL CHAIR.

Beth's hands are bound in front of her in PLASTI-CUFFS.

GUARD SERGEANT
Yes, the Captain is not in any
fit state. But here I am--

BETH
Doing his bidding?

GUARD SERGEANT
He was right. You are a feisty one.

The Guard Sergeant smirks distastefully.

EXT. BARRACK BLOCK

Nevil grabs at the Guard, whose companion swipes out with
his rifle, BAYONET attached.

The blade stops just short of Nevil's ribcage.
Mabel is at the door.

MABEL
Enough.

Stepping outside, Mabel encourages Nevil inside before any
more damage is done.
The guards think better of pressing home their obvious
advantage.

INT. ISLAND OFFICE BLOCK - CELLS

Beth is alone in a cell, cowering in a corner.

A SPIDER CRAWLS along a bar of the Cell above Beth. A
MICRO-ELECTRONIC ROBOT.

INT. ISLAND OFFICE BLOCK - SURVEILLANCE SUITE

A Security Officer sits behind a bank of MONITORS. One
looks down from above on Beth.

EXT. ISLAND OFFICE BLOCK - CELLS (DAWN)

The Guard Sergeant and the Intelligence Agent discuss
their prisoner.

GUARD SERGEANT
She knows she has no other choice.
She either denies the attack or--

INTELLIGENCE AGENT
I've got more important things
to be doing. Bloody rebels for one.
I haven't got time for all these
wild goose chases. She's a child.

EXT. WELLINGTON C.B.D. - INTERNAL SECURITY HEADQUARTERS

A CCTV DOME monitors the building exterior.

A couple of civilians walk past heading for an early morning shift.

STREET LAMPS and TRAFFIC LIGHTS REFLECT on dark streets.

EXT. INTERNAL SECURITY HEADQUARTERS - HELI-PAD

The Intelligence Agent dismounts a two man VTOL AIRCRAFT, carrying a STEAMING cup of COFFEE.

Two big horizontally mounted ROTARY TURBINES THUMP in the b.g. as the aircraft ascends.

EXT. MOUNT VICTORIA (NIGHT)

Urban centre. Skyscrapers. OFFICE LIGHTS. The motorway is swarming with cars.

A POLICE HELICOPTER flies over the city.

A KALEIDOSCOPE OF COLOURS scattered out below cuts through a veil of pollution.

INT. SOLITARY CONFINEMENT - WELL

DARK, but not pitch black. DRIPPING. Damp rock.

Several days HAIR GROWTH shows on Beth's scalp. Her new OVERALLS are wet through.

A METAL BOX comes down from over Beth's head. It is tied to thin BRAIDED CORDAGE.

Beth looks up. There seems to be a distant LIGHT way above her. She sits on a ledge. Takes the METAL BOX and scrapes the WELL wall with it, makes a MARK.

Below Beth is a massive pool of water. The cylindrical space she occupies is only four metres in diameter.

EXT. SOLITARY CONFINEMENT

A Guard starts to pull up the BRAIDED CORDAGE.

INT. SOLITARY CONFINEMENT - WELL

Beth watches the METAL BOX disappear skyward. LIGHT FADES.

In her hand, Beth holds a small portion of BREAD. She puts it in her mouth, savours the taste as it dissolves slowly in her mouth. She puts her hand up against the WELL wall, licks her hand of moisture.

EXT. SOLITARY CONFINEMENT

Thirty metres of BRAIDED CORDAGE is at the Guard's feet.

A guard stands over a SILO ROOF, a HATCH at its centre.

INT. SOLITARY CONFINEMENT - WELL

Beth rests against the WELL, closes her eyes. She shivers intensely, her arms folded against her chest.

RATS SCREECH from below as they swim in stagnant water.

Beth gags. Sewage. A finger rubs the MARKS she has made on the wall. Three sets of five marks.

FADE OUT.

EXT. BARRACK BLOCK (EVENING)

Two Guards stand at the Barrack Block. The Guard Tower SEARCH LIGHT BEAMS out across the Courtyard.

INT. BARRACK BLOCK

Mabel lies under a motley BLANKET. She takes in Beth's MARKS on the wall as the SEARCH LIGHT BEAM breaks through the window.

EXT. SOLITARY CONFINEMENT

The Guard on duty paces about his position.

INT. SOLITARY CONFINEMENT - WELL - POOL

Beth shivers as she dozes against the WELL wall. She falls forward, is suddenly awake. She screams as she plunges into the Well below.

Flailing arms, SPLASHING as Beth tries to keep her head above the stagnant water. Pure panic, gasping for air.

Taking several deep breaths, Beth calms herself. Swims over to the wall. Fingers dig into the mortar between the bricks.

An impossible task to climb.

Beth tries all the same. Slips. Tries again and slips. She is totally spent. She floats, then slips under the water. Remaining submerged for several beats, Beth returns to the surface, grits her teeth to fight on.

RATS SCREECH.

Beth spots a RAT swimming in the water. She strikes out. Her legs begin to thrash as she is attacked by the rodents.

EXT. INTERNAL SECURITY HEADQUARTERS

The Intelligence Agent leaves the H.Q. Walks down to a CAR PARK. He gets into his car.

LIGHTS BLINK. The CAR STARTS UP, pulls out of the park to exit the building.

TIRES SKID as the car suddenly stops at the entrance.

Patu the Amputee Veteran runs his MOBILITY SCOOTER out in front of the vehicle.

Patu gives the driver the fingers and carries on.

The Intelligence Agent curses, hitting the HORN with his palm.

INT. SOLITARY CONFINEMENT - WELL - POOL

A dead RAT floats in front of Beth. She looks around. LIGHT, just above the surface. She swims towards it.

INT. SOLITARY CONFINEMENT - WELL - TUNNEL

Beth crawls through a tunnel barely big enough for her to move. She inches forward. Her legs are BLOODY. She scrapes off skin.

EXT. CAMP COMMANDANT'S OFFICE

The Camp Commandant dismisses his two guards. He waits a few moments before pulling out a PACKET of CIGARETTES and a ZIPPO LIGHTER. He lights up. He looks out in the direction of the WELL.

INT. SOLITARY CONFINEMENT - WELL - CHAMBER

Beth finds herself in a large underground chamber. Arms spread out, she tries to make sense of her surroundings.

DIM LIGHT, identical brickwork to the WELL.

BETH
Is anyone... here?

The WORDS ECHO throughout the chamber.

Beth cringes at the sound.

EXT. OFF CASTLE POINT - TWELVE MILE LIMIT - TRAWLER (DAWN)

A foreign TRAWLER with RUSSIAN MARKINGS in rough seas.

On the deck are men dressed in mismatched MILITIA UNIFORMS. They have the appearance of Rebels.

One Grizzly Character, immune to the weather, shakes hands with the ship's Captain.

EXT. OFF CASTLE POINT - RIGID HULL INFLATABLE BOAT

The Intelligence Agent is watching the proceedings. High powered LOW LIGHT BINOCULARS in hand.

BINOCULAR POV - ARMS DEAL

Half a dozen Militia men load large WEAPON CRATES down to their FAST BOAT, alongside the Trawler.

BACK TO SCENE

GUARD SERGEANT

It's amazing what the Ruskies'll
pass off for a few pairs of Levis
sir.

The Intelligence Agent isn't amused with the Grey Coat's
sense of humour.

INTELLIGENCE AGENT

The Levis that are still made in
Pakistan?

EXT. SOLITARY CONFINEMENT (DAY)

Two guards patrol past the HATCH over the WELL.

INT. SOLITARY CONFINEMENT - WELL - CHAMBER

Beth walks. She comes to a BARRED GATE. She shakes it.
Notices it has a PADLOCK on it.

BETH

Is anyone there? Please.

Crouching down, Beth RATTLES the BARRED GATE again.

BETH

Please...

Slowly she makes out the shape of a very thin man,
JAMAICAN (30s). It is as if he is an APPARITION.

A gleaming ebony face looks back at Beth. She struggles to
make sense of what she's seeing.

WHITE TEETH. WHITE EYES. A full head of hair.

Beth notices a long RUSTED METAL PIPE, which has come away
from the ceiling.

EXT. SOLITARY CONFINEMENT (NIGHT)

A guard watches over the HATCH. He smokes, the CIGARETTE
GLOWS in the dark.

INT. SOLITARY CONFINEMENT - WELL - CHAMBER

The Jamaican is on his haunches. Beth listens intently to
him.

JAMAICAN

A few years before I got here,
about a dozen families, mostly
African, got quarantined here.
Allegedly came down with some
sort of illness.

(beat)

After the all clear was given,
they were the first to go into the
camp, for their own protection.

The Jamaican gives Beth a DATA SLIVER, and a RAZOR BLADE.

JAMAICAN

You the miracle girl. Need this
to turn the tide. Convince the
people they been lied to.

BETH

Why does it matter?

JAMAICAN

No one got out before. Everyone
think[s] this place [is] a regular
old prison. But people disappearin'.
Truth can turn the tide of a battle
my Bethany. Revelation.

Beth dozes against the BARRED GATE and the Jamaican
vanishes into darkness.

Beth takes hold of the bars and shakes.

BETH

Come back, come back. Please!

INT. INTERNAL SECURITY H.Q. - STAFF OFFICE (AFTERNOON)

The Intelligence Agent sits at the DESK in his Office. The
Captain is on his desk VIDEO PHONE.

INTELLIGENCE AGENT

Well Captain, what I expect is,
you to do your job and take care
of it. I don't care about any
exemplary records of service.

The Captain's arm is in a SLING. He has scratches on his
face. BRUISING.

CAPTAIN

But sir, he hasn't technically
done anything wrong.

INTELLIGENCE AGENT

In this business, dissidents
expect you to think that way. What
you've got to do is detect
potential threats and do your job.
Understand?

CAPTAIN

Yes sir I--

The Intelligence Agent leans forward, hits the DISCONNECT
BUTTON on the VIDEO PHONE. The Captain's face vanishes.

INT. SOLITARY CONFINEMENT - WELL

Beth is delirious.

BETH

Where... is he buried?
Bruce. No cemetery... Mabel...?
Buried at sea? Waste. Human
waste. The sea. Cook Strait...
Forever forgotten...

In her mind, Beth watches Bruce's wrapped body being
dumped overboard in rough seas.

The ECHO of the RATS is unbearable, as if they are
burrowing into Beth's brain. She presses her hands against
her ears in horror.

The RATS SCREECH.

Beth bangs her head against the Well wall. BLOOD runs from
her forehead.

Then, in a moment of clarity, Beth remembers. She whistles
a tune - the same as she has played on her flute for the
Camp Commandant.

FADE OUT.

INT. SOLITARY CONFINEMENT - WELL

Far above, there is the METALLIC ECHO of the HATCH being
opened.

The full force of the RAIN comes down. It's dark. The GLARE of a powerful TORCH reaches down into the WELL.

Beth looks up into the LIGHT. It ILLUMINATES her on the ledge.

The RUSTED METAL PIPE can be made out leaning against the ledge, down into the water below.

EXT. SOLITARY CONFINEMENT (RAINING)

The Camp Commandant stands over the Well. A guard lifts, arm over arm on a CLIMBING ROPE. Considering Beth's weight, it doesn't take much effort.

The guard on duty has a PONCHO on. RAIN IMPACTS. The water seems dirty. His rifle is slung. He looks out towards the open sea.

BOOM... BOOM... BOOM. The DECK GUN FIRES. The guard watches the FLASH as the emplacement lights up the sky with another drill.

INT. BARRACK BLOCK (NIGHT)

The Camp Commandant brings Beth into the building cradled in his arms. Puts her down and leaves without a word.

Mabel kneels down next to Beth, looks her over, strokes her head. She is about to go back to her own bunk when Beth reaches out to her.

BETH

He's in trouble isn't he?

MABEL

Who?

BETH

The Commandant.

MABEL

I expect so. Yes. We are all in trouble.

Beth lies in her bunk. HAIR fully covers her scalp. She shudders to yet another rapid SALVO of shots from the DECK GUN.

EXT. COURTYARD (NOON)

Prisoners walk freely in the Courtyard, under armed guard.

MABEL

I've been here a long time Beth.
You're the only one I've known
to get out of The Well.

BETH

I kept the faith.

Mabel grins at that. Invigorated by hope.

Walking over to a SIGN posted in the ground, Beth taps it.

Beth gives the fingers to a guard who stands across the
other side of the Courtyard.

FEMALE PRISONER

(to Mabel)

What on Earth is she doing?

Mabel's face is one of satisfaction.

Beth begins to quote the SIGN as the guard approaches.

BETH

Internal Security Act - Section
78, Subsection 13B. Under this
provision the following categories
of dissidence for consideration and
ease of reference--

Different colours are shown, listed showing their
associated forms of dissent.

'GREEN - Terrorism, WHITE - Political, BLUE - Intellectual
, BLACK - Deviant, RED - Mental/Emotional, PURPLE -
Religious, YELLOW - Ethnic'

The guard steps up to Beth as Mabel and the Female
Prisoner approach, closely followed by Nevil.

MABEL

Oh, young man, I wouldn't be too
hasty. She survived The Well. Do
you really want to go up against
that?

The guard looks at Mabel oddly. Hate erupts in him and he
hits her hard, with the BUTT of his rifle.

Mabel's feeble body collapses, she gasps for breath.

As the Guard is about to send his rifle BUTT down to hit Mabel in the temple, Beth steps forward, and puts her hand out.

BETH

Don't.

The guard halts, disappointment and confusion in his face, returning to stand at the Barrack Block doorway.

Beth notices the Camp Commandant standing off several metres away, watching on.

BETH

Some of us need more than one
colour to define us, eh Mabel.

EXT. BARRACK BLOCK

The two guards return to the barracks door.

INT. BARRACK BLOCK

BETH'S POV - HANGING PRISONER

Beth enters and sees a prisoner, naked, hanging from the rafters by his OVERALLS.

BACK TO SCENE

The guards completely ignore the body. Nevil and the Male Prisoner make their best efforts, struggling to get the prisoner down.

BETH

How did no one see that?

No one answers. Withdrawn guilt shows around the room.

FEMALE PRISONER

I... I thought he was on a
work detail?

FADE OUT.

EXT. COURTYARD

A QUAD BIKE ROARS across the Courtyard, towing a TRAILER packed with the worldly possessions of recently arrived prisoners.

INT. CAMP COMMANDANT'S OFFICE (EVENING)

Beth stands before the Camp Commandant, playing her FLUTE.

While Beth is enjoying it, it is clear the Camp Commandant's thoughts are elsewhere.

On the DESK is a WINE GLASS, half full of RED WINE.

There is a KNOCK at the DOOR. Beth abruptly stops playing.

The Camp Commandant points to his Sleeping Quarters, beams at Beth.

Beth makes her way into the Camp Commandant's Sleeping Quarters. Closes the door gently.

CAMP COMMANDANT

Enter.

The Captain enters.

The Camp Commandant takes a sip of wine.

INT. CAMP COMMANDANT'S OFFICE - SLEEPING QUARTERS

Beth listens intently on the Commandant's EXTRAVAGANT DOUBLE BED. She has a WHISKEY TUMBLER against the wall, her ear pressed against it.

CAPTAIN (O.S.)

Sir. I did what you asked. Dug up the specifics on that girl.

CAMP COMMANDANT (O.S.)

Good. I knew I could count on you Captain.

INT. CAMP COMMANDANT'S OFFICE

The Captain hesitates for a moment, taking the compliment as a cover for his suspicion.

CAPTAIN

I don't think you're going to like what I found.

CAMP COMMANDANT

Oh, really?

The Captain lays a D.N.A. DOCUMENT on the DESK.

The Camp Commandant glances at the DOCUMENT, then takes it in more deliberately.

CAMP COMMANDANT

What exactly is this then?

CAPTAIN (O.S.)

I don't know sir, you tell me.

The Camp Commandant looks up, to see the Captain pointing his PISTOL at him. He stands, watching the pistol follow him.

EXT. COMMANDANT'S OFFICE

The guard on duty outside, devoid of a helmet, hears a single GUNSHOT from the Captain's PISTOL. Races inside.

INT. CAMP COMMANDANT'S OFFICE

The Camp Commandant has sent the Captain's arm to the side, his right hand comes up with lightning speed, GLASS in hand, cuts deep into the Captain's throat.

The guard stands in the doorway, absolutely stunned.

WINE runs over the D.N.A. DOCUMENT.

The Captain falls.

INT. CAMP COMMANDANT'S OFFICE - SLEEPING QUARTERS

Beth opens the door, drops the WHISKEY TUMBLER, It SMASHES on the floor.

CAMP COMMANDANT (O.S.)

Get two others you can trust
Corporal. Sort this out.

CORPORAL (O.S.)

Yes sir. Immediately.

INT. CAMP COMMANDANT'S OFFICE

The Camp Commandant puts his BOOT on the Captain's throat. Presses down hard to finish the job. BLOOD covers the EXOTIC RUG there.

Beth stands at the door. She sees the Camp Commandant gaze in her direction. Then he turns to the Corporal.

CAMP COMMANDANT

A couple more hours and our world
is going to be turned upside down.

Beth runs for the door. She feels an arm reach for her.

CAMP COMMANDANT (O.S.)

Let her go Corporal.

INT. BARRACK BLOCK (NIGHT)

Beth distracts herself by squeezing out the DATA SLIVER from her wrist. She wipes BLOOD from it on her OVERALL sleeve. Hands it to Mabel.

BETH

(cries)

I don't know. He just said something
about the world changing... and that
you would look after me. He... killed
the Captain... Blood--

MABEL

I would look after you? Really?
Interesting man, isn't he just.

Mabel looks at the DATA SLIVER. Something clicks in her memory.

MABEL

My Good Lord. Eddy.

BETH

(sobs)

Well, if that's his name. Yes.
He's still alive down there.

MABEL

We'll just have to get him out
then won't we?

BETH

Are you crazy?

MABEL

No more than the rest of us.

Mabel goes to the door. She addresses the man on guard.

MABEL

Excuse me son.

Oddly, he instantly complies.

Mabel crouches down, pulls up a section of FAKE TURF right where the guard was standing. When she comes back she has a small PACKAGE in her hands.

The FRIENDLY GUARD follows Mabel in, closes the door behind them, sits down on a bunk, takes his slung SUBMACHINE GUN off his shoulder and puts it in his lap. He removes his HELMET, gives Beth a kindly glance.

Mabel lays a MAP out on the floor. She puts out another one, which details island defences, MINE FIELDS.

MABEL

Remember the injections you got?

Beth nods. Curious.

MABEL (CONT'D)

There is a multitude of ways to keep an eye on people.

BETH

I guess I missed a lot when my parents died.

MABEL

Your foster parents.

BETH

Yeah... my foster parents.

MABEL

Well, Bruce, God rest his soul, was right. You went off the radar for a bit.

BETH

Actually something to thank the orphanage for.

Mabel motions to everyone to gather around.

FADE OUT.

EXT. CITY SUBURB - NORMANDALE (NEXT EVENING)

A Rebel FORWARD OBSERVER TEAM look out over Matiu/Somes Island, concealed amongst dead trees.

A LASER RANGE FINDER sits in the HIDE, pointing towards the island.

An OLD JET RANGER helicopter flies over the Rebel position. It is blowing BLUE SMOKE. Despite having civilian markings it carries ROCKET PODS.

On the side of the Old Jet Ranger is the stencilled words 'Puff the Magic Dragon'.

INT. BARRACK BLOCK (NIGHT)

The Friendly Guard stands on duty as if nothing has happened. He has left his HELMET on the bunk. He talks to Mabel. Beth hears her name and goes to him

FRIENDLY GUARD

Yes Ma'am. That's what the C.O.
said. Requested her especially.

Mabel turns to a perturbed Beth, who is more confused than ever.

MABEL

I really don't think she should--

BETH

Look Mabel, I've just got to act
as if everything is normal. He
wants a bit more flute, so I play.

MABEL

Beth... you don't know what--

BETH

Who does? Day to day. I survived
The Well. He didn't hurt me after
all that, did he?

MABEL

I guess not.

Mabel shakes her head.

INT. CAMP COMMANDANT'S OFFICE - SLEEPING QUARTERS

The Camp Commandant and Beth lie up on the bed, watching a wall-mounted DIGITAL MONITOR. Beth has her FLUTE in hand.

News reports show nationwide skirmishes between government and rebel forces.

The Camp Commandant abruptly turns off the news broadcast.

CAMP COMMANDANT
You don't need to see that.

BETH
Will we be O.K?

CAMP COMMANDANT
I most certainly hope so.

Beth picks up her FLUTE and plays, in an effort to steady her nerves.

FADE OUT.

EXT. CITY SUBURB - NORMANDALE

The dead trees are ABLAZE.

The bodies of the FORWARD OBSERVER TEAM lie in scrub.

SMOKE obscures the site.

INT. CAMP COMMANDANT'S OFFICE - SLEEPING QUARTERS

Beth stands at the head of the bed. She's holding her FLUTE delicately in both hands, fingers posed.

The Camp Commandant lies on the bed, hands behind his head, completely relaxed.

BETH
What's going to happen? You're
in charge of The Island, right?

CAMP COMMANDANT
The camp has to go into lock down.
The rebels have kicked off
something and we just have to keep
up appearances. For as long as
we can, at least.

Beth gets it. She puts the FLUTE to her lips. Starts to play.

The Camp Commandant closes his eyes.

SPORADIC GUNFIRE can be heard from across the harbour.

An EXPLOSION makes Beth jump, but she keeps playing despite the fear of things to come.

Moments later, Beth stops playing.

The Commandant opens his eyes.

BETH

Sir. Aren't you concerned about--

CAMP COMMANDANT

Beth. I've seen enough of this sort of thing to last three life times.

(beat)

I'm sick to death of it. We'll know when it's time to go.

Beth is totally lost. She decides the best thing to do is to keep playing.

FADE OUT.

EXT. MIRAMAR - WELLINGTON AIRPORT

Looking out over the airport three men open a WEAPON CRATE. Inside is a man portable SURFACE TO AIR MISSILE SYSTEM. They prepare it for use.

Two other men in the b.g. keep watch. One of them is the Grizzly Character from the trawler exchange.

INT. CAMP COMMANDANT'S OFFICE - SLEEPING QUARTERS

Beth puts her FLUTE down.

BETH

Your wife played you that piece?

CAMP COMMANDANT

Yes, that's right. This proves she was your--

Beth snatches the D.N.A. DOCUMENT which the CAMP COMMANDANT hands her.

BETH
Mother? What about all this?

Beth waves her arms around, indicating the Camp.

CAMP COMMANDANT
Look, Beth, there are things you--

BETH
Don't understand? What, like death?

CAMP COMMANDANT
Like the bigger picture. In order to finish this camp, I have had to do some... terrible things.

Beth throws down the FLUTE. It hits the ground hard, breaking.

Beth storms into the Office, returns, with the FAMILY PHOTO. She throws it down on the ground, the GLASS and FRAME SHATTER.

INSERT — FAMILY PHOTO

BETH
You chose this over me? What makes you think I want a father like you? What makes you think I need a father? You didn't try very hard to find me.

CAMP COMMANDANT
It was far more complicated than you can ever--

INTELLIGENCE OFFICER (O.S.)
Bethany? What is this? A family tiff?

Beth turns to see the Intelligence Officer, standing in the doorway. He steps forward.

EXT. MIRAMAR — WELLINGTON AIRPORT

A VTOL PASSENGER LINER lifts off, gains altitude, then thrusts out towards the sea.

From the hills a MISSILE shoots towards the aircraft, searching for heat, its CONTRAIL streams out behind. It SMASHES into the starboard engine.

A few seconds later, another ROCKET shoots skyward, from a secondary location.

As the pilot struggles for control, an EXPLOSION ERUPTS in the fuselage. The aircraft begins an erratic decent.

INT. CAMP COMMANDANT'S OFFICE

The Camp Commandant has a GUNSHOT WOUND to his arm.

The Intelligence Agent holds a SILENCED PISTOL.

A guard lies dead in the main doorway. A POOL of BLOOD gathered around his head.

Suddenly there is an ALMIGHTY IMPACT.

The Intelligence Agent turns.

Beth picks up her broken FLUTE and smashes it against the Intelligence Agent's arm.

The Intelligence Agent drops the SILENCED PISTOL.

The Camp Commandant pushes Beth out the doorway, shoulder barging their adversary into the wall.

BETH'S POV - OUTSIDE

A massive VTOL ENGINE TURBINE, meant for a passenger jet, has smashed into the ground, pieces of METAL scattered everywhere. FLAMES BURN from the wreckage.

BACK TO SCENE

Beth looks up into the sky, unable to imagine what could have possibly happened. Stunned, she walks out.

INT. GUARD STATION

A guard sits at a bank of MONITORS, HEADSET on his head. He's completely puzzled.

Guard

(Comms Network)

Yes sir. All the prisoner G.P.S. signatures are scrambled.

CAMP COMMANDANT (O.S.)

Sound for evacuation. All security personnel stand to.

Guard
(Comms Network)
Is it really that bad--
(beat)
Sir?

The TRANSMISSION goes dead.

EXT. MAIN ROAD

Beth takes off down the road as fast as she can.

EXT. MAIN ROAD

The Friendly Guard arrives, his SUBMACHINE GUN at the shoulder, ready for trouble. Mabel and a few others are trailing him including Nevil and the Female Prisoner.

Mabel and others look over the wreckage in complete astonishment.

FRIENDLY GUARD
(to Mabel)
They'll be here soon Ma'am.

Beth takes in the PERIMETER FENCE.

A section of RAZOR WIRE has been completely obliterated.

Out at sea, there are SIX simultaneous EXPLOSIONS as SEA MINES are taken out by rebel forces.

NEVIL
Bloody rebels.

FEMALE PRISONER
Guess you better find one and thank them for your new found freedom.

The Friendly Guard takes a knee, his weapon in the air. He FIRES two short BURSTS. Two guards drop in the distance as they prepare to take aim at the prisoners.

EXT. OLD JET RANGER

The helicopter swoops in over the island. UNGUIDED ROCKETS STREAM in behind CONTRAILS, smashing into buildings.

Below, in the Camp, the CLAXON ALARM sounds continuously.

EXT. CAMP COMMANDANT'S OFFICE

Several ROCKETS IMPACT the Commandant's Quarters. SMOKE and debris.

EXT. MAIN ROAD

An ATTACK DOG BARKS. Beth sees a prisoner being savaged in the cacophony of light and fire.

The Camp Commandant comes up to Beth, reaches for her.

BETH
Stay away from me!

Seeing the fury, the Camp Commandant steps back.

EXT. MAIN ROAD

Beth runs down the road.

The Camp Commandant follows a distance behind.

EXT. MAIN ROAD

The two groups converge on the road.

Beth runs out ahead of the Camp Commandant.

Mabel goes to Beth, holds her by the shoulders.

MABEL
It's true Beth. Routine checks.
A link came up with the Internal
Security agent went sniffing.
Your father is part of a--

Beth looks back at the collapsing building.

BETH
Good riddance to them both.
You can shove your D.N.A. strands
where the sun don't shine!

The Camp Commandant stands back.

Mabel takes extreme measures and slaps Beth across the face.

MABEL

We don't have time for this shit young lady. We're heading for the shoreline. You can stay here if you so desire.

EXT. SHORELINE

The TWIN 50 Calibre HEAVY MACHINE GUN at the SANGAR fires out to sea.

TRACER ROUNDS ILLUMINATE the night.

A Rebel ASSAULT BOAT sinks.

The Friendly Guard throws a GRENADE into the position. The gun is silenced. Two men are thrown out by the EXPLOSION. Their bodies lie over the parapet.

Mabel begins stripping away foliage from something hidden in the brush. Beth, Nevil, and the Camp Commandant help.

The Female Prisoner appears mesmerised by her surroundings.

A RUBBER BOAT has been concealed. Beth starts to pull on a MOORING LINE. She obviously lacks the strength.

Beth motions to the Friendly Guard as he turns around, monitoring where they've come from.

BETH

C'mon. C'mon. Stop guarding
and help me with this thing.

The DECK GUN FIRES. Several FIVE INCH shells are fired in quick succession. BOOM... BOOM... BOOM.

A Rebel vessel is taken out on the horizon.

Then... BOOOOM! The DECK GUN EXPLODES.

Covering the rear, the Friendly Guard runs dry on his SUBMACHINE GUN. He pulls a worn SIG SAUER P226 PISTOL from his holster, a LANYARD attached.

The Friendly Guard FIRES TWO SHOTS, centre mass.

An approaching guard drops.

The Friendly Guard gets onto the OUTBOARD MOTOR.

PROJECTILES IMPACT the water.

FRIENDLY GUARD
Charlie sure did a good job
on setting that charge.

MABEL
He might still be alive, knowing
him.

BETH
Who's Charlie?

FADE TO BLACK.

FADE IN:

EXT. SEA - RUBBER BOAT (NIGHT)

Someone makes their way down the shoreline, as the RUBBER BOAT gets underway.

They are completely BLOWN APART by a LAND MINE.

Beth sees a shape, a HUMAN SHAPE face down in the water.
A GUNSHOT WOUND to the back of the head. It is the
Jamaican Prisoner, Eddy.

Mabel reaches out for him. Beth grabs her.

BETH
No Mabel. We can't help him.

Mabel looks to the Friendly Guard, the Camp Commandant,
looks back towards the Island, all ablaze, GUN FIRE. She
reneges.

EXT. SHORELINE

Beth watches the WHITE WAKE, as the RUBBER BOAT makes its
way in a ZIGZAG pattern through the water.

Camp Guards have made it to the Shoreline, and FIRE their
WEAPONS out to sea.

BULLETS ZIP overhead. Beth ducks instinctively to avoid
being hit.

EXT. SEA - RUBBER BOAT

A Rebel PATROL BOAT sits in the water, adrift. It BURNS, hit by a DECK GUN SHELL.

FLAMES in the water.

Two divers lie on the aft deck. BLOOD FLOWS down the side of their faces.

A Klepper two man KAYAK bobs in the water a short distance away.

PROJECTILES enter the water around the boat. Several ZIP by at head height. A GRENADE drops short, EXPLODES. Suddenly Beth jerks violently back, struck in the shoulder. She tumbles off the side of the boat.

The RUBBER BOAT keeps moving.

MABEL

Man overboard! Beth is hit!

The Friendly Guard EASES on the THROTTLE momentarily. Increases speed again.

EXT. SEA

Beth floats in the water, barely able to keep her head above the surface. She struggles, pounds furiously in panic.

In the b.g. a HIGH RISE COLLAPSES by controlled demolition. Somewhere in the Mount Victoria C.B.D.

Beth feels the vibration, like an earthquake, through the water.

Darkness. Explosions. Freezing cold.

EXT. SEA - RUBBER BOAT

FRIENDLY GUARD

But sir, she's a--

CAMP COMMANDANT

Girl? A nonconformist? So are you, boy.

The Camp Commandant reaches out, grabs the Friendly Guard by the throat, in the same moment, drawing his PISTOL and putting its muzzle to his subordinate's forehead.

Pressure on the TRIGGER.

CAMP COMMANDANT (CONT'D)
We are not leaving her behind. Not
after all this.

FRIENDLY GUARD
Yes sir, Colonel.

EXT. SEA

BETH'S POV - RUBBER BOAT

The RUBBER BOAT slows, goes about. It's heading straight
for Beth.

EXT. SEA - RUBBER BOAT

Everyone is fighting with the darkness trying to find Beth
in the water. They narrowly miss hitting her.

FEMALE PRISONER
There, there.

The Friendly Guard slows further, manoeuvres towards the
bobbing head and flailing arms of Beth.

Beth goes under.

SPLASHING DREAD. Beth reappears. She reaches up, catches
hold of the RIGHTING LINE running along the hull.

The Friendly Guard motions to Mabel to take the OUTBOARD
MOTOR. He goes to the side to help the Camp Commandant
pull Beth back on board.

Beth is drenched, sits shivering. Angry, she reaches out
for the Camp Commandant's TRENCH COAT. He takes it off and
passes it to her.

Mabel lets the Camp Commandant take the controls of the
OUTBOARD MOTOR and comforts Beth, hugging her close.

Beth rubs her shoulder, where she had an injection during
the camp induction process.

FRIENDLY GUARD
Hit?

BETH
No. Just a graze?

The Friendly Guard looks to her, pulls out a small MEDICAL DEVICE.

FRIENDLY GUARD
I can get rid of that if you like?

BETH
That what?

EXT. SHORELINE - SNIPER POSITION

A two man SNIPER TEAM runs down to the Shoreline. Hit the dirt.

Serious. GHILLIE SUITS. Consummate professionals. Sniper and SPOTTER.

They hunt rebel targets, take SHOTS across the harbour, with a HEAVY SNIPER RIFLE.

FIRES. CRACK. Recoil. Ejecting 50 Calibre BRASS.

The Guard Sergeant approaches. Kneels down beside the pair.

GUARD SERGEANT
Get the bastard.

The Spotter looks up from his MONOCULAR. Stone cold.

SPOTTER
With all due respect Sergeant.
Shut your fucking mouth.

EXT. SEA - RUBBER BOAT

Beth has a BRUISE on her arm. She examines a small BIO-CHIP in her hand.

BETH
Fascinating.

FRIENDLY GUARD
That's one word for it. They can't find you now.

SMACK. The Friendly Guard is hit by a SEVERE IMPACT. Knocks the wind out of him. He looks down.

Beth is aghast.

The Friendly Guard looks at Beth. He slumps forward over her.

CAMP COMMANDANT
Fuckin' sniper!

Beth holds the Friendly Guard as he lies over her. There is a disturbing gurgling, BLOOD FLOWS across the RUBBER BOAT floor.

Beth tries to lift the body. She doesn't have the strength.

CAMP COMMANDANT
Don't bother. He's gone.

FADE OUT.

FADE IN:

EXT. CITY SIDE JETTY - HABOUR

The Camp Commandant CUTS the OUTBOARD MOTOR. Nevil ties the MOORING LINE to the JETTY.

The Camp Commandant takes the lead, making his way to the Jetty LADDER. Nevil watches behind as the others wait their turn to get up onto dry land.

An Internal Security Agent, in a DARK GREY UNIFORM peers over the edge. He smirks, like all his Christmases have come at once.

BETH
Look out!

Suddenly the Internal Security Agent is hit from behind. BLOOD SOAKED SPOTS merge on his chest. He falls forward over the LADDER into the water below.

A YOUNG REBEL (16) stands on the JETTY holding an ASSAULT RIFLE. Dirty. A little malnourished, but not nearly as bad as any prison inmate.

EXT. JETTY - LADDER

Beth looks back down at the body of the Friendly Guard.

EXT. JETTY

The Camp Commandant faces the Young Rebel.

YOUNG REBEL
Your chariot awaits, sir.

The Young Rebel sways his arm towards a beaten up ex-Army PINZGAUER 6x6 TRUCK, painted DESERT TAN. Canvas covered rear tray.

ENGINE RUNNING.

An older REBEL FIGHTER (60s) stands by the vehicle, with a BOLT ACTION HUNTING RIFLE.

REBEL FIGHTER
There's water in the back.

The Young Rebel heads for the driver's seat, Camp Commandant getting in the passenger side.

The Rebel Fighter jumps in the back with the liberated prisoners.

EXT. CITY STREETS

The PINZGAUER races wildly into the city. The STREETLIGHTS are OUT.

INT. PINZGAUER - REAR TRAY

Beth spots the JERRY CAN sitting in the back. Changes of CLOTHES. She strips off, dries herself down with a towel. Changes. Decides not to put the TRENCH COAT back on.

INT. PINZGAUER - CAB

Young Rebel at the wheel.

CAMP COMMANDANT
How we doing son?

YOUNG REBEL
As well as can be expected,
Colonel.

CAMP CAMMANDANT
With an answer like that, they'll
make you general if you're not
careful.

EXT. WELLINGTON - WADESTOWN RAILWAY STATION - CHECK POINT

The South African Train Guard puts his arm up, his other hand goes to his HOLSTER. Now, his Taser has been replaced by a COMBAT PISTOL.

INT. PINZGAUER - REAR TRAY

Beth hears the voice of the Guard. Remembers.

BETH
Mabel. The guy out there. He's
South African.

INT./ EXT. PINZGAUER

Mabel gingerly gets down off the truck, now in clean civilian clothes, a WOOLLEN HAT. Beth follows. They walk up to the Train Guard.

MABEL
(in Afrikaans)
I think we might be able to come
to some arrangement, young man.

Beth hands over several non-registered CRED-STICKS.

MABEL
(in Afrikaans)
Down by the jetty. There'd
be a good reward for someone
who knows how to take the
initiative. We just had to get
out of there.

TRAIN GUARD
(in Afrikaans)
Down by the jetty? You sure?

MABEL
Yes, yes, down by the jetty.

EXT./ INT. PINZGAUER

Beth walks over to the cab of the PINZGAUER, hands the Young Rebel a CARD. Winks at him.

Beth and Mabel make their way back. The Rebel Fighter helps them up.

The Train Guard waves them on through the CHECK POINT.

INT. PINZGAUER - CAB

The Young Rebel takes in the CARD, with a MYTHICAL BIRD HOLOGRAPHIC IMAGE on it. Puts the truck in gear and gets moving again.

RIFLE FIRE.

EXPLOSIONS in the b.g. and troops moving about the Train Station.

YOUNG REBEL
They really want to hold onto
the main transport network.

CAMP COMMANDANT
Need to get to Mount Vic. Government
sector. Can you manage that?

YOUNG REBEL
Roger that, sir.

EXT. CITY STREETS

The PINZGAUER heads towards the C.B.D. The STREETLIGHTS are in various states of disrepair, BLINKING.

SMASHED Shop-fronts. GLASS everywhere. TROLLEY CABLE is mangled across the street.

One rebel fighter carries a wounded comrade. They disappear down an alleyway. Another follows, looking back.

EXT. WELLINGTON CITY - ELIZABETH STREET - SECURITY STATION

In the b.g. an NH-90 HELICOPTER comes in to land on a rooftop pad.

INT. PINZGAUER - CAB

There is a GUARD HOUSE with a BARRIER ARM blocking the one lane section of road going into the new C.B.D.

YOUNG REBEL
Fucking V.C.P.[vehicle checkpoint]

This security is backed up by an ARMY SANGAR, home to a HEAVY MACHINE GUN, at the intersection of Elizabeth and Brougham Streets.

A French MAIN BATTLE TANK is parked up on the streets.

A mix of French, U.S. and Australian PEACEKEEPERS are on duty.

A SAND painted HUMVEE mounts a MACHINE GUN.

YOUNG REBEL
Hold onto your hats!

EXT. SECURITY STATION

The PINZGAUER picks up speed suddenly.

The HEAVY MACHINE GUN opens up, JACK-HAMMER sound. The PINZGAUER has already overshoot its arc of fire, but several HALF INCH PROJECTILES PUNCH HOLES through the canvas cover.

The young driver grinds through the gears, the truck SMASHES through the BARRIER ARM.

The troops open up. The Gunner on the HUMVEE lurches around following the threat, letting rip.

INT. PINZGAUER - REAR TRAY

Mabel is over the Female Prisoner who is COVERED in BLOOD.

The Rebel Fighter throws Beth a FIELD BANDAGE, which she rips open with her teeth. She tries to get pressure on the wound. Lifting the woman up BLOOD GUSHES out of a massive hole in her back.

The Rebel Fighter aims his HUNTING RIFLE, FIRES.

EXT. SECURITY STATION

The PINZGAUER disappears down a side street.

The Humvee Gunner slumps over his weapon.
The turret of the TANK turns.

A JAVELIN MISSILE comes down on top of the TANK, instantly destroying the massive armoured vehicle in a huge PLUME OF SMOKE.

INT. PINZGAUER - CAB

The PINZGAUER SKIDS as it turns around another corner.

The driver peers in the REAR-VISION MIRROR.

YOUNG REBEL
You wee beauty, Tank Killer!

EXT. STREET

A RECOILLESS RIFLE ROCKET SMACKS into the rear quarter of the vehicle, sending the PINZGAUER off the road.

INT. PINZGAUER - CAB

The driver battles with the wheel but the truck ploughs HARD into a POWER POLE.

HOT STEAM comes from the RADIATOR.

The two men dismount, run to the rear.

EXT. PINZGAUER - REAR TRAY

The Young Rebel SLINGS his RIFLE, and with the Camp Commandant helps the others out of the back.

The passengers are stunned but otherwise unhurt.

EXT. STREET

A street PUBLIC MEDIA TERMINAL BLARES news.

IMAGES of the VTOL PASSENGER LINER taken down by Surface to Air Missiles.

NEWS ANCHOR
While initial suggestions were of a rebel attack due to the modus operandi, that most on board were political moderates has led to speculation that those behind this act may have...

EXT. PINZGAUER - REAR TRAY

The Female Prisoner's body remains on the tray, while the others dismount.

The Young Rebel notices the PUBLIC MEDIA TERMINAL.

NEWS ANCHOR
Despite no firm evidence,
spokespersons for both rebel
and the United Government
Coalition have called this
brazen att--

The Young Rebel, arm around Beth, smiles, squeezes off a BURST from his ASSAULT RIFLE from the hip, at the TERMINAL, destroying it. He raises his eyebrows at her.

The two Rebel escorts encourage their charges towards the cover of a nearby HIGH RISE.

INT. C.B.D. - HIGH RISE - LOBBY

A Rebel Trooper stands on sentry. Acknowledges the Young Rebel with a nod.

YOUNG REBEL
Just need to get out of the wind.
Take a breather mate.

The Rebel Trooper motions to the STAIRWELL with a back fist thumb.

INT. C.B.D. - HIGH RISE - STAIRWELL

Making his way up several flights, the Young Rebel leads his charges. Halts. Passes on a password.

REBEL (O.S.)
Taniwha blue.
YOUNG REBEL
Horeke Rockets rule.
(beat)
We're less two.

REBEL (O.S.)
Approach and be recognised.

Two fighters exchange glances. The REBEL on his sentry post wears a NORTHLAND RUGBY JERSEY, grubby. Unshaven. BATTLE RIFLE wrapped in Hessian. TELESCOPIC SIGHT.

INT. C.B.D. - HIGH RISE - PASSAGEWAY

The rebel fighters, one either end, the Camp Commandant in the middle, escort the liberated prisoners.

WATER LEAKS, walls are POCKMARKED.

A MACHINE GUN team of Rebels run in the other direction pushing past the new arrivals with urgency.

One man stops to FIRE a BURST down onto the street below. A return BARRAGE kills him instantly, peppering the wall behind in LEAD and BLOOD.

Beth hunches over as several more BULLETS IMPACT nerve-rackingly close, and send DUST and SPLINTERS into the air.

INT. MOUNT VICTORIA - C.B.D. - OFFICE

BLOWN OUT WALL.

Beth fleetingly sees two Rebels sitting behind a large OFFICE DESK, set back from the PLATE GLASS WINDOW. Floors below them are mangled from previous fighting, exposing street level.

One man is behind a SNIPER RIFLE, another eyes the street level through BINOCULARS.

As the group goes past, there is a LOUD CRACK.

EXT. MOUNT VICTORIA - C.B.D. - STREET LEVEL

Several stories up, the MUZZLE FLASH of the SNIPER POSITION is made out inside a smashed apartment.

At street level a government soldier falls.

INT. C.B.D. - HIGH RISE - STAIRWELL

The group make their way down stairs back to ground level.

A LIFT SIGN displays the classic 'In case of FIRE do not use lift'.

The Young Rebel gives the SIGN the finger.

EXT. C.B.D. - HIGH RISE - GROUND LEVEL

The front of the building at ground level has no frontage, as if it has been torn out in a storm.

A section of soldiers follows an Australian Army MAIN BATTLE TANK.

Beth feels it as the TANK RUMBLES. The GROUND SHAKES. A sixty tonne behemoth. RUBBLE VIBRATES violently.

Beth puts her hands on her ears. The Young Rebel urges her on.

The Young Rebel takes FIRE, he fires back but it's hopeless. As he dives for cover a RIFLE GRENADE EXPLODES in front of him.

Beth is knocked off her feet. Dazed. She gets herself up as the Camp Commandant pulls her towards a DESTROYED BUS.

INT. DESTROYED BUS

BULLETS PUNCH HOLES and CRACKS in the windows. Upholstery soaks up lead.

The Camp Commandant finds it in himself to smile. He holds his body over Beth, shielding her.

CAMP COMMANDANT

How did you do it? I mean, survive
The Well?

BETH

Someone visited me in my dreams.
He told me to play my flute. You
know, play tunes in my head. And
I did.

The firing on the bus stops as troops move on.

CAMP COMMANDANT

Right, let's go. Now!

EXT. DESTROYED BUS

The Rebel Fighter, behind a pile of rubble in the f.g., fires through a gap in the masonry. A soldier goes down. ROUNDS home in on him.

In the b.g. Beth and the Camp Commandant run on, Mabel trying her best to keep up, with Nevil helping her as best he can. All adrenaline.

A Grenadier fires a GRENADE which DETONATES above the Rebel's position, killing him in SMOKE and DUST.

Another GRENADE lands inside the bus, EXPLODING SHRAPNEL inside.

Beth sees a girl (14) lying dead in the street. At her outstretched hand is a BURST CARTON of MILK.

EXT. STREET

Three stories up, across the street, another Rebel position opens up with a ROCKET LAUNCHER.

The TANK halts, covered in SMOKE. A crewman struggles to get out of a hatch, BURNING.

Soldiers engage with huge VOLUMES OF FIRE.

An ATTACK HELICOPTER comes in from above, FIRES a ROCKET POD SALVO at the Rebel Rocket Launcher position.

Utter devastation.

Rubble falls from above. Beth jumps back to avoid it, just in time.

EXT. INTERNAL SECURITY HEADQUARTERS

Amongst the ruined Internal Security H.Q.

Across the street, a MAJOR GOVERNMENT BUILDING has collapsed after a controlled demolition.

SMOKE and DUST fill the air.

FLAMES BURN in small spots around the site, amongst SMASHED CONCRETE and TWISTED REINFORCING.

The Camp Commandant gets everyone together.

CAMP COMMANDANT
You still have that Data Sliver,
Mabel?

MABEL

Sure. Let's find our way down
to the basement levels.

The ground levels of the once majestic government Internal Security Headquarters are all but obliterated. Debris everywhere.

BETH

Is this what you're looking for?

Several metres away, Beth has found a way down into a damaged STAIRWELL.

INT. INTERNAL SECURITY - BASEMENT LEVELS - STAIRWELL

The group move on down several floors.

MABEL

We're after a server room.

(beat)

And if Charlie is anywhere, he'll
have been held down here too.
Interrogation Section.

INT. INTERNAL SECURITY HEADQUARTERS - INTERROGATION ROOM

On a METAL TABLE is the Sympathetic Soldier's chest
EPAULETTE and RANK SLIDE.

INT. INTERNAL SECURITY HEADQUARTERS - STAIRWELL

A WINE RACK is built into the wall of the stairwell.

Broken BOTTLES are scattered across the stairwell. RED
WINE has spilled everywhere.

Beth slips, but manages to brace herself against a damaged
partition.

EXT. INTERNAL SECURITY HEADQUARTERS - COURTYARD

Due to the collapse of the other HIGH RISE, the COURTYARD
has been exposed to open air. It was once a massive
underground cavern.

Portions of collapsed floors and ceilings, exposed AIR
CONDITIONING DUCTING.

The body of the Sympathetic Soldier is hanging. He has two GUN SHOT WOUNDS to his chest. Smashed cheekbones. One of his eyes can't be made out due to CONGEALED BLOOD.

NEVIL

Shot him. Easy way to go I suppose.

Beth gags at the smell, as she struggles to make out the face she once knew.

The Camp Commandant steps forward, twists the body around enough to show the MEAT HOOK from which it hangs. It digs deep into the man's shoulder blades.

Nevil swallows deeply. Embarrassed by his words.

One of the Sympathetic Soldier's uniform BOOTS is missing and his foot is smashed. Two of his fingers are missing. His hands remain restrained with PLASTI-CUFFS.

BETH

I... I... Don't we have to find some information? Get some information out?

MABEL

Server room. Yes.

INT. INTERNAL SECURITY HEADQUARTERS - STAIRWELL

The group move up a floor.

Beth puts her foot through a MANGLED STEP, takes a moment leaning against a wall to lift her leg out.

EXT. INTERNAL SECURITY HEADQUARTERS - SERVER ROOM

Beth picks out a SIGN on a door behind rubble.

BETH

Here. We went right past it.

CAMP COMMANDANT

Give me a hand here Nevil.

The two men try to force the door and fail. A SECURITY LOCK SPARKS.

Beth finds a piece of metal and they jemmy it open. The four climb their way in.

INT. INTERNAL SECURITY HEADQUARTERS - SERVER ROOM

Mabel inserts the DATA SLIVER into an INTERFACE CARD READER attached to the SERVER.

The TERMINAL MONITOR outputs numerous files, 'TOP SECRET' documents, intelligence, PHOTOS.

The Camp Commandant looks at Mabel discerningly, sober.

CAMP COMMANDANT

I'll have to face whatever I have to face.

MABEL

We all will. At least it won't be the firing squad.

CAMP COMMANDANT

Maybe it should be.

MABEL

Maybe it's making things right that really matters?

Beth walks over to the BANK of SERVERS.

MABEL

You wanted to know who Charlie was. He spent three years infiltrating the camp.

(beat)

This will be enough to indict the government.

BETH

Really, truly start again?
What about my--

Beth looks over to the Camp Commandant.

MABEL

Your father?

INTELLIGENCE AGENT (O.S.)

Yes. He really was a thorn in my side.

Mabel glances between the BANKS of SERVERS to see the Intelligence Agent standing stalwart where the group came in.

A BURST of FIRE, SUPRESSED THUD, HIGH CYCLIC RATE.

Beth grips the RACK. Spots a PISTOL in the Agent's hand, a LONG MAGAZINE. A LASER SIGHT BEAMS out across the dilapidated room.

Another BURST.

Off to her right, Beth sees Nevil fall as BULLETS PUNCH HOLES through sheet metal. BLOOD POOLS under his body.

The Camp Commandant FIRES his PISTOL several times. Moves to new cover.

The Intelligence Agent moves defiantly forward. Riddles several SERVER BOXES in a SHOWER OF SPARKS. Reloads.

The Camp Commandant fires again. Moves.

A STREAK of projectiles cuts across the air. The Camp Commandant stops in his tracks. BLOOD RUNS down his arm.

Beth breaks cover, boldly runs out to get to the Camp Commandant. As she does so, another BURST STREAKS towards them.

Falling across the Camp Commandant's path, PROJECTILES SMACK into Beth's frail body, a millisecond later, she sinks to her knees, an arm comes over her from behind.

There is a RINGING in Beth's ears as the Camp Commandant FIRES his PISTOL.

BETH'S POV - INTELLIGENCE AGENT

The Intelligence Agent falls, tries to stay on his feet.

Behind the Intelligence Agent stand two rebel fighters who have fired from behind into his body.

The Intelligence Agent collapses to his knees. Falls forward on his face.

BACK TO SCENE.

The Camp Commandant holds Beth.

BETH

Have you ever seen the light?
I mean, really seen it? Tried
to touch it?

CAMP COMMANDANT

Why did you... You silly girl.

BETH
It was my choice.
(beat)
Thank you for... getting me...
out of there.

Mabel takes Beth. A Rebel Medic comes over.

Beth COUGHS BLOOD. She gazes out to MASSIVE FIREWORKS
EXPLODING in the sky.

MICRO-ELECTRONIC SERVOS GRIND.

The Rebel Medic pulls a BLACK METALLIC WETA off Beth's
shoulder.

Beth FADES INTO DARKNESS.

EXT. WELLINGTON CITY

MEDIA FILES which Mabel has accessed go out across the
P.A. and PUBLIC MEDIA TERMINALS throughout the city.
The truth of the camp, of government corruption and
suspect allegiances.

FOOTAGE of Beth's death at the hands of the Intelligence
Agent PLAYS.

INT. MOUNT VICTORIA - RESIDENTIAL HOME

A young family watch TELEVISION. The MOTHER is O.S. in the
kitchen. IMAGERY of the truth behind the camp is airing.
INTERCUT with uprising FOOTAGE, civilians coming out on
the streets.

FATHER
Honey. Come see this!

The woman stands at the doorway, watching the T.V.

MOTHER
That poor girl.

EXT. C.B.D.

Civilians move out onto the war-ravaged streets. A group
of youths approach a TANK, which slows, but keeps edging
forwards.

A young man throws a MOLOTOV COCKTAIL which EXPLODES on the driver's hatch.

A young woman lies down across the path of the advancing TANK, her face covered in a RED/WHITE SHEMAGH SCARF.

PEACEKEEPING TROOPS appear, but the youths are right on the TANK. CATERPILLAR TRACKS GRIND. The ENGINE SPLUTTERS and SMOKE fills the air as the machine comes to a halt.

EXT. INTERNAL SECURITY HEADQUARTERS - STREET

A father cradles his daughter in his arms.

FIREWORKS, civilians coming out onto the street.

CELEBRATORY GUN FIRE.

Prisoners of War are escorted by Rebels.

The Camp Commandant hands Beth over to a Medic standing by an AMBULANCE.

A captured Pinzgauer drives by with a P.A. SYSTEM BLARING.

REBEL D.J.
...Rebels have wrestled
back control from the United
Government Coalition...

EXT. INTERNAL SECURITY HEADQUARTERS - STREET

Patu the Amputee Veteran who frequents the Courtenay Mall rolls up to the Camp Commandant on his MOBILITY SCOOTER. Gives a salute.

PATU
I was in the neighbourhood, sir.
Good to see you after so long.

The Camp Commandant looks to the Island. He takes off his UNIFORM JACKET, drops it on the ground.

CAMP COMMANDANT
My girl made this happen.

The Camp Commandant looks out to an EXPLODING SKY.

CAMP COMMANDANT (CONT'D)
Can you believe that?

FADE TO BLACK.