

Desert Secrets

THE MOVIE

STARRING JO, ROBERTA, HUGO, BEN and BANJO, the dog. WITH
APPEARANCES FROM MILLIE MILLIE. WRITTEN BY KIM CAREY

An Unexpected Journey

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1.EXT. PERU COUNTRYSIDE.

MORNING

A crescent moon with Venus above her and Sirius (brightest star in night sky) close by, hang in the predawn indigo sky. The light slowly moves in from the rising sun. Venus and Sirius disappear.

JO POTTER, a small girl, five years old, fair, stands outside a cave, dressed in yellow jeans and pink tee shirt, a 35 millimetre camera almost as big as her hangs from her neck.

JO'S POV: Looking high above at the crystal blue sky. An eagle glides then circles overhead.

Jo's parents, MARC and ELIZABETH, early thirties, in clothes dating the time to the late seventies are busy unpacking photographic equipment from the back of their car. The tape playing from the car is the song "White Bird" from the group "It's a Beautiful Day" also dating the time to the seventies. The camera packs are labelled with the NATIONAL GEOGRAPHIC insignia.

JOACHIM, mid sixties, Peruvian Shaman stands beside the car with SOLI, his 8-year-old grandson. Soli is fascinated with all the equipment, Marc throws him a small box brownie camera to play with, Soli beams.

MARK

Joachim you lead the way. We'll
photograph the stones then follow you
to the chamber. We better hurry
before this place is swarming with
Guardia Civil.

Joachim walks toward Jo offers her a necklace (a black stone on a leather thong, encrypted with a white crescent moon). Jo pulls back her hair and Joachim gently ties it loosely around her neck and whispers in her ear. Jo looks down at her new necklace, delighted.

ELIZABETH

Joachim we're ready. Come on Jo. Time
to go inside.

JO

I want to stay here and take photos.

ELIZABETH

Darling you can do that later. We'll only be in the cave a little while.

Jo, disappointed, ambles toward them. Marc Bends down to her admiring her new necklace.

MARC

It's beautiful sweetheart.

Marc grabs Elizabeth, Joachim and Soli and gestures for them all to crouch down so Jo can take a photo with the huge camera around her neck.

The group all smile and Jo snaps off a shot.

Black and white photo of the small smiling group fills the screen, frozen in time.

JOACHIM

Soli can look after Jo. It is better we are not too long inside.

SOLI'S and JO'S faces light up.

ELIZABETH

What do you think Marc?

MARC

(To Jo) You have to promise to stay close, to not wander off.

JO

I promise.

Marc taps JO affectionately on the nose and Elizabeth kisses her on the forehead, reaches to take the 35-millimetre camera and replace it with a Box Brownie. JO'S face is filled with disappointment. Elizabeth gently tugs on the leather strap of the large camera around Jo's neck and leaves it with her. Jo is thrilled.

ELIZABETH

Let's see what magic you capture with my favourite old camera.

ELIZABETH wraps her arms around JO and squeezes her.

MARC

When we get back we'll go pick up
your beautiful sister and have
breakfast.

JO claps her hands.

JO

Pancakes. C.J loves pancakes.

JO'S POV: Marc's eyes beam, Elizabeth blows a kiss and Joachim waves goodbye. They disappear from sight, consumed by the mouth of the cave.

Jo and Soli head off quickly to take photos.

Jo spots a tiny field mouse sitting in the rocky shade. She sneaks up to it readies herself to take a shot.

O/S there is a huge blast. JO and SOLI run to the cave entrance. Dust, rocks and debris spew from the cave.

SOLI grabs JO who is screaming for her parents and running toward the cave. He pulls her arm dragging her from the cave entrance as an avalanche of rocks and boulders consumes it.

SOLI and JO disappear, engulfed in the bellowing black dust.

2.INT.LOFT.

DAY.

A huge loft living space with stark, white walls and beams. Contrasted against the bareness is a blaze of colour from four huge photographs:

1.SOUL ARCH photo taken of Jerry Lopez at Pipeline Beach North Shore Oahu, Hawaii.

2.Photo of a Peruvian carnival, two small Caucasian girls, JO, five and her sister C.J, eleven, dancing with Peruvian families. MARK and ELIZABETH, dancing with them. MARK clutching a yellow rose between his teeth, ecstatic as he hugs ELIZABETH from behind.

3. Photo of ANGELA, mid thirties, two kids, HOLLY four and SEBASTIAN two, BOB early forties and C.J late thirties, at the beach in hysterics as they all point to BANJO, a small cross terrier with his bum in the air, half buried, flinging sand as he digs for crabs.

4. Black and white photo of MARK, ELIZABETH, JOACHIM and SOLI in Peru taken by JO when she was five.

Two life size sculptures dominate the living space. One is of a an exquisite dolphin in free motion on top of a replica of the Pleiadean constellation (7 stars sculpted into a background of black marble) the other a sculpture of an older woman (SHIELA), full bodied in repose, her face breathtakingly peaceful, on her finger is a ring, bright green gasbite stone encased in silver.

Expensive photographic equipment lies against the walls.

Black and white shots of Vogue, Cosmopolitan and Elle covers, beautiful men and women modelling clothes cover the remaining walls.

3. INT. LOFT.

DAY.

Front door opens and ANGELA, dark and attractive dressed in old gym clothes, hair wet, towel over her shoulder, heaves in a huge half dead rubber tree, BANJO racing behind her. She grabs him swings him up in her arms.

4. INT. BEDROOM.

DAY.

BANJO in her arms wriggling as ANGELA watches JO, early thirties, fair, asleep. Lying across the small of JO'S neck is the stone glyph necklace with the crescent moon. BANJO can't wait any longer, bounds onto the bed as the alarm goes off (the clock shows 7.00) JO puts the pillow over her head ANGELA pulls it away.

ANGELA

Good morning you.

BANJO'S pounces on JO.

JO

O.K. O.K. I'm awake. I'm awake!

JO rolls over in bed not at all awake. ANGELA coaxes BANJO on.

ANGELA

Go Banjo! Go boy. Get her, get her.

JO buffers herself with a pillow, BANJO still jumping on her.

JO

This isn't fair. I need coffee!

Angela picks up BANJO and pulls JO to her feet and kisses her passionately. JO is naked.

ANGELA

First go and check out what Sheila's wearing.

JO

She never wears anything. You artists are all the same, obsessed with nakedness.

ANGELA grins, throws JO a robe.

5.INT. LIVING ROOM

DAY

JO dressed in bathrobe still half asleep catches a glimpse of the old rubber plant.

JO

God. Where'd this come from?

ANGELA

Look what was written on it. How could I leave it?

ANGELA holds up a piece of paper that says, "I'M ALIVE!!"

JO

It's the ugliest, deadest looking thing I've ever seen.

ANGELA

Trust me it will be beautiful. Like magic.

JO still can't believe the plant turns to SHEILA.

JO

I don't believe in magic.

JO'S POV: Sheila's naked body.

JO

See, she's as naked as the day you sculptured her.

ANGELA

Her hands. Look at her hands.

JO moves close to SHEILA (the sculpture) see the ring.

JO

Just dinner, no presents remember?

ANGELA ignores her. JO holds the ring out inspecting it nonchalantly. Places it on her finger. Still scrutinising it. Then folds her arms, glimpsing at the ring.

ANGELA

Happy Anniversary.

JO

(Long pause) The plants gotta go.

ANGELA

(Exasperated) And the ring?

JO is still looking down. She raises her eyes slowly, keeping a straight face.

JO

I guess it can stay.

6.EXT. COLUZZI CAFÉ.

DAY.

ANGELA and BANJO settle into a seat outside the café. JO goes inside to order we see a big poster advertising ANGELA'S new sculpture exhibition.

TONY

Chiao bella! Two lattes coming up.

JO

And no salami (pointing outside to BANJO) for you know who.

TONY

O.K. O.K.

ANGELA pops around the doorway of the café points to the poster of her exhibition.

ANGELA

Thanks Tony.

TONY

For you... (He blows her a kiss)

ANGELA disappears. The queue for coffee grows and JO moves outside. TONY taking orders.

TONY

Yes mate...cappuccino coming right up.
Take a seat, take a seat.

7.EXT. CAFÉ.

DAY

The seats are filling up on the sidewalk. HUGO late thirties, dressed in jeans and boots sits with ANGELA laughing.

JO comes out of the café says hi to two gorgeous YOUNG MODELS, ELISE and CATHERINE, walking by.

JO

Hi guys.

CATHERINE

Hey Jo.

ELISE

I'll see you next week; I'm on the
Lisa Ho shoot.

The MODELS continue walking, HUGO gazing after them, ELISE throws him a wink. JO spots HUGO.

JO

Indie. I thought you were out of
town.

HUGO gets up kisses JO on the cheek.

HUGO

I'm meeting C.J. She's lending me a mining survey.

JO

My sister the geologist. What is it with you two and rocks?

C.J. comes up behind JO grabs her. C.J casually dressed like she just got out of bed.

C.J

Well at least I don't take photos for glossy fashion mags.

She kisses JO and ANGELA, then HUGO.

C.J

Sorry I'm late Hugo.

C.J hugs BANJO just as TONY arrives with two lattes and slips BANJO a small piece of salami. Devoured in one bite. JO rolls her eyes and ANGELA pats BANJO.

JO

He'll have a heart attack by the time he's four.

ANGELA

He'll die young but happy.

JO

That's not funny.

ANGELA

Honey. I'm kidding.

ANGELA shoves JO and then tenderly brings JO'S face to her and kisses her on the lips.

TONY

Must be love.

HUGO

Must be. Can I order out here Tony?

TONY throws his arm out like 'are you kidding me?' and is gone. HUGO points at a latte? C.J nods. Hugo disappears inside.

C.J

Ye ha! A coffee without the kids,
they are curled up with Bob. (Pause)
Did I once have a life? Hair?

JO peruses C.J'S thick, curly, unkempt auburn hair.

JO

Nah girl. You never had hair.

C.J pushes against JO. HUGO sits down with two lattes gives one to C.J. she raises it in the air.

C.J

To coffee without the kids!

They all salute her with their coffees. A MAN at a seat opposite with a toddler in his arms raises his glass as well.

C.J

(To Hugo) When do you head off again?

HUGO

Tomorrow. I start work at the mine soon but I'll stay with Ben for a few days at Mooyong first. He has this incredible cave on his property.

C.J gives JO a concerned look which JO ignores quickly moving the conversation on.

JO

Who's Ben?

HUGO

This old guy I met out there, lives close to the mine. Knows everything about geology, astronomy, and anthropology. Bit of a recluse, fascinating.

ANGELA

Mooyong cave, cool name and he sounds great.

HUGO

Come and meet him. The stars are incredible, and the landscape. I don't know it's just so special. It's magic.

ANGELA

Convince Jo and we're there!

JO

I keep telling you. I don't believe in magic.

ANGELA throws her arms up.

C.J

(To Jo) Come on Jo. When you were a kid mum said we came from the stars and you told us that a star lady named Satyr used to talk to you. Remember?

JO shakes her head and takes a swig at her coffee.

ANGELA

Really?

JO

Never happened.

C.J smiles, nodding at ANGELA.

HUGO

They've just proven that gold comes from the stars.

C.J looks at her wedding ring.

C.J

I believe that.

ANGELA

I saw that article in the Herald? Subatomically we are all part of everything else.

JO

You all belong in the fricken desert with Ben. I'm going to work.

JO collects her keys. HUGO notices the ring on her finger.

HUGO

Angela isn't that the stone I gave you from the quarry in W.A?

ANGELA

Yep. I had a friend make it up.
(Pause) for our anniversary.

C.J and HUGO take a closer look.

C.J

God...It's gorgeous.

JO hands C.J the ring. C.J and HUGO both view it up close.

HUGO

Wow! (To Angela) What did you get?

JO

Me, Banjo. What more could anyone want?

C.J and HUGO both give her a hard time. TONY comes out delivers coffees.

C.J

You're kidding me! Even Bob gives anniversary presents. You rat.

HUGO

Dump her Angela. Come to the desert with me.

JO

You wish!

TONY

What's up?

C.J

It's their anniversary and Jo didn't get Angela anything.

JO picks up her keys. BANJO jumps up on her lap and ANGELA puts her hand on JO'S shoulder, she can't move.

TONY

How many years?

ANGELA

Three.

TONY

(Dismissively). Ah she's
superstitious.

By this time the other customers know all about the anniversary. C.J laughs, HUGO kisses ANGELA, JO sits pan faced, arms crossed.

ANGELA

Superstitious of what Tony?

TONY.

Good things ending.

JO

That's it. Barista psychology we're
out of here. Come on BANJO off to the
real world.

ANGELA kisses BANJO goodbye, JO kisses her tenderly. They walk down the street a loud chorus behind them.

CHORUS OF VOICES.

Happy Anniversary Jo!

JO doesn't look back, keeps walking, BANJO by her side.

8.INT. STUDIO

DAY

FOUR MODELS, two men, two women. MEN in chic Armani suits, WOMEN in colourful fiesta type dresses, glorious spray of colour against black fabric. They stand around drinking coffee, laughing and talking.

JO'S assistant LEON, late twenties sets up cameras for the shoot.

JO casually clicks off shots of the models with a digital camera. Each shot briefly frozen on the screen like a slideshow.

1.Models in natural poses, laughing

2.Models talking.

3.Models smoking.

4.YOUNG MALE MODEL alone, serious as he looks down flicking the ash of his cigarette.

5.YOUNG FEMALE MODEL checking the heel of her shoe, exquisite shot of her chest and hair as she leans forward.

LEON

Ready Jo?

JO finishes snapping off the last shots. Hands the camera to LEON.

JO

Download these.

LEON

What about the shoot?

JO

Just do it Leon. (Leon pauses) Go!

LEON is confused, heads off with digital camera. Jo stands behind a tripod with an expensive, top of the range Hasselblatt camera attached.

JO (To models)

Show time guys. Let's see some classic poses, no smiles, no laughter, this is serious!

THE MODELS organise themselves, cups binned, cigarettes stubbed, smiles disappear, posing begins.

CUT TO:

9.INT. JO'S OFFICE

DAY

LEON sits at a computer, JO beside him pointing to the screen. We see the digital camera shots as a slideshow on the monitor.

LEON

These are great. I don't know about the smoking.

JO

God, that's right. No one smokes
cigarettes.

She slaps her wrist.

JO

Send these off to Al. Send the others
as well. He can decide.

LEON downloads the shots, keeps his eye on the screen.

LEON

So what are you doing for your
anniversary?

JO

How did you know?

LEON

A little bird. Why don't you propose?
We all know she's the one. Dinner,
candlelight, wine.

JO

Mate, you've been watching too many
movies. I'm happy just the way it is.

LEON is persistent, keeps his face on the computer
screen.

LEON

Kids. I can be an uncle. You have the
first one then Angela has the
second...

JO throws up her arms.

JO

That's it. Get outta here. Go set up
for the next shoot. I'll do this.

LEON wanders off to the studio.

LEON

White. I like white. A white wedding
would be good. (Pause) Done. I'm
wearing white.

10.EXT. CAVE.

PREDAWN

Brilliant spray of the Milky Way and shooting stars across a clear blue, black night with crescent moon. Silhouette, a lone male figure ambles slowly, reflected by the light of a kerosene lamp, he stops at the entrance of a cave.

11. INT. CAVE.

NIGHT

Lamplight reveals BEN, 78, weathered face, sparkling blue eyes. Shadows from the lamp dance on the cave walls. BEN opens a piece of paper memorises it, puts it away. He creeps through the cave. Dirt and dust splinter down on him as he runs his hand along the walls, following the patterns of the shadows as they move with the swinging light of the lamp.

BEN closes his eyes as he fingers the walls, finds a spot, takes out a small hand pick, and gently chips at the wall. The wall breaks open leaving a small hole. BEN shines a torch inside.

12.INT. CAVE.

NIGHT

Brilliant light from the torch engulfs the chamber within the cave. Silence.

13.INT. JO AND ANGELA'S LOFT.

NIGHT.

JO drenched, shakes off the rain, she has a huge bouquet of flowers. Soft music playing. We hear the rain on the tin roof, thunder resounds through the loft. BANJO races to JO excited, jumps all over her.

ANGELA is on the computer. We see a colour digital outline of a golden disc cradled in a dish shaped rainbow of light. The image is peeling out of the printer. ANGELA holds it up to JO.

ANGELA

I was inspired by Hugo. Thinking
about the desert, the sky, the light.

JO

It's beautiful.

ANGELA

And so are you and this magnificent
rain.

ANGELA clicks on another CD.MADONNA'S song "RAIN" begins to play. ANGELA moves in the hue of the computers blue light.

ANGELA takes the flowers places them on her desk, her eyes never leave JO. Miming MADONNA'S words she takes off JO'S coat sings to her.

JO surrenders to the serenade, places her hand across ANGELA'S heart. The song ends and O/S the gentle sound of rolling thunder.

JO reaches for ANGELA and they kiss tenderly and then passionately. JO undresses ANGELA taking in her beauty, caressing her.

ANGELA

The ring symbolises freedom not
possession.

JO nods tenderly pulls ANGELA close.

JO

So free me.

JO and ANGELA are locked in a passionate embrace, silhouetted against the window and the storm outside. Silence as the music stops and their desire overwhelms them as they make passionate, unrestrained love.

14.INT. LOFT.

NIGHT.

JO and ROBERTA sit on the floor in after sex glow eating Thai food. BANJO sits and ROBERTA feeds him a piece of chicken.

JO

About this morning with Hugo. I do
want to go to the desert with you.
I'm just not ready yet.

Angela smiles.

ANGELA

I know baby, it's O.K.I have some
good news. Well I think it is.

The phone goes. ANGELA gets up. BANJO stays on the lounge wrestling with JO. ANGELA picks up her mobile phone, moves to the other room.

JO teases BANJO who jumps all over her.

ANGELA comes back into the room, clicking off her mobile.

ANGELA

That's my news. It's Richard. He said he'd call back later to confirm but it looks like they want my exhibition in Melbourne.

15.INT. BATHROOM

NIGHT.

JO is under the shower, Angela sits on the side of the bath.

ANGELA

We got the gig. We'll fly down tomorrow and organise dates and details. Yee Ha!

JO

Fantastic.

ANGELA

And we are going in his brother's new plane.

Jo comes out of the shower wrapped in a towel.

JO

What sort of plane?

ANGELA

An eight-seat jet. His brother is some high powered music executive.

JO

Does he know how to fly?

ANGELA

Jo! He has his own pilot. We'll go there, have lunch, be home by dinner. Wanna come?

JO

Gotta work.

ANGELA

Leon will cover for you. Pleeese.

JO

I can't. It's one of our biggest clients but Banjo and I'll be there to pick you up.

ANGELA

Promise.

JO opens up her towel and wraps it around ANGELA kissing her passionately.

JO

I promise.

16.INT. BEN'S SHACK.

DAY

Ben's shack lined with books, a telescope and stacks of catalogued National Geographic and Science Journals. His walls lined with models of ships and yachts from the Eighteenth to Twentieth Century.

BEN sits on an old lounge, face and clothes covered in fine clay dirt, eats then drinks from a mug, an empty packet of imported chocolate biscuits on his lap, a stone the size of an emus egg in his other hand.

BEN runs his fingers over the stone. It's engraved. The symbol is a sign on one side and on the other a series of numbers and mathematical equations.

BEN picks up the phone dials, waits. Opened on a table beside BEN is a National Geographic magazine, dated 1978, and opened with headline:

"Origins of Ancient Stones in Peru Steeped in Mystery."

On cover of magazine is a photograph of JO's parents at the entrance of a cave in Peru. JO'S mother ELIZABETH holds a stone similar to the one BEN is holding, same size, similar inscriptions.

HUGO (O.S)

Hello. Hello anyone there?

BEN

Hugo. Mate it's me Ben (pause). No I'm fine. Bring that computer of yours when you come... and a camera, a good one... and mate see if you can find anything on the Peruvian Stones uncovered in 1978. I'll tell you when I see you ...and Hugo...could you (holds up biscuit packet) bring me some of those chocolate biscuits you brought last time, never heard of them out here.

17.INT. HUGO'S APARTMENT

NIGHT

HUGO puts the phone down. His apartment is 'lived in' a testament to the mineral, animal and art world. Full of paintings and books. Rocks exquisitely arranged like small cathedrals.

Two Eclectus, tropical rainforest birds, SPARKIE and RUBY sit inside a huge opened cage.

A large, glistening blue fish tank features an array of Amazonian fish.

HUGO sits quietly for a moment and SPARKIE flies over his head.

SPARKIE

'ello.

HUGO ducks, throws open his laptop, punches in "PERUVIAN STONES" on search engine then clicks on a website.

An image opens up with a photo of DR. CARRASAS, 70's standing with a DR. ROBERTACARTWRIGHT, 30's, dark, attractive, surrounded by hundreds of encrypted stones.

SPARKIE starts squawking and HUGO breaks him off some banana feeds it to him as he reads the computer screen.

HUGO V/O

"Dr. Cartwright, Professor of Archaeology at the University of California with Dr. Carrasas the custodian of the 15,000 Ica stones uncovered in 1978. The stones comprise a sophisticated library left behind by an ancient civilisation. They include images of medical transplants, blood transfusions, advanced technology such as telescopes and surgical equipment. With over 15,000 stones in existence and theories of Extra Terrestrial intelligence controversy continues to surround the ICA stones." I bet!

HUGO clicks over to the next page. RUBY now out of the cage and looking for banana, he feeds it to her as he reads. A headline dated June 1978 of the HERALD TRIBUNE reads:

"Mystery surrounds the death of Journalist and his wife killed in Peruvian caving accident."

HUGO reads on:

HUGO

"Mark Potter, Journalist for National Geographic and his photographer wife, Elizabeth Potter, were killed in a caving accident in Peru today. They leave behind two daughters, Celeste Jane, 12 and Joanna, 5. Peruvian Authorities have discounted rumours that the avalanche was caused by a bomb blast." Wow!

HUGO looks out the window of his apartment, the stars are out. He clicks off the computer. Looks at his watch.

HUGO

Shit.

18.INT.SUNNYSIDE PRIVATE HOSPITAL.PRIVATE ROOM. NIGHT.

The room is covered with photographs and posters of Indonesian, African and Thai villages. Kids playing. Photo of LUCY MD in her forties, fifties and sixties surrounded by kids and village men and women, playing, dancing, reading, storytelling.

HUGO leans over LUCY, mid eighties, drip in her arm, unconscious. He kisses her on the forehead, holds her hand as he sits beside her.

HUGO

I'll be gone for a few weeks Lucy.
The fish and birds are fine, they miss you though... say I don't talk to them enough. I've got someone coming in each day while I'm away. Everyone in the apartments say hi!

HUGO strokes her forehead, tidies the wisps of hair around her face and reaches into the drawer brings out a Journal, finds a book marked spot and begins to read.

CLOSE UP of Journal Title "Médecins Sans Frontières," June 2008.

HUGO

Now where were we? Ah yes! "The Zaire branch of Médecins Sans Frontières report that 10,000 children from 149 villages have been immunised against typhoid and diphtheria... "

19.EXT. Peruvian Countryside Cemetery.

MORNING

BLUE TONES TO DIFFERENTIATE SCENE AS A DREAM.

South American flute music, quiet meditative, haunting. Glistening morning at a small cemetery filled with wild flowers and trees. A small group of people, European and Peruvian, stand by two gravesites as a coffin is lowered into each. SOLI, eight, stands with his parents, a small camera in his hand.

A EUROPEAN PRIEST and PERUVIAN SHAMAN preside over the ceremony. An eagle flies overhead. Two European girls stand in front of the group nearest the coffins, C.J eleven and JO five years old, each hold two yellow roses.

CLOSE UP of crescent moon glyph around JO'S neck

Everyone is crying except JO, she is silent. C.J throws one rose into each coffin. JO clutches her roses, won't let them go. C.J lets her keep them, places an arm around her shoulder.

JO's POV as she looks toward the SHAMAN and PRIEST, then toward the grave and up into the skies to see the eagle soaring above.

20.INT. JO'S BEDROOM

MORNING

JO wakes up startled. She reaches over for ANGELA, the bed is empty, she's panicked. ANGELA walks in carrying two cups of tea, she is dressed and ready to go, BANJO right behind her. She is carrying the print out of the golden disc cradled in light.

ANGELA

Good morning my darling. (Hands Jo a tea as she kisses her). I'll paint this.

She holds up the piece of paper.

JO

I want to tell you everything about Peru.

We hear a horn toot outside the warehouse. ANGELA stunned, remains silent. The cab horn hoots again. JO doesn't take her eyes from ANGELA'S gaze.

JO

I'll tell you tonight. Tell him to fly safe.

ANGELA reaches over kisses JO full on the lips, pulling her close.

The horn hoots again. ANGELA plunges the paper with the digital golden disc on the wall behind the bed, quickly grabs her things and is gone.

JO looks down at her green stone ring. BANJO nestles under the doona. JO turns to the drawing behind the bed and slowly gets out of bed, opens the wardrobe and brings out a box. She gently pulls out the 35-millimetre camera belonging to her mother ELIZABETH. She pulls out a small snapshot. It is a photo of a large cave entrance; ELIZABETH is waving into the camera as she enters the cave.

21. INT. C.J AND BOB'S HOUSE KITCHEN

DAY.

C.J scans the reality of domestic life, dishes, toys, laundry, and two kids with peanut butter faces. BOB, in a suit, eats toast standing over the kitchen Bench. C.J, dressed in cotton men's pyjama's hands BOB a plate, offers toast to SEBASTIAN who is dressed in yellow pyjamas, playing with yellow Lego, a beat up old teddy beside him. HOLLY twirls in tutu, angel wings and taps shoes, dancing, waving a wand.

BOB, toast in hand dances around HOLLY sweeps her up just as JO and BANJO enter.

BOB

Hi Jo!

BANJO bounds towards the kids.

SEBASTIAN

BANJO!

JO hugs the kids and BOB.

BOB

You can see Aunty Jo and BANJO in a minute... Time to get dressed.

HOLLY

I am dressed.

C.J

I know darling but not for school.

JO

Why not? You look great!

JO pretends to take photos of HOLLY, HOLLY poses. C.J whacks JO.

BOB ushers the kids away and JO sits down, takes a bite of half eaten toast.

C.J

Coffee?

JO nods. C.J grabs a cup. JO picks up the newspaper off the table, peruses it, and throws it down.

JO

Do you think you created this family because you lost one?

C.J

You're family aren't you? I didn't lose you. What's with you this morning?

C.J hands JO her coffee.

C.J

When you love, things get created, that's it.

C.J grabs JO'S hand inspects the green stone ring.

C.J

Listen Jo. I miss them every day and I hate not knowing what really happened. You love Angela, take some risks, and create a family with her. Come here.

C.J grabs JO's hand places it on her heart. JO rolls her eyes holding back all emotion. C.J grabs her and twirls her around the kitchen, lets JO go and does a jig moving her hips and raising her arms in utter Joy and celebration.

HOLLY, SABASTIAN, BANJO and BOB fly through the door chasing a yellow soccer ball.

BOB looks at JO who rolls her eyes again and throws up her arms. BOB'S face beaming. C.J grabs him and dances around the kitchen with him, BANJO at their heels, the kids Join in, Holly grabs JO's hand, SEBASTIAN grabs the other hand as they dance with her.

The sound of thunder, rain pours through the window, BOB slams it shut as JO'S mobile phone rings, she picks up, kicking the soccer ball to the KIDS.

JO

Hello. It's you! We'll be there at 4 and hey. I (pause). I love you so much.O.K 4 o'clock. The phone's breaking up, I'm losing you. Four o'clock... Bye.

C.J holds her coffee mug up to JO smiling. JO smiles back.

The peace is disrupted. SEBASTIAN, BOB, C.J and HOLLY and BANJO running around with the ball. BANJO bites the leg of JO'S jeans as she Joins in.

JO

(To Holly) You look good kiddo.

22.INT.HUGO'S BEDROOM

DAY

HUGO'S suitcase splayed open on the bed, clothes everywhere as he packs. He opens his top drawer and basketball style dunks 4 pairs of socks into the suitcase.

O/S sound of doorbell.

One more pair of socks thrown in for luck.

23.INT. HUGO'S HALLWAY.

DAY

HUGO answers the door JO slaps a digital camera into his hands. BANJO races in straight to RUBY and SPARKIES cage, it's open and the birds hold their ground and eyeball him from their lofty swings.

JO

As requested.

JO looks around; the place is a mass of papers, rock samples, camping equipment, and books. She moves to the fish tank says hello to the fish.

SPARKIE

Ello.

JO pokes her face near the cage.

JO

No I haven't forgotten you Sparkie.
Hi Ruby.

JO

No wonder you don't get many women
back here. It's a menagerie.

HUGO is busy with the camera. JO makes her way through the mess as RUBY swoops overhead. JO ducks BANJO trying to jump high.

HUGO

It's fairly automatic isn't it?

JO grabs the camera from him. Demonstrates.

JO

Point. Click. Done... How's Lucy?

HUGO heads over to kitchen sink fills the kettle. SPARKIE swaggers along the kitchen Bench top picks up milk bottle top.

HUGO

Same... she'll pull through. (Pause)
and you'd be surprised how many women
I get back here. Coffee?

JO nods, inspects some of the rock samples on HUGO'S desk.

HUGO

That Australian rock my friend is
four billion years old. The planet's
only five billion years old.

JO keeps inspecting it. Jokes at its size.

JO

So this was a mountain?

HUGO makes the coffee brings her back a cup.

HUGO

Ben called me. Sounded very mysterious.

JO pretends to be spooked!

JO

Ooooooooo!!

HUGO leans forward, lowers his voice, serious just as SPARKIE swoops back to the cage with the milk bottle top. JO ducks again.

JO

What the hell are you doing Sparkie.

HUGO

He's nesting; getting things together aren't you mate?

SPARKIE

Peek a boo!

JO closes her eyes for a moment blocking out the madness.

HUGO

You or C.J never mentioned the Ica Stones to me.

JO

Dad wrote an article, mum took photos that's it. Why do you ask?

HUGO

But you went back there.

JO

Once, on assignment. (Pause) What are you getting at Hugo?

HUGO

Ben's found something in the desert.

JO

So?

HUGO

So he's spoken to RobertaCartwright and based on what he's told her she's coming out to have a look.

JO

Who?

HUGO

RobertaCartwright, the archaeologist,
an expert on the Peruvian Stones. Jo
he's found stones similar to the ones
your mother photographed.

JO puts her coffee down.

JO

Who else knows?

HUGO

Robertaadvised Ben to keep it quite
until she and I have a look.

HUGO sips his coffee puts it down.

JO

She's smart. The Peruvian
government successfully trashed the
names of anyone involved with the
Peruvian find. Besides even if the
stones do come from where some
experts say, it's impossible to
prove.

HUGO

Where's that?

JO

It's all myth, here say and hype.

HUGO

Your parents didn't think so.

JO

No they didn't (looks at her watch).
I gotta go. Look after that camera.

HUGO hugs JO, then grabs the camera.

HUGO

How does this work again?

JO doesn't say a word grabs her coat.

HUGO

Point. Click. Done.

JO
 You be careful out there. Come on
 Banjo. Bye Sparkie, bye Ruby.

24.INT. HALLWAY HUGO'S APARTMENT. DAY.

JO leans against the closed door of HUGO'S apartment, closes her eyes, breathes deeply. BANJO whimpers and JO opens her eyes. They walk down the hall, stop at an apartment door that reads.

APARTMENT. 7. LUCY TRAVERS MD.

JO gently kisses her finger and places it on the door and leaves.

25.INT. JO'S CAR. DAY

Rain pelts down on the windscreen as JO drives into BANKSTOWN AIRPORT. BANJO sits in the seat beside her. The clock says 16.15.

JO'S POV Through the windscreen: Small planes are taking off and landing in the rain.

JO
 (To Banjo). Come on buddy, we're
 late!

26.INT. BANKSTOWN AIRPORT DAY

JO and BANJO stand at the counter. We hear voices from the room behind the counter.

O/S MALE VOICE.1.
 Keep me updated mate. No nothing this
 end. No radio contact, zip.

O/S MALE VOICE .2.
 Control tower can't make contact,
 nothings getting through. It's gale
 force down South.

O/S MALE VOICE .1.
 He probably flew around this thing.
 Air Rescue's on standby just in case.

MAN 1 wearing a tee shirt that says "I LOVE FREEDOM. I FLY" races to the counter grabs a notebook sees JO, stops in his tracks realising she overheard them.

MAN 1

Can I help you?

JO looks down at her hand. We see the green ring as she twists it around her finger. She looks up calmly.

JO

We're going to sit over there (she points to a small waiting room) will you tell me when the plane from Melbourne with Richard Ashford and Angela Nash comes in.

The man is about to say something but JO is already walking to the waiting room.

The overhead clock says 16.30

DISSOLVE TO:

27.INT. WAITING ROOM AERODROME

NIGHT

JO sits alone in the waiting room, BANJO asleep in her lap.

JO'S POV: Through glass window out to the aerodrome, rain pelts against the glass. She gently places BANJO on the seat walks to the glass windows places her hand on the glass peering out to the stormy night through the spaces in her fingers, her green stone ring against the glass and driving rain.

Song: "RAIN" by Madonna. Plays

28.INT. AIRPORT.

NIGHT

Overhead clock says 11.30PM.

HUGO, BOB and C.J barge into the aerodrome head straight to the counter, it is frantic.

MAN.1. Behind the counter, exhausted, shakes his head, it's bad news, and he points to the waiting room.

29.INT. WAITING ROOM AERODROME

NIGHT

C.J alone walks into the room. "RAIN" still playing as JO turns, no tears. JO sees C.J. crying.

Music stops.

JO stands lifts BANJO kissing him on the forehead, holds him out to C.J. HUGO and BOB stand at the door BOB stops HUGO from going in.

JO
I'll come for him soon.

30.EXT.CEMETERY.

DAY.

The area around ANGELA'S gravesite is filled with people: ARTISTS, MODELS, MEN AND WOMEN in professional clothes, SAME SEX PARTNERS, a real cross section. CLOSE UP of a couple in their early sixties, ANGELA'S PARENTS.

JO stands with C.J, SEBASTIAN, HOLLY and HUGO, BOB has BANJO on a lead, a red bandana around his collar. ANGELA'S PARENTS walk over and stand with JO'S family. ANGELA'S MOTHER'S eyes lock with JO'S for an instant.

ANGELA'S MOTHER throws a handful of dirt onto the coffin. Angela's FATHER follows, then JO who stands at the top of the grave looking in, clasping her handful of dirt unable to move. C.J followed by HOLLY stand beside JO. HOLLY reaches for JO'S hand and moves it out over the coffin, JO releases her grip as the dirt in slow motion falls inside the grave.

FADE TO BLACK.

31.INT.W HOTEL.WOOLLOOMOOLOO

DAY.

JO is at the W HOTEL. The room is immaculate, nothing has been moved, the bed not slept in. JO, same clothes she wore to the funeral, sits in front of the window; view out over the harbour, the sun almost up.

JO'S POV: A blaze of orange, yellow brilliant light and she sees the vivid faces of her PARENTS and ANGELA in a flashing moment.

A loud knock at the door. JO doesn't move.

Knock at the door again, louder, more frantic.

32.INT. HOTEL HALLWAY

DAY.

HUGO bangs on JO'S door.

HUGO

It's been 4 days Jo. Please let me
in.

Silence.

HUGO

Just for a minute.

HUGO is writing on a piece of paper it is the symbol of a crescent moon. He puts it under the door. Waits. A HOTEL GUEST walks by eyeing him suspiciously. HUGO couldn't care less.

HUGO

Push this back out to me so I know
you are O.K.

HUGO waits. Nothing.

HUGO

I swear to god I'll push this door
in.

HUGO stands back ready to push in the door when the paper pops under the door.

HUGO leans against the door whispers through it.

33.INT. JO'S HOTEL ROOM

MORNING.

JO leaning against the inside door.

HUGO O/S

I'm leaving today Jo. (Pause). I'll
stay if you want me to.

JO moves to open the door then goes back to the window.

34.INT. JO'S HOTEL. HALLWAY.

DAY.

HUGO gently folds the piece of paper and places it in his pocket and leaves.

35.EXT. WOOLLOOMOOLOO WHARF.

MORNING

JO'S POV as she watches HUGO walking slowly toward his car across from the Woolloomooloo wharf. He turns to see if she is at the window. There is no one there.

36.INT. COLUTTZI CAFE

MORNING.

We see HUGOS 4WD packed to the rafters for desert trip.

HUGO, BOB, C.J, SEBASTIAN, HOLLY and BANJO all at an outside table. HOLLY, SEBASTIAN and BANJO eyeballing A LADY eating a chocolate croissant at the next table.

HUGO

She can't stay in that hotel forever.

BOB

Says who? There's no rules mate.

HUGO

She's on her own for Christ's sake!

C.J

And like it or not that's what she wants.

TONY brings out their coffees and hands salami to BANJO and a piece of toast for each of the kids.

C.J

Thanks Tony.

He just winks at her and pushes past all the customers waiting to order. HUGO settles down.

HUGO

There's something I have to ask you C.J.

C.J

What?

HUGO

The article I read on your parents said that one of their daughters was near the mine when they were killed.

BOB puts his arm around C.J.

BOB

Mate. Not now.

C.J squeezes BOB'S arm gently.

C.J

It was Jo. She's never talked about it.

HUGO

And the crescent moon she wears around her neck?

C.J

A Peruvian shaman, Joachim, gave it to her told her to never take it off. He told her something else but she's never said.

HUGO

"God C.J aren't you at all interested in finding out?"

Sensing his wife's impatience Bob grabs both Holly and Sebastian by the hand.

"Come on kids lets order some cake."

He winks to C.J and led the children inside the packed café.

C.J

"My parents died that day Hugo and nothing will change that. We all have secrets of one kind or another. Places we hide, places we don't or can't share. Jo's entitled to hers."

HUGO

"But those stones your parents were investigating are important for everyone."

C.J

"How do you know that! What's with you! Angela's just died. Jo's a mess. Go to the desert Hugo. See your crazy old mentor, do what you have to but leave me out of this."

37.INT. W HOTEL WOOLLOOMOOLOO.

DAY

TWO very hip DESK CLERKS stand at the reception desk. JO hands her key in at the desk. She is dressed in tee shirt, track pants and runners, she looks tired, no makeup. She walks down the stairs to the street.

DESK CLERK ONE checks in JO'S key.

(To other Clerk)

DESK CLERK 1.

She hasn't been out of that room or let anyone clean it for a week. She and her partner used to come here all the time.

DESK CLERK 2 picks up the phone.

DESK CLERK 2.

House keeping.

38.INT. JO'S HOTEL ROOM.

DAY.

The door opens and the HOUSEPERSON walks in:

HOUSE PERSONS POV: The room is immaculate, the bed slept on not in. A table overlooking the water has a laptop opened on it. ANGELA'S image of the golden disc in rainbow light fills the screen.

39.EXT. WOOLLOOMOOLOO WHARF.

MORNING.

JO walks out of the cafe on the wharf coffee in hand.

A crew has arrived for a photo shoot outside "W" Hotel. Models arrive in jeeps, Porches. Old V.W's. There are make up artists, photographer's assistants, fashion coordinators. The PHOTOGRAPHER barks orders at everyone.

MALE PHOTOGRAPHER

Everyone, dressed, ready and back here in 10 minutes. This is serious. Deadlines tomorrow. Get to it. And someone get me a coffee. Now!

JO bins her coffee; doubles back and avoids being recognised by the photographer and models. A small DOG tears across the Wharf wildly chasing a ball, JO picks up the ball and the DOG slides into her and immediately sits, JO hurls the ball back across the wharf, the dog propelling along after it.

40.INT.SYDNEY INTERNATIONAL AIRPORT.

DAY

ROBERTA, dark, attractive, mid thirties casually dressed in blue jeans, stylish boots and open neck shirt, carrying laptop, hand luggage, cell phone hands her passport to CUSTOMS AGENT.

CUSTOMS AGENT

Archaeologist heh? No pyramids here.

ROBERTA

You're kidding me? I'm sure the brochures said Pyramids, what else have you got?

The CUSTOM AGENT smiles, waves her through.

41.INT. JO'S APARTMENT

DAY

Song "RUE de SOLEIL" plays. The words "You're always on my mind." Repeated against a backdrop of haunting music.

JO surveys the living room; she takes SHEILA'S open stretched hand in hers for a moment.

JO moves up the stairs to the computer and slips in a compact disc. A montage of images of ANGELA appears on the screen. The images of ANGELA reflected in JO'S eyes.

ANGELA'S sweater lies beside the computer JO reaches for it and bows her head noticing the crescent moon glyph around her neck she holds onto both.

DISSOLVE TO:

42.INT. JO'S APARTMENT

DUSK

Music continues. The light has changed, it's dusk. JO is at the computer asleep her head on ANGELA'S sweater. She wakes up realises where she is slowly takes it all in, she folds ANGELA'S sweater, switches off the computer, grabs the mobile phone punching in numbers as she moves to the bedroom.

43.INT.JO'S BEDROOM.

DUSK

JO sits on the bed sees Banjo's lead on the floor, picks it up.

JO

Hugo, it's me.

CUT TO:

44.INT. FOYER INTERNATIONAL HOTEL.

NIGHT.

The hotel foyer is alive with tourists, business people, and groups. JO sits alone she has BANJO'S lead in her hand.

ROBERTA speaks with the CONCIERGE who points toward JO. JO gestures to ROBERTA.

ROBERTA

Jo?

JO stands up offers ROBERTA her hand.

JO

If you want to travel to Ben's with me I leave in the morning, early.

ROBERTA is surprised.

ROBERTA

I've arranged to fly.

JO shrug's nonchalantly turns to leave. ROBERTA gently grabs her shoulder.

ROBERTA

Hugo told me what happened. I'm sorry.

JO
(Holding up the lead). I'm going to
get my dog.

JO turns into the crowded foyer. ROBERTA gazing after JO
then calls to her.

ROBERTA
Jo!

JO stops turns around, they both stay where they are.
ROBERTA has to shout.

ROBERTA
What's his name?

JO turns, surprised. Does not answer.

ROBERTA shouts even louder. Everyone stops for a moment.

ROBERTA
What's your dog's name?

Jo smiles, holds up the lead.

JO
Banjo. His name is Banjo.

45.EXT.JO'S LOFT.

DAY.

JO loads up her car. C.J pulls in alone. BANJO races to
her. JO snaps closed the hatch of her car.

C.J
I spoke to Hugo. Were you going to
tell me? Or just disappear?

JO
You're the one who told me to take
risks.

C.J
I meant therapy, getting married, not
taking off across the fucking desert.

JO
I can't stay here C.J.

C.J is silent, picks up BANJO hugs him then puts BANJO down goes to JO and hugs her. JO pulls away but C.J won't let her go JO surrenders to the hug then pulls away once more.

C.J

The kids sent you something.

C.J grabs two handmade cards from the front of her car.

DRAWINGS.

1.A drawing of an angel with Angela written underneath, signed Sebastian.

2.A-smiling face with JO written underneath, signed Holly.

JO takes them. Places them on the front seat of the car not wanting to look at them.

JO

Come on BANJO, in the car buddy.

BANJO bounds into the car. Jo closes the door behind him.

JO

You know I hate goodbyes.

C.J

Yeah, well I know how important they are so get in the car already so I can wave goodbye to my little sister.

JO hops into the car. Turns on the engine and pulls away from the kerb. C.J reflected in the rear view mirror waving.

Song: "RUE de SOLEIL." Starts playing again, long instrumental before the words. "You're always on my mind."

46.EXT. SYDNEY HARBOUR BRIDGE.

DAY.

Music continues. It's a glistening blue day. The harbour sparkles as we see JO'S red jeep driving across the harbour bridge heading out of the city. BANJO in the passenger seat.

47.EXT. ROADHOUSE.

DUSK.

JO turns into roadhouse. The cards from Sebastian and Holly stuck to the windscreen facing JO.

JO is snapped into reality with the sound of a blaring truck horn.

JO

Shit!

In the rear view mirror JO sees a huge truck right behind her, she moves the jeep over for it to get by, opens the door.

BANJO bounds out for a pee. JO and BANJO walk behind the roadhouse into a grassy paddock. The sun set's, it is very quiet. JO looks up to the sky while BANJO sniffs around.

JO sees the image of a face in the setting sun. It is an OLD WOMAN with a dark face and flashing white teeth smiling. JO looks again in disbelief. The face disappears the moment broken as BANJO barks.

JO looks over to see 3 black crows sitting on the wired fence. BANJO'S tiny body unable to jump high enough to get them.

JO

They've got it all over you kiddo.
Stay here while I get some food.

48.INT. ROADHOUSE.

EARLY EVENING.

JO moves to the counter. The WAITRESS has her back turned to her sorting out orders. There are a few truckers and a family, parents with two noisy kids. Television blaring.

WAITRESS

Hey Ernie this hamburger was supposed to be without beetroot, there's bloody beetroot everywhere.

JOE (O.S)

So send it back and I'll fix it.

The WAITRESS sees JO grabs her pencil. Sarcastically regaining her composure.

WAITRESS

Now. What would you like?

JO

What's in the vegetarian burger?

WAITRESS rolls her eyes.

WAITRESS

Everything (pause) but the burger.

JO

I'll have one and one with the
burger.

WAITRESS

Anything else?

JO

A white tea. To go.

WAITRESS

Milk?

JO just stares at her.

WAITRESS

Just checking.

49.EXT. ROADHOUSE.

EVENING.

SIGN over ROADHOUSE reads PIGHOUSE ROADHOUSE.

JO and BANJO sit at an outside table eating their burgers. JO drinks her tea and looks up to see a star filled night and the full moon. She flips open her laptop, clicks on mail and clicks on an email from Hugo. The message appears.

MESSAGE

"Jo it's more amazing than I
thought...here is a photo of one of the
stones. Be safe. Love Hugo."

JO clicks on the attachment a stone the size of an egg shaped softball flashes up, it is intricately carved with what looks like the mechanics of a disc shaped machine. JO hasn't noticed SIMON, the small boy from inside looking at the computer screen.

SIMON.

Flying saucer, from the sky.

JO immediately exits the photo and looks at SIMON, his face is beaming, for a moment they exchange smiles the silence broken by his mothers voice.

MOTHER

"Simon leave the lady alone, come back and finish your food."

SIMON quickly dashes off. JO closes the laptop.

50.EXT. MOTEL.

EVENING.

JO'S car pulls in. Pink Motel sign flashing. "Vacancy".

CUT TO:

51.INT. MOTEL ROOM.

NIGHT

Knock on the door. BANJO starts barking. JO tries to stop him, no use. She can't grab him. Knock on the door louder.

JO

What is it?

WOMANS VOICE (O.S)

You ordered more milk.

JO curses, opens the door slightly trying to hold BANJO away. She reaches out for the milk.

WOMAN

Sorry luv no dogs.

CUT TO:

52. OPEN Paddock

NIGHT.

JO is in the middle of a field trying to put a small tent up, holding a torch in her mouth as she tries to find the zips. A small lamp burns giving almost zero light. The night is crystal clear, stars out. She hears a sound in the bush and BANJO starts barking.

JO

God you scared me. Bugger this.

JO throws the tent down, grabs BANJO throws him into the car.

53.INT. JO'S JEEP.

NIGHT.

Torchlight throws a glow throughout the car. JO throws a sleeping bag over herself and BANJO, tries to get comfortable. BANJO wriggles under the sleeping bag beside her.

JO laying on her back with only the sound of the wind and the darkness, she sees the drawings on the front of the windscreen, tears stream down her face, she turns off the torch.

54.INT. JO'S JEEP.

SUNRISE.

JO wakes up with BANJO licking her face. It's raining lightly. She doesn't know where she is for a moment soon realises, groans.

JO

What am I doing?

BANJO looks at her tilts his head.

JO

And who are you?

JO pushes off the sleeping bag attempts to get up...her back is breaking, she stretches, pushes open the car door. BANJO jumps over her and out the door. JO follows, straight into mud!

BANJO rolls in the mud, Jo tries to catch him, and he wants to play. She's angry now, rolls up the soggy, muddy tent pushing it into a tiny sodden tent bag.

FARMER

Keep this. Just in case.

CUT TO

57.INT. MOTEL ROOM

DAY.

JO in a hot shower BANJO sitting on the toilet seat. JO in hot water bliss. The mud slides off her, twisting in a sepia stream down the drain.

58.INT. CAVE.

DAY.

ROBERTA, BEN and HUGO deep within the cave. They come across a small passageway and small chamber hardly exposed.

ROBERTA

It's amazing you saw this.

BEN

I've been up and down this cave for 40 years. Never saw a thing. Had a dream not long ago and I wrote what I saw. It directed me straight here. Strange.

59.INT. CAVE CHAMBER.

DAY.

HUGO and ROBERTA flash their lights on hundreds of encrypted stones piled high, ranging in size from a baseball to metre high oval shaped smooth stones. BEN lights a small flare. All the stones are brilliantly lit. ROBERTA is amazed. She focuses on one stone that has an engraving of a huge telescope spiralling in the heavens.

ROBERTA

These are almost identical to the Peruvian stones.

HUGO

Who discovered them?

ROBERTA

The cave was unearthed when the Ica River flooded. A local peasant farmer found the cave and then the stones.

HUGO

Then what?

ROBERTA

The farmer started selling the stones. News of the find caught the eye of the international press and the government backed by the country's antiquity laws arrested the farmer for selling the stones. Facing years in prison he withdrew his story claiming he carved all 15,000 stones himself.

HUGO

Shit!

BEN

So why the government cover up?

ROBERTA

These stones and other discoveries around the world could prove that intelligent life was on this planet long before the evolution of humans. Where did they come from? Where did they go? Archaeology is not definitive. It's largely based on theory and assumption. Earth and its history is in many ways still a mystery and new discoveries threaten set paradigms.

BEN

That farmer would have had to carve a stone a day for 40 years to produce all those stones.

HUGO

And where the hell would he have got that information?

ROBERTA

Labs in Germany authenticated the incisions that make up the carvings as extremely ancient. Who knows how old.

HUGO

What happened to the Potters?

ROBERTA

We don't know. They were the first Westerners to report the find internationally. It's believed the day they were killed they were taken back to the cave by a Peruvian shaman.

HUGO chips in.

HUGO

Joachim?

ROBERTA

(Continues) That's right. Evidently he was going to show them another chamber that contained some mysterious artefacts. They were killed that day and the cover up began.

HUGO

What was the government afraid of?

ROBERTA

People are afraid Hugo. Before Galileo and Copernicus people thought the world was flat. Anything to the contrary was feared; it's the same today.

60.EXT. DESERT

DAY.

JO takes photographs of a rocky gorge, a natural swimming hole. A lizard sits on a rock beside her, she takes it's photograph as a flock of black cockatoos fly overhead.

JO takes off her clothes and wades into the water checking the depth, it is deep, she dives in, emerges to the surface breathing as if it is her first breath. BANJO is swimming out to her. She laughs until she cries as she holds onto him.

61.EXT. GORGE.

DAY

JO sits on a huge granite rock beside the swimming hole. Shadows fall across the gorge. BANJO like a sentinel beside her as JO loosens her green stone ring from her finger, examining it caressing it, slowly placing it back on her finger.

JO sees the image of a face in the setting sun. It the same OLD WOMAN with the dark face and flashing white teeth smiling.

JO

Who are you?

JO looks again and the face disappears, an eagle flies overhead directly into the blaze of colour that is the setting sun. JO shakes her head in disbelief as if she is losing her mind, sliding back into the water she stays under for a long time then pushes up through the water gasping for breath.

62.INT. ROBERTA'S CABIN.

DAY.

A track from MADONNA'S album "Ray of Light" plays.

The cabin is almost bare except for a potbelly stove, a single and double bed, table, set of drawers and a few chairs.

ROBERTA moves to the upbeat music, reaches into her rucksack. She wipes down the table beside her bed and places onto it a candle, a small quartz crystal and an eagle feather. She reaches into her pouch and brings out a plain cardboard piece (5cms x 5 cms) covered in plastic that has navy thick cotton woven in the form of a cross on one side and a hexagonal shape on the opposite side. She places it gently with the other items.

ROBERTA reaches into her bag and finds a huge stick of sage grass, which she immediately lights. To the beat of the music, as the sage smoulders, ROBERTA circles the air with the sacred smoke.

There is a loud knock at the door.

ROBERTA

Come in. It's open.

HUGO walks in with a couple of large bottles of mineral water. He waves the smoke away as he places the water on the table.

HUGO

Thought you might need these but maybe a fire extinguisher would be better.

ROBERTA laughs, stumps out the sage in a ceramic bowl.

ROBERTA

Thanks.

HUGO

There's a limestone bore behind Ben's, beautiful drinking water. Just fill these up when you need more.

ROBERTA nods.

ROBERTA

I'm smudging the place.

HUGO

An ancient and wonderful ritual of purification. Although I haven't seen it done to Madonna before.

HUGO is about to leave.

ROBERTA

Would you like a coffee?

HUGO

Sure, long as I'm not interrupting.

ROBERTA finds her way around the kitchen. Grabs a bag of fresh coffee from her rucksack. Holds it up.

ROBERTA

I never leave home without it. Organic Costa Rican coffee. Pure heaven.

While ROBERTA is making coffee HUGO sits down notices the bedside table objects picks up the cotton thread cross symbol.

HUGO

What is this?

ROBERTA hands him a coffee puts sugar and milk on the table. HUGO helps himself.

ROBERTA

A Tibetan, beautiful man, a Rinpoche,
gave it to me for protection.

ROBERTA shuffles around in her rucksack.

ROBERTA

Mind if I smoke.

HUGO gestures to the smoke already lingering in the room and shakes his head. ROBERTA grabs a small pink packet of Indian Beadies. Lights one up.

HUGO

Smells like gum leaves.

ROBERTA

Rolled tobacco leaves actually, bad
habit I picked up in India a long
time ago. I allow myself one a day.
Aaaahhhh!

ROBERTA offers one to HUGO. He declines.

HUGO

Is it true you lost your tenure at
the university?

ROBERTA

Yep.

HUGO

What happened?

ROBERTA

Let's say I was writing about
discoveries and phenomena that were
outside the mainstream paradigm.

HUGO

You miss teaching?

ROBERTA drags on her beadie.

ROBERTA

The students I miss, not the institution.

HUGO looks into his coffee.

HUGO

I have a friend named Lucy, lives in my apartment block, a medical doctor, spent her whole career in third world countries, tiny villages.

ROBERTA looks at HUGO. Their eyes meet.

HUGO

She hated hospitals.

63.INT. JO'S CAR.

DAY.

JO drives along, takes off her glasses, looking close at the road. A small dead wallaby lies on the highway. She looks in her rear vision mirror, nothing. She pulls the car over on the side of the road.

BANJO starts barking, she gently strokes him and gets out of the car.

JO

It's O.K. It's O.K. You stay here.
I'll be right back.

JO walks to the wallaby, its eyes are open, glazed over. She reverently Bends down close to the dead animal and places her fingers near its nose checking for breath. There is none, she carries it to the side of the road.

64.EXT. SIDE OF HIGHWAY.

DAY

JO uses the FARMERS shovel to fill the grave she has dug. BANJO beside her.

JO suddenly drops to her knees, leaning on the shovel and breaks into uncontrollable sobs. JO can't hold herself up; she sinks to the ground her forehead on the ground, her body racked with grief.

65.EXT. BEN'S CABIN

DAY.

BEN is setting up a telescope near the campfire. HUGO helps him, JO drives in, honks her horn.

HUGO runs to greet her. BEN almost drops the telescope, retrieves it.

BANJO dives out of the car runs to HUGO.

HUGO'S POV: JO dressed in singlet, kaki pants and boots jumps out of the car, a beautiful mess. The crescent moon disc around her neck.

HUGO hugs her she holds on but only for a moment. He whispers to her

HUGO

You O.K?

JO nods, immediately puts her hand out to BEN, who warmly enfolds it with his.

JO

Ben? Hugo raves about you.

BEN

Welcome.

ROBERTA appears from the cabin. BANJO runs toward her as if he knows her.

ROBERTA

Hi mate. You must be Banjo.

ROBERTA plays with BANJO as he jumps all over her.

BEN

(To Roberta) You've won a heart.

ROBERTA

(To Jo) Good to see you both.

HUGO

You guys will be sharing. Although Roberta sleeps under the stars most nights.

JO

I'm not here for long but you can point out the Dog Star to Banjo.

ROBERTA

Sirius, of course (patting BANJO). Legend says that is the star that the wise ancient ones went to after their earth missions.

HUGO

E.T's?

ROBERTA

I guess so.

JO

Come on. You don't believe in E.T's do you?

ROBERTA

What I can't believe is that humans are so narcissistic they believe they are the only one's in the universe.

ROBERTA grins looks at BEN who smiles back and grabs JO'S bags.

HUGO

Get some rest Jo. Let's meet at seven and have a drink at the miner's pub.

JO

(Not impressed) Sounds great.

66.INT. CABIN.

DAY

Roberta has set up candles and bush flowers. Near ROBERTA'S bed is a photo of 3 dogs. JO picks up the photo.

JO

Yours?

ROBERTA nods and points to each dog.

ROBERTA

Sirius, Arcturus and Alpheratz.

JO

Where are they now?

ROBERTA

Home. New Mexico. In the mountains
with a friend.

JO puts the photo down.

ROBERTA

Have you been there?

JO lost in thought.

ROBERTA

New Mexico, have you been there?

JO

Yes, once. I really need a shower.

ROBERTA

Of course, plumbing's pretty basic,
as in there is none. I'll boil some
water. There's an outside shower.

67.EXT. OUT SIDE SHOWER.

DAY

JO is lathered up. It is a golden afternoon. Sun setting.

O.S ROBERTA

Ready for some warm water?

JO scrambles for a towel, too late. Roberta appears with
a bucket of warm water.

ROBERTA

This will feel great.

JO

Thanks, leave it there, I'll grab it
in a minute.

ROBERTA

Sure.

ROBERTA leaves and JO slowly pours the warm water over her. Heaven.

68.INT. MINERS BAR.

NIGHT.

The outback bar is jumping, filled with men, miners, a few local young women. Heads turn when JO and ROBERTA enter with HUGO and BEN. HUGO finds a table. JO goes to the bar. The others settle in. Music plays.

JO at the bar. A YOUNG MAN drags his stool beside her.

JO

(To barman). I guess a vanilla martini is out of the question?

BARMAN

If we've got it you can have it.

JO

Four bottles of Cascade will be fine.

The BARMAN moves away to get the beers. YOUNG MAN pulls his stool even closer to JO.

YOUNG MAN

We don't see many women like you up here.

JO

I bet.

BARMAN returns. JO pays for the beers.

JO

Thanks and some cashew thanks.

BARTENDER

Only beer nuts darlin.

JO

Fine. A few packets.

The BARMAN slides the peanuts across the bar. JO grabs them. Leaves more money.

YOUNG MAN

(Pointing to Hugo) That your boyfriend?

JO

No

YOUNG MAN

That your girlfriend?

JO

No. I mean yeah... they're both my friends.

YOUNG MAN

Do you think she will dance with me

JO

You better ask her.

69.INT.BAR TABLE.

NIGHT.

Jo divides up the beers. BEN holds up his bottle.

BEN

Tasmania's finest.

ROBERTA

Cheers.

They all clink bottles.

BEN

(To Jo). I want to show you the chamber tomorrow.

HUGO

If it's too soon or you don't want to, that's O.K.

JO looks surprised at his reaction.

JO

What time do we leave?

The YOUNG MAN FROM THE bar appears, stands above ROBERTA.

YOUNG MAN

Wanna dance?

ROBERTA

I'd love to.

They head off and have a ball dancing, the crowd of miners cheering them on.

HUGO

She's full of surprises.

BEN

(Looking at Jo). She's not the only one. Jo I need to ask you a favour.
(Pause) Will you take photographs of the chamber. We need a pro.

BEN cradles his beer. A man, ED, early fifties, comes over and Joins them.

HUGO

Jo this is Ed. Manager of the mine.

JO

Hello Ed.

ED

Seems to be a lot of action at your place Ben.

HUGO

Just some friends enjoying the desert.

ED

Must be mad...there's nothing out here.

ROBERTA comes back to the table.

ED

Drinks on me. What'll it be?

ROBERTA

I'll have a beer mate!

They all laugh. ED leaves to get the beers. JO turns to BEN.

JO
I'll tell you tomorrow.

70.EXT. DIRT ROAD.

NIGHT.

ROBERTA, JO, HUGO in an old truck. BEN driving. Stars are bright in the night sky.

Suddenly from nowhere there are brilliant, coloured lights flashing in the sky. BEN stops the truck.

JO
What the hell is that?

HUGO gets out of the truck.

JO
God Hugo don't get out!

ROBERTA and BEN also get out of the truck. JO can't believe it and stays put.

The lights flash in a circular motion getting closer.

HUGO
Are they planes or something? What are they doing?

The lights suddenly disappear. ROBERTA calmly gazes toward the night sky.

JO jumps out of the truck.

BEN laughs hysterically.

Ben
It's only lightning, happens all the time out here.

JO jumps back into the truck. Roberta sits beside her silent.

JO

Lightening doesn't look like that.

BEN and HUGO get into the truck.

Ben starts the engine, it doesn't turn over, he tries again, still nothing. Third time lucky.

71.INT. ED'S LIVING ROOM.

NIGHT

ED flips open a small laptop, punches in a code and the screen becomes a vibrant red. He continues to punch in a code of numbers, clicks ENTER.

His mobile phone rings, he flips it open.

ED

More activity than expected. (Pauses)
Affirmative.

ED snaps the mobile shut and closes down the computer, opens his desk draw and throws down a A4 photo of ROBERTA.

72.EXT.DIRT ROAD

NIGHT.

The truck ambles up the dirt road, the stars ablaze across the sky.

73.INT. CABIN

NIGHT.

JO is in bed, BANJO beside her. A kerosene lamp is alight on the table.

ROBERTA walks into the cabin. JO pretends to be asleep. ROBERTA starts to undress, she is stunning. JO has her eyes open watching ROBERTA.

ROBERTA wraps herself in a sarong and turns out the lamp.

ROBERTA

Sleep well.

74.EXT. BEN'S CABIN

DAWN.

JO is cleaning out her jeep, mud everywhere. BANJO is a great help, jumping in and out of the car, JO lifts the back mat of the hatch pulls it out to clean and finds an old flyer for an Exhibition of ANGELA'S.

FLYER

"SEVEN SISTERS" collection" ANGELA NASH", RENEAU GALLERY, PADDINGTON.

MARCH 8TH to APRIL 20TH 2006.

Graphic of seven female sculptures set on one slab of stone.

JO studies the flyer, moving her green stone ring up and down her finger. She looks up and sees the drawings by HOLLY and SEBASTIAN on her windscreen. She pulls them down and grabs the flyer.

75.EXT. CAMPFIRE. OUTSIDE BEN'S CABIN.

DAY

The embers of the campfire smolder. JO throws in the drawings and the flyer. They ignite in a flash. She smashes and kicks her boot into the ash and flames. She suddenly begins scrambling amongst the ashes to retrieve the papers. HUGO appears and grabs her from behind pulling her away from the fire, she struggles and back kicks at him, he just holds her tighter until she Bends over with uncontrollable sobs. He holds her closer still and gently kisses the top of her head.

76.INT. CAVE.

DAY

Complete darkness except for lamps. JO, ROBERTA and HUGO follow BEN who opens the entrance of the chamber.

BEN leads the small group into the chamber, sets a light in the middle and turns it on.

The encrypted stones come alive with light. ROBERTA and HUGO awestruck by the intricacies of each stone and their encryptions. Jo hangs a few steps behind, moved yet apprehensive.

ROBERTA and HUGO'S POV: Hundreds of stones varying in size from an emus egg to soccer ball.

STONES:

1. Black symbols like hieroglyphs and finely etched coloured drawing of telescopes, microscopes and a disc shaped machine.
2. Mathematical equations and scientific formulas.
3. A ring of light around the sun and moon with Pleiades constellation overhead.
4. A golden serpent wrapped around a vermilion sun.
5. Ancient reptilian looking birds flying through lush canopies.

ROBERTA unpacks her equipment; HUGO and BEN take samples of rocks in the cave wall. JO walks to the back of the chamber, clasps the back of her neck as if caught by a cool breeze.

JO shines her torch across the rock face and sees the oval shaped face of a beautiful woman embedded in the wall. It is the same face she has been seeing of the BLACK WOMAN, it is beautifully encrypted with the symbol for infinity and a spiraling matrix.

JO gently touches the face, the stone moves; the rock behind it crumbles away.

JO begins digging with her bare hands, the dirt falls away. She flashes her light inside another chamber.

As she stands inside the chamber the flashlight illuminates the walls, they are lined with seven magnificent paintings, six metres high. Vibrant, brilliant colours, surreal images on white, smooth, stone backgrounds.

BEN appears beside her, then HUGO and ROBERTA, they are speechless as they survey the paintings.

PANTING 1.

Azure sky with crescent moon, rainbow coloured circles within circles leading to a river of white that has black

symbols upon it floating down to a sea of green shimmering caverns.

PAINTING 2.

Vivid vermilion, purple and blue paint is dispersed with brilliant yellows a flow of intricate patterns and shapes.

PAINTING 3.

A triangle within an egg shaped sphere with two glistening stars at the top and what looks like a white spiraling eye deep in the center of the triangle.

PAINTING 4.

Soft pastel colours of an inner cave lined with fluid crystal shapes. Once again the image of the encapsulated sphere within a sphere. The image of a feminine form, tender, no facial features, she has one breast and one wing, both in perfect symmetry. A gentle flowing image.

PAINTING 5.

Vibrant, luminous turquoise rock face lined with vermilion then lined with deep blue hues. It is as if a huge mountain has been cracked open and its luminous essence revealed.

PAINTING 6.

Spiraling colours, spinning inside a circle of light. Symbols similar to hieroglyphs bordering the circle and these symbols bordered again by a pyramid, which is bordered by a sphere of magnificent light.

PAINTING 7.

Once again the crescent moon in an azure, starlit sky, the sign of infinity merges through symbols and colours giving the impression of flowing time and space.

HUGO
My god!

ROBERTA and BEN transfixed. A tear runs down Jo's face.

77.EXT.HIGH ABOVE CAVE ENTRANCE

DAY.

A man, flat on his belly views the cave entrance through binoculars. He puts the binoculars down for a moment then positions them again. It's ED.

ED'S POV: JO and BANJO leave the cave. She gets into her jeep with BANJO and speeds off.

78.EXT. BEN'S CABIN

DAY.

JO is packing her bags into the car. HUGO drives up in the truck, stops, leaps out.

HUGO

What are you doing?

JO keeps loading the car.

JO

I was crazy to come.

BANJO runs up to HUGO.

JO

Come here Banjo.

HUGO

What's happened? Jo this is a magnificent find.

JO slams the hatch shut. Grabs BANJO'S lead.

JO

I'm not interested in all this "other world" bullshit O.K!

HUGO

The paintings. Jo this is once in a lifetime stuff and we need you to take the photos. There's so much to get through now and not much time.

JO

Don't you get it? Those chambers need to be kept secret. The fact that Roberta is here means this place will be crawling with people soon.

HUGO

Exactly. So we need to work fast.
Help us. You're parents would have.

JO glares at Hugo.

JO

And where would it have got them?
Where will it get you? Have you
thought about that?

JO throws open the car door. A Ute drives in. It's ED waving a piece of paper. Jumps out of the car, notices JO's things on the ground. He looks for a long time at HUGO and JO covered in dirt from the cave. Then smiles.

ED

Looks like you've been digging for something.

HUGO

Nah, just clearing some old junk around the back.

ED

(To Jo) Had enough?

All eyes on her.

JO

My boss just phoned, wants some shots of the desert, I'll hang around a few more days.

HUGO gets ED'S attention.

HUGO

What have you got there Ed?

ED

A stat dec I need signed by Ben.
Seeing he's the only J.P out here.
I'll catch him another time.

ED gets into his ute and heads off.

79.INT. ED'S UTE.

DAY

ED punches a number into his mobile. Speaks into the hands free phone.

ED

James. It's me. The photographer is staying on. I'm going in as planned. Straight forward, the team can follow up with the recovery work.

80.BENS CABIN.

DAY

Remains of lunch being cleared by BEN. JO, ROBERTA and HUGO are sitting around the table.

JO (To Roberta)

Have you seen anything like these paintings?

ROBERTA

Not physically, but a series of chambers within a cave were discovered in the States. They had similar paintings, the same brilliant colours and surreal symbolic content. We were lucky enough to see photos. They also uncovered coded records, writings similar to Hieroglyphs and music. They say similar paintings were in the Peruvian cave, but we may never know.

HUGO

Wow. So why don't we hear about this stuff. All these fascinating discoveries?

ROBERTA

The caves in the U.S were closed up immediately. This gives the authorities time to go in and access the information first. In the case of the caves in the States it's believed these images and writings and the music are coded, they create a vibration in the viewer and information is imparted. It's believed whoever left this information wanted it to be used.

BEN

What do you think they are trying to tell us?

ROBERTA

I don't know Ben.

JO stands up ready to leave. BANJO at her side.

ROBERTA

So are you our photographer Jo?

JO turns to ROBERTA looks her straight in the eye.

JO

Yes.

81.INT. CAVE.

DAY

ROBERTA, HUGO, ROBERTA and BEN move through the cave. HUGO charges ahead. A draft of dirt falls from above. JO nervous, she has ELIZABETH'S camera around her neck. BEN takes her hand. ROBERTA stays close.

BEN

Happens all the time, nothing structural.

JO

You go ahead.

BEN is about to say something.

JO

I'll be there soon.

BEN and ROBERTA go ahead. JO takes out some water, takes a swig. Closes her eyes.

FLASH BACK:

82.INT. CAVE.

DAY

Dust, dirt and debris bellow through the cave passageway. JO 5, face and clothes blackened, running into the bellowing dirt and dust screaming.

JO

Mum, mum. Daddy!

83.INT. CAVE.

DAY

Jo opens her eyes. The passage is clear; she's sweating, immobilized.

The smiling black face of the OLD WOMAN (who appeared before) dances in front of her, beckons her forward.

JO closes her eyes.

A hand takes JO'S hand, she snaps her eyes open. It's BEN.

JO gets up, silent, brushes the dirt off.

84.INT. CHAMBER.

DAY

Jo snaps off shots. ROBERTA and HUGO are digging, sorting, sifting, classifying. BEN is quietly sitting in front of a painting. JO Jokes around.

JO

Can you feel anything?

BEN

If you really look at something, really see it, hear it, it speaks to you.

JO

You mean art?

BEN

Anything, rocks, stars, people, trees,
animals, music, wind...everything.

JO

What do you see?

BEN pauses.

BEN

Universes within universes, within
universes.

JO

(Pauses) And that's helpful?

BEN looks JO straight in the eye.

HUGO and ROBERTA look over to see BEN and JO laughing
until they are almost crying.

85.EXT. CAVE.

DAY.

HUGO and BEN are loading things into the back of the
truck.

JO sits outside the cave entrance, checking her camera
equipment. She Bends down picks up a stone as she checks
it out ROBERTA Joins her.

ROBERTA

Found something?

JO

Nah. I just like the look of this
stone.

ROBERTA reaches for the stone. JO hands it to her.

JO

See the face in it?

ROBERTA studies the stone closely and the abstract face
appears.

ROBERTA

That's amazing, yep I see it.

ROBERTA attempts to give it to JO. JO waves her hand.

JO

Dad used to say every stone has a spirit. I never believed him. Maybe it will bring you luck.

ROBERTA holds the stone in her open hand then closes her fingers around it.

ROBERTA

Thanks and thanks for today.

JO puts her camera away.

JO

Peru, my parents. It wasn't an accident.

ROBERTA

I know.

86.INT. CABIN.

NIGHT.

JO places the photos of the stones and painting on the table. ROBERTA works on the laptop.

JO

Did you notice there were no brushstrokes on those paintings?

ROBERTA nods, punching in keys on the laptop.

JO

Same as those in the States?

ROBERTA nods again, still working.

JO

Maybe it is just a big hoax.

ROBERTA

Maybe.

JO

Do you get scared sometimes?

ROBERTA

I only get scared when I think of a world where information is controlled and people live in fear of the unknown of the mysterious. What sort of life is that?

JO grabs a wad of photos from her briefcase. The computer generated picture of ANGELA'S golden disc shape cradled in rainbow light stares back at her.

JO

Angela and I were in New Mexico, she exhibited in Taos.

ROBERTA stops working on the computer, gives JO her full attention.

ROBERTA

I saw her work. It was brilliant.

O/S The kettle whistle blows. JO puts the image away. ROBERTA watches her.

JO

You want to go first?

ROBERTA goes back to writing.

ROBERTA

No, you go.

JO flings a towel over her shoulder, pours the hot water into a bucket.

ROBERTA'S eyes follow JO as she leaves.

87.EXT.BACK OF CABIN.

NIGHT

Full moon is out. JO, dressed, towel over her shoulder sits on the wooden floor of the shower gazing up at the stars, and BANJO sits beside her.

88.EXT. CAMPFIRE.

NIGHT.

HUGO, BEN, ROBERTA and JO sit around the fire. Drinking tea. HUGO pulls out a packet of Ben's favorite biscuits, throws them to him and reaches again into his rucksack and grabs a bag of marshmallows, waves them around.

HUGO

Da Da!

JO

Nobody really toasts those things!

ROBERTA

It's a universal ritual.

JO slaps one on a stick, sticks it in the fire, proving her point.

JO

Look! (Holding up a gooey mess). They just become this disgusting goo.

HUGO grabs Jo's stick and whacks on a marshmallow.

HUGO

Not like that! (Demonstrates). Like this.

BEN

(To Hugo and Jo) How do you two know one another?

HUGO

Through Jo's sister C.J. I met Jo and Angela, asked Jo out then found out she was with Angela.

ROBERTA

OOOuuuch!

HUGO

After the agonising embarrassment, not to mention disappointment, they became my best friends.

BEN

Good for you.

ROBERTA

And you Ben? How did you end up out here?

BEN

It had to be the sea or the desert, now I'm eighty I'm glad I chose the desert. (He looks up at the stars). It's home. (To Roberta). Come with me, I'll show you something.

A telescope is set up near the camp. BANJO races over to ROBERTA and BEN near the telescope. ROBERTA picks him up while BEN gestures for her to look through the telescope.

ROBERTA'S POV: A vista of stars, sharp and clear.

BEN

Your favourite star right there on the right.

ROBERTA

Wow. Get a look at that BANJO. Sirius!

ROBERTA holds BANJO up to the telescope.

BEN

You were brave to come Roberta. Do we have much time?

ROBERTA turns to him.

ROBERTA

No. Once they know I'm in the country it won't take long to find me.

89.EXT. CAMPFIRE.

NIGHT.

JO and HUGO are eating marshmallows.

HUGO

Toast me another one.

JO

Pink or white?

HUGO

Pink.

JO grins at him holds the marshmallow over the fire for a moment and offers it to him, he leans forward and takes it into his mouth.

90.INT. CAVE.

NIGHT

ED lumbers through the cave carrying a lamp and high-powered torch, finds the entrance to the chamber. He walks into the chamber sees the stones, puts the lamp down and follows the track to the other chamber. He casts his torch light on the paintings, can't believe what he is seeing.

ED

Ah Jesus.

His torch goes out, he scavengers in the dark, lights a match. The paintings cast eerie shadows in the dim light, they surround him.

CUT TO:

91 .EXT: CAVE.

NIGHT.

The stars are sprayed across the night sky, full moon out. The taillights of ED'S truck light up as he speeds away.

92.INT. CABIN.

NIGHT.

JO and ROBERTA are getting ready for bed. JO walks around with her toothbrush in her mouth, looking for toothpaste. ROBERTA grabs her sleeping bag.

JO

The friend looking after your dogs.

ROBERTTA

She's my neighbour. Rita...74 and loves them!

BANJO climbs up on the bed.

ROBERTA

You want to sleep by the fire?

JO

Are you kidding? All those stars!

ROBERTA laughs, heads out.

93.INT. JO'S CABIN.

NIGHT.

JO lies in bed awake. Sound of rain as it begins to fall on the tin roof.

JO hears noises on the front porch, BANJO begins to bark. JO grabs a torch. Sounds outside of a smashing pot. JO scared now inches toward the door, opens it.

94.EXT. CABIN PORCH

NIGHT.

ROBERTA, wrapped in sleeping bag collects remains of broken pot plant.

JO

God you scared me. Come in, it's pouring.

ROBERTA shakes out the sleeping bag.

ROBERTA

It won't last long.

JO holds the door open. ROBERTA hesitates then throws the sleeping bag down on the porch.

95.INT. BEN'S CABIN.

NIGHT.

ROBERTA comes into the cabin soaked. JO grabs her a towel walks toward her. ROBERTA stands there. BANJO jumps back onto JO'S bed, wriggles under the blankets.

JO offers ROBERTA the towel, ROBERTA moves closer, her face a breath away. JO kisses ROBERTA tenderly, slowly. ROBERTA hesitates for a moment, trembling.

ROBERTA

Are you sure?

JO shakes her head, they kiss again and slowly begin to undress one another falling onto Roberta's bed they make deep, tender, passionate love. Totally surrendered to one another.

96.EXT. BEN'S CABIN.

DAY.

HUGO is having coffee on the porch. BANJO runs toward him.

BEN comes out with his rucksack.

BEN

Where are the girls? We need an early start.

HUGO.

(To BANJO) Come on buddy lets get your mother out of bed.

HUGO wanders over to JO'S cabin knocks on the door, no answer, he walks in.

97.INT. JO'S CABIN.

DAY

JO and ROBERTA just awake lying naked together. BANJO looks at ROBERTA and JO then back at HUGO. HUGO leaves.

98.EXT. BEN'S CABIN.

DAY.

HUGO walks toward BEN, throws his coffee in the dirt, heads inside BEN'S cabin.

HUGO

Things just got a lot more complicated around here.

BEN looks over to see

JO on the porch with a sarong and tee shirt on searching for her boots, ROBERTA looks like she just got out of bed, he gets the picture.

99.INT. BEN'S CABIN.

DAY.

HUGO has his rucksack by the throat, throwing things in, scrounging around for things, doesn't know what he's looking for. He's angry.

BEN

Mate. That's the thing. Sometimes things just happen. It's not complicated.

HUGO continues throwing things around until he finally clears his whole bed of everything, throws it all to the ground.

100.INT.BENS CABIN.

DAY.

There is a knock at the door. BEN opens it while HUGO mindlessly chooses stuff off the floor.

JO walks in. BEN gives her an understanding touch as he moves by her and heads out the door.

JO

I want to explain.

HUGO

Jesus Jo what's to explain, it's pretty obvious. It's nothing to do with me.

JO

Then why are you so angry?

HUGO

I'll see you at the car.

HUGO continues with what he is doing with his back to Jo. She moves toward him, reaches for his shoulder. He shudders jerks his shoulder away.

HUGO

I said I'd see you at the car!

JO stiffens; she's never seen him like this. HUGO keeps his back to her.

JO

Answer me!

HUGO grunts in disbelief then turns in a flash of anger.

HUGO

You never mention Angela, expect us
not to and then this!

JO

This isn't about Angela.

HUGO

So you've suddenly fallen in love. Is
that it?

JO stunned, her eyes smarting.

HUGO also shocked by his own reaction moves toward JO who
motions for him to stay away.

JO

If I slept with you. Would that have
made it all right?

JO leaves.

HUGO alone now collects himself then mindlessly hurls his
rucksack across the cabin.

101.INT.JO'S CABIN.

DAY

JO and ROBERTA are dressed. JO throws her camera over her
shoulder. ROBERTA grabs her laptop and rucksack.

JO stops ROBERTA.

JO

Roberta. (About to say something).

ROBERTA puts a finger to JO'S lips.

ROBERTA

I'll set myself up somewhere else
until you go.

JO

I'm sorry. I should never have...

ROBERTA'S face a breath away from JO'S; she lovingly
caresses the crescent shaped moon around JO'S neck.

ROBERTA

There are no shoulds, ever.

ROBERTA turns, heads for the door. JO silent running her thumb across the crescent moon glyph.

102.EXT.BEN'S CABIN.

DAY

BEN and HUGO are in the truck. ROBERTA throws her things in the back sits beside HUGO, the silence is thick. HUGO clicks on a CD..

JO walks toward them with BANJO, music playing, she hops in, no one says a word. BEN snaps on the engine and throws the truck into gear.

103.INT. CHAMBER.

DAY.

BEN holds a ladder with JO balancing on top, taking close ups of the stones that are high in the cave walls.

ROBERTA pegs out an area of ground with five encrypted stones in it, ties string around it. HUGO carries a tray of rock, trips over the string. Glares at ROBERTA

HUGO

Don't you have a system? You're all over the goddamn place.

ROBERTA

If you opened your eyes you'd see the goddamn system.

A huge chunk of dirt falls close to where BEN and JO are. JO almost loses balance. BEN steadies the ladder. Another huge fragment of stone and dirt falls. JO tries to steady herself she's panicked now.

BEN

It's all right Jo. It's over.

JO takes a deep breath.

BEN

Come down. Slowly.

JO comes down the ladder, BEN grabs the camera. HUGO and ROBERTA are there in a flash.

ROBERTA

You O.K.?

HUGO

Does she look O.K.?

HUGO glares at ROBERTA. ROBERTA throws her arms in the air.

JO takes the camera back from Ben.

JO

I'm fine!

HUGO and ROBERTA get back to work. BEN takes JO by the arm.

BEN

Jo there's some shots I want you to take.

BEN leads JO into the other chamber.

104.INT. PAINTING CHAMBER.

DAY.

JO peruses the walls and ceiling of the chamber. The seven paintings surrounding her.

JO

I've shot everything in here Ben.

BEN talks very quietly.

BEN

I need your help.

JO not sure what he is getting at.

JO

How?

BEN

That glyph you wear.

JO fingers the crescent moon around her neck.

BEN

The shaman all those years ago. What did he say to you?

JO

How do you know about that?

BEN

What did he say?

JO pauses.

JO

He said my camera would link many to the answers we need.

BEN

And the glyph?

JO

The crescent is always part of the whole. (Pause) Who are you Ben?

BEN reaches inside his shirt and pulls up something tied to the end of a leather thong. It is a black stone with a white inscription of the moon. A crescent piece of the moon is missing.

BEN

Someone looking for the whole. Just like you.

105.INT.MINERS BAR.

NIGHT

HUGO is at the bar alone, drinking bourbon. ED pulls up a stool beside him, gestures to the BARMAN for a drink and to fill up HUGO'S drink.

ED

So the girls are entertaining themselves?

HUGO doesn't look up from his drink. When the BARMAN goes to top up his drink HUGO puts his hand over it. The BARMAN moves away gives ED a beer.

ED

Jesus mate you could see that coming.

HUGO turns looks ED in the eye.

HUGO

Keep away from Ben's land and keep
the hell away from me.

HUGO pushes his drink away and leaves.

ED shrugs his shoulders to the BARMAN as if bemused by HUGO'S response. The BARMAN shrugs back throws back HUGO'S drink, slides ED another beer.

106.EXT. CAVE. PAINTING CHAMBER.

NIGHT.

JO has fully illuminated the chamber with a high voltage lamp. BANJO follows her. The seven paintings surround her. She gives each painting extra light as she slowly walks around taking in each one as if doing the Stations of the Cross in a cathedral. BANJO lets out a small bark to get JO'S attention. She whispers to BANJO who tilts his head as if listening.

JO

I know. She would have loved them.

JO stands in front of the painting of the crescent moon in an azure, starlit sky, the sign of infinity merges through symbols and colours giving the impression of flowing time and space. She closes her eyes and the face of THE BLACK WOMAN appears, smiling, she has a brilliant blue shimmering object in her hand. She places the object on the ground gently, the light from it intensifies.

JO opens her eyes, BANJO is nuzzling her leg, and she looks down and sees the exact same blue object resting on the dirt floor.

107.EXT. CAMPFIRE.

NIGHT.

ROBERTA sits wrapped in a blanket gazing into the fire. A spark hisses out onto the blanket and she scrambles to put it out.

BEN sits down beside her.

BEN

That was close.

ROBERTA

Yes. It was.

BEN lights the end of a twig in the fire.

ROBERTA'S POV: BEN looking into the fire, his hand twisting the flaming twig.

ROBERTA

Where's Jo?

BEN

She walked to the cave. Hugo has gone to pick her up.

BEN throws the twig into the fire, turns to ROBERTA.

BEN

Can anyone decode those paintings?

ROBERTA

Not yet. There is one doctor on my team, Doctor Dietro who believes there is a decoding device. He is working on his own system. I'm waiting to hear from him.

ROBERTA looks up to the sky pointing.

The sky is ablaze with stars, the Milky Way a hazy bridge stretched across the sky.

BEN

Shooting star, make a wish.

ROBERTA

It can't come true.

BEN

Make it anyway.

ROBERTA looks up at the vast sky and makes her wish.

ROBERTA

Now you.

BEN

It's already come true.

108.EXT. CAVE ENTRANCE

NIGHT.

HUGO drives up to the cave entrance. ED's ute is parked outside.

HUGO grabs a torch and leaps out of his jeep.

109.INT. CAVE ENTRANCE.

NIGHT.

ED completes the wiring on a small detonation device, sets the timer, a red light flashes, thirty seconds counting down.

ED hears footsteps, sets the timer, it's detonated, red light counts down the seconds 29, 28, 27. ED rushes toward the cave entrance sees HUGO.

ED

Get out. It's going to blow!

HUGO tackles ED, pins him on the ground.

ED

Are you crazy! Get off or we're both dead.

HUGO

Jo's in there.

HUGO lets ED go just as the blast powers through the cave.

110.EXT. CAMPFIRE.

NIGHT.

ROBERTA lays in her sleeping bag staring up at the stars. Sound of a huge explosion O/S.

ROBERTA leaps out of her sleeping bag.

BEN races out from his cabin.

111.EXT. CAVE ENTRANCE.

NIGHT.

BEN and ROBERTA screech to a halt outside the cave. HUGO is tying a rope to his four-wheel drive, he's covered in dirt, blood seeping down his face.

BEN

You can't go in there.

HUGO doesn't wait, he disappeared inside the cave, trailing the rope behind him.

BEN quickly ties another rope to the truck and then around him, threads it out as he and ROBERTA enter the cave.

112.INT. CAVE.

NIGHT.

ROBERTA and BEN catch up to HUGO, there is dirt and debris everywhere. Dirt continues to fall as they move down the passageway. A narrow passage on the side of the cave is clear. HUGO leads the way, torch full beam. They come into an open area.

HUGO

Jo!

As he calls the dirt and rocks continue to fall around him.

113.INT. CAVE.

NIGHT.

JO is laying on the floor of the cave in agony, her left leg pinned between two boulders. BANJO uninjured right beside her, licking her face.

JO sees the face of the smiling BLACK WOMAN, MARC and ELIZABETH and ANGELA. They are all smiling. MARC, ELIZABETH and ANGELA all disappear into a brilliant spiral of white light.

O/S HUGO

JO!

114.INT. CAVE.

NIGHT.

BEN, ROBERTA and HUGO look for an opening to follow as they inch themselves along a narrow opening in the passageway.

115.INT. CAVE.

NIGHT.

JO'S POV: Bright torch light and silhouette of a figure coming toward her. HUGO gets to JO first.

HUGO

God I thought...

He Bends down beside her. JO opens her eyes, smiles, tears falling down the corner of her eyes, she touches his face.

ROBERTA puts a torch on JO'S leg, it's caught in a cavity between boulders. She and BEN try to move the boulder, they can't.

BEN

Jo we'll have to get something to loosen this.

More and more dirt and stones are falling.

HUGO hands BANJO to BEN.

HUGO

You and Roberta need to go now.

ROBERTA and BEN have no time to argue. ROBERTA hesitates for a moment. JO pulls the BLUE OBJECT from her pocket, hands it to ROBERTA. ROBERTA is surprised.

JO

Keep it safe.

BEN and ROBERTA disappear.

HUGO props himself against the cave wall places JO'S head on his lap. She winces, then relaxes against his chest.

HUGO

I wasn't honest Jo.

JO

It's O.K.

HUGO

I'm sorry...I...

JO smiles up at him.

JO

It's O.K. It's O.K. Everything is O.K

HUGO strokes her head and wraps his arms around her shoulder supporting her, dirt and debris continue to fall around them.

116.INT. CAVE.

NIGHT.

ROBERTA and BEN make their way back toward the cave entrance. More and more dirt and stones fall, more dust fills the passageway.

117.EXT. CAVE ENTRANCE.

NIGHT.

BANJO makes a break from ROBERTA and runs back inside the cave. BEN grabs ROBERTA'S arm

BEN

Let him go.

ROBERTA

We need help Ben.

BEN

No time.

BEN grabs a wooden plank and steel brace from the truck. ROBERTA helps him.

118.INT. CAVE.

NIGHT.

JO is sweating now, almost passing out with the pain. BANJO like a sentinel sits beside her.

HUGO

Please stay awake Jo, stay awake.

JO

I want to sleep.

HUGO

Remember that summer at Byron with C.J Bob and the kids. Sebastian thought he could fly in that batman suit.

JO (Delirious)

Angela bought it.

HUGO

Yes... she did... and she bought Holly fairy wings.

JO

Wings. Yes. I remem... Pink wings...pink.

JO's eyes are closed.

HUGO

Stay awake Jo.....please stay awake.....remember that rock that I said was four million years old I lied it was only 3,990,000.

JO smiles but is losing consciousness.

JO'S POV: The face of the smiling OLD BLACK WOMAN appears, dancing across JO'S vision, filling her mind and the screen.

HUGO is sweating, he has cuts and scratches everywhere, he strokes JO'S forehead and hair.

BEN and ROBERTA appear with the equipment.

BEN GESTURES for HUGO to stay where he is whilst he and ROBERTA create leverage on the boulder.

ROBERTA digs frantically while BEN places the wooden plank in place, bolstered by the steel brace. Both ROBERTA and BEN lever the boulder, it doesn't budge. They try again still no movement.

HUGO releases JO'S head and gently places his sweater underneath her neck. He Joins BEN and ROBERTA and they work together.

BEN

When I say three, give it everything
you've got. One...two...three.

On three they are straining, we can see the veins in their necks, the muscles in their arms. The boulder falters and as they strain again it rolls toward the cave wall and off Jo's leg. She cries in pain and relief.

HUGO Bends down over JO and places her arms around his neck.

HUGO

Hold on as tight as you can.

HUGO lifts JO to her feet. She winces in pain.

ROBERTA and HUGO place JO'S arms around their shoulders while BEN leads the way out of the cave.

The ceiling is losing more dirt, BEN looks concerned as they slowly lead JO. BANJO shoots ahead leading the way.

119.INT. CAVE.

NIGHT.

ROBERTA, HUGO and BEN slowly move JO toward the cave entrance. Thunderous, rumbling sounds fill the cave. Black dust bellows out from the cave heading straight for them. Rocks and dirt fall all around them.

The path behind them is closing in as dirt, dust and debris thunder through the cave toward them and the entrance.

ROBERTA stumbles, nearly loses her hold of JO then recovers.

The dust engulfs them.

Dirt and dust fill the screen.

120.EXT.CAVE.

PREDAWN.

Out of the blackness carrying JO, ROBERTA, HUGO, BEN burst out of the cave into the night air.

121.EXT. CAVE ENTRANCE.

NIGHT.

They place Jo down.

JO

Banjo. Where's Banjo?

The cave entrance bellows black dust, no sign of BANJO.

HUGO rushes to the cave entrance, ROBERTA tries to hold him back but can't.

BANJO comes flying out of the cave entrance, straight to HUGO who falls to his knees holding him.

122.EXT. CAVE.

DAWN.

The night sky becomes an open vista of strong pastels and golden light as the evening gives way to dawn.

JO is propped up against the wheel of HUGO'S car. He slices open the leg of her jeans with a Swiss army knife. The skin is broken and bleeding.

HUGO

It's not broken but we need to get you to a doctor.

BEN

We can go to Ted's place. He's an old friend.

HUGO

He's Bexton's doctor!

BEN

Like I said. He's a friend.

HUGO, BEN and ROBERTA stand near the car. BANJO nestled beside JO who is sitting half lying in the car. HUGO takes a swig from a water bottle.

ROBERTA has the BLUE DEVICE in her hands.

JO

So what is it Roberta?

ROBERTA

I can't say, but if it is a decoder we need access to the painting and stones.

HUGO

(To Roberta) You and Ben take Jo.

JO tries to pull herself up.

JO

Where are you going?

HUGO

(To Roberta). You need more time in the chamber don't you?

ROBERTA

It's over Hugo. There's no way we can get back in there. They'll make it look like there was no cave, no chamber.

HUGO

Funny. I never took you for a quitter.

ROBERTA keeps her eyes firmly fixed on HUGO as he heads for his truck.

123.INT. HUGOS APARTMENT.

DAY

C.J is up on a chair near the birdcage ready to open it. HOLLY and SEBASTIAN mesmerized as they look up at SPARKIE and RUBY in the cage squawking.

C.J

(To kids) Remember guys these birds are used to jungles and canopy so they swoop, ready?

HOLLY puts her arm around SEBASTIAN. C.J snaps open the cage and RUBY and SPARKIE are off.

SEBASTIAN and HOLLY
Yeayyyyyyyyyyy!!!!!!!!!!!!

124.INT. NURSING HOME

NIGHT.

BOB sits beside LUCY reading to her from "Doctors Without Borders" magazine.

125.INT. DOCTORS HOUSE

MORNING.

TED, local retired doctor, late sixties, attends JO'S leg BEN beside her. JO winces as TED inspects her leg, which is bloodied and bruised.

TED.

You're lucky. Deep bruising and scratches, nothing serious. What the hell happened?

BEN is about to explain JO cuts in.

JO

Stupid. I was taking night shots in Ben's cave, tripped and got my leg caught.

TED isn't convinced as he bandages the leg and turns to BEN.

TED

Mate, there are some crutches in that cupboard, grab a pair will you.

The phone goes, Ted excuses himself grabs the handset.

TED

Dr. Allan.

He listens his eyes on BEN and JO the whole time.

TED

No mate. No one has shown up here. Sure I'll let you know if they do.

TED slowly places the phone back in its holder.

BEN rummages around in the cupboard, trying a number of crutches for size. Settles on a bright yellow pair hands them to JO. TED finishes bandaging JO'S leg.

TED

If you rest the leg and use these you should be back on your feet in about a week.

JO

Thanks Ted.

TED nods his head slowly looks to BEN.

BEN

Yeah. Thanks mate.

126. BEN'S PLACE

DAY.

BEN, ROBERTA and JO enter the cabin, everything is upside down. ROBERTA tenderly lifts up the telescope and BEN'S books. BEN peruses the scene for a moment then dives straight out the back door.

127. EXT. BEN'S CABIN.

DAY

Behind the outhouse is a large pile of firewood. BEN rummages through the wood, BANJO excited with the hunt, BEN picks out a large log and reaches inside. ROBERTA runs toward him as BEN holds up two of the encrypted stones. His face beaming.

128. INT. BENS CABIN.

DAY.

ROBERTA is on the computer punching in keys. BEN leans over her shoulder. On computer screen is a list of names.

BEN

Who are these?

ROBERTA

A team of people: scientists,
archaeologists, cosmologists,
astronomers, physicists who worked on
the Peruvian Stones and other sites.
I'm letting them know about the find.
Inviting them to come.

BEN

Will they?

ROBERTA holds up a disc and the BLUE OBJECT.

ROBERTA

They will when they see these.

129.EXT.JO'S CABIN BACK PORCH.

DAY.

Jeep looking more and more rugged and dirty parked behind
the cabin. JO sits in the car, BANJO sits shotgun beside
her not leaving her alone for a minute. JO punches up a
number on the hands free mobile.

130.JO'S STUDIO.

DAY

Leon sittings in front of his computer looking at the
images from the cave as a slide show. He reaches for his
mobile still looking at the images.

LEON

Leon.

131.EXT. JO'S CABIN BACK PORCH.

DAY.

JO relieved to hear LEON'S voice.

JO

Leon it's me. Jo.

132.INT. JO'S STUDIO.

DAY

LEON jumps to his feet.

LEON

Where are you? Al's going berserk
you've missed four shoots!

133.EXT. JO'S CABIN BACK PORCH.

DAY

JO

Did you download the images I
e-mailed you?

134.INT. JO'S STUDIO. DAY

LEON leans into the computer monitor as the slideshow continues.

LEON (O/S)

Yeah, they're amazing. Who's the
artist?

135.EXT. JO'S CABIN BACK PORCH. DAY

JO

Long story. Make sure you get copies
to Jackie at the Herald, tell her to
hold them. You got that?

136.INT. JO'S STUDIO.

DAY

LEON is taking notes. Pauses.

LEON (O/S)

What do I tell Al?

137.EXT. JO'S CABIN BACK PORCH.

DAY

JO

Tell him you're ready to do the Jobs.
I gotta go Leon the line is breaking
up.

138.INT. JO'S STUDIO.

DAY

LEON

Jo wait. Jo.

The line is dead he sits down staring at the images before him on the monitor then snaps into action and punches in a number on his mobile.

LEON

Jackie Henderson please. Yes. Leon
Campbell. Thank you.

139.EXT. JO'S CABIN BACK PORCH.

DAY

JO snaps off the transmission. Both hands clasped on the steering wheel, she looks out over the unencumbered horizon and the azure sky.

CUT TO:

140.EXT. DESERT.

DAY

HUGO'S jeep kicking up dust as it accelerates across the desert road. Music blaring. BEXTON MINING sign comes into view as he approaches the wire fencing.

141.INT. WORKERS ONSITE VAN.

DAY.

ED and TWO FOREMEN are looking over plans of the mine. ED points to a site in the mine.

ED

Site 11. We need four men in there.
Two shifts.

FRANK, FOREMAN ONE sees HUGO, dirty, disheveled.

HUGO walks straight by him towards ED.

FRANK moves to intercept HUGO.

FRANK.

Mate, you look like shit. This is a
private meeting.

ED throws up his arms.

ED

It's O.K. We can go over this later.

FOREMAN TWO

But.....

ED

Later.

FRANK and the FOREMAN reluctantly take the hint and leave. ED sits back in his chair.

HUGO

What's really going on ED? You could have killed her.

ED is defiant.

ED

So where are the cops?

HUGO

We're going back in and you're going to make it happen.

ED calmly moves forward in his chair.

ED

Mate let me give you some advice. Forget what you saw in that cave and tell the others to do the same.

HUGO slams his fist down on ED'S desk

HUGO

You've got three days. Make it happen or we go to the police.

HUGO leaves. ED opens his computer punches in password on his email a red screen appears he punches in a cryptic message, leans back in his chair.

142.EXT. DAM.

DAY.

It's blazing hot. JO climbs out of the jeep, using one crutch to support herself. BANJO follows walking at JO'S slow pace. JO, heads for the dam. JO hasn't seen ROBERTA, dressed and toweling her wet hair, slightly hidden by a tree.

JO drops the crutch at the waters edge while BANJO wades into the water. JO stretches out on her back staring at the brilliant blue sky, a flock of black cockatoos fly overhead.

ROBERTA throws a stick to BANJO, it splashes in the water and BANJO races after it. JO sits up startled.

ROBERTA

Will you stay?

JO hesitates.

JO

(Pause) Yes.

ROBERTA looks at JO for a long time.

143.INT. JO and ROBERTA'S CABIN.

DUSK

JO wet haired, wrapped in a sarong and tee shirt searches the cabin.

JO

Roberta!

Silence. JO continues to look around, she opens ROBERTA'S cupboard, it' empty. JO heads for the bathroom, all ROBERTA'S toiletries are gone. JO is more frantic now as she looks for any sign of ROBERTA. Nothing. She doesn't notice the N.Y baseball cap hanging from the door.

CUT TO:

144.INT. BENS CABIN.

DAY

BEN sits drinking tea, packet of his favorite biscuits beside him.

BEN'S POV: An open page of an astronomy book showing the star SIRIUS.

JO pushes the door open with her crutches. BEN remains calm pats BANJO as he runs to him tail wagging.

BEN

You know the Dogan tribe in Africa described this as a double star, Sirius, hundreds of years before our telescopes were able to see the other star. How did these people know?

JO

Where is she Ben?

BEN continues to pat BANJO under the chin and slips him some of his biscuit.

JO

Ben!

BEN continues to pat BANJO, as he looks JO in the eye.

BEN

She's flying to Sydney on the mail plane to meet the new team.

JO

What team? She needs to be here.

JO heads toward the door.

BEN

She's made a tough call Jo. Unless you have something to offer, let her go.

JO stops in her tracks, reflective as she faces the door.

JO

You're right.

JO opens the front door, leaves.

BEN puts BANJO on his lap, offers him another biscuit.

O/S Car engine kicks over, sound of dirt and gravel grinding as JO'S car accelerates into the distance.

145.EXT. AIRPORT/SHED

NIGHT.

JO'S jeep screeches to a halt outside the airport is a rundown shed. A MAN is locking it up.

A small twin-engine plane accelerates up the runway.

JO jumps out of the car.

JO'S POV: the small plane takes off into the star filled night.

146.INT. JO'S JEEP.

NIGHT.

JO is driving, a full moon hangs in the night sky, stars and Milky Way sprayed across the heavens. Music "ALCHEMY", playing.

JO'S POV: A shimmer of rainbow coloured lights pulse across the horizon with each pulse they expand then fly across the jeep.

JO hears the "whoosh" as they fly overhead, the music still playing. JO keeps driving ahead she sees a figure on the road walking. As JO gets closer she sees the figure is a WOMAN. The WOMAN turns, then keeps walking. It's the same black smiling face that JO has seen in her visions.

JO slows down, opens the door of the jeep. The WOMAN vanishes.

147.EXT.BENS CABIN

NIGHT.

Campfire blazing, BEN gazing through the telescope. BANJO races to the jeep as JO pulls up.

JO

You must have seen that!

BEN continues to look through the telescope then gently lets go of the lens.

BEN

Yes. Marvellous aren't they?

JO

What's happening Ben. Who is the woman I see? Tell me.

BEN sits by the fire, JO Joins him.

BEN

She's a spirit who protects this land, her name is Millie Millie. She protects the chambers and she holds the knowledge from other dimensions and has teachings to share. She wouldn't appear to you Jo unless you were looking for her.

JO looks confused.

BEN

She protects the energy of this land. What you saw tonight was her energy not everyone sees it but they feel it. We mostly see things going on in one particular time and place. There is also the non-physical reality of the spirit world where things happen simultaneously and that is where many of our answers lie. She guided me in my dreams to those chambers and brought you here.

BEN reaches gently for JO's moon shaped glyph.

BEN

I don't pretend to know the answers Jo. All I know is that it is time for people to experience these ancient sites, these sacred places, to experience the mystery of it all.

JO

Angela, my parents were my sacred sites Ben. The rest is bullshit.

BEN

And Roberta?

JO keeps her back to BEN and shakes her head. She turns to him.

JO

Do you think I'm a fool?

BEN

No Jo. You're no fool.

JO grabs her blanket from near the fire and walks to her cabin. Fumbles with the lock before disappearing inside.

148.INT. HOTEL ROOM.

NIGHT

ROBERTA stands at the open window of her hotel room drawing back deeply on a beadie cigarette. A stack of beadie stubs in an ashtray. .
ROBERTA'S POV: Busy street, streaked with rain, traffic noise can be heard. The sky, cloud covered, dark.

149.INT. JO'S CABIN

NIGHT.

JO lies alone in her bed. She slowly twists her green stone ring around her finger as she lies thoughtfully in the shadows of the lamp light, BANJO snuggled next to her.

JO'S POV: ROBERTA'S Yankees cap sits on the corner of the chair.

150.EXT.BENS CABIN,

DAY.

BEN sits on the cabin porch pulling on a pair of boots.

BEN'S POV: HUGO and BANJO, both wet walk up from the dam. HUGO teasing BANJO hiding a stick behind his back then pretending to throw it, couple of false starts then whoosh he throws it again, BANJO'S off.

A police car drives up the dirt road toward the cabin.

HUGO and BEN stare at one another for a second as the police car pulls up. TOM, the local policeman and two detectives, BILL and IAN, dressed in suit and tie, no jackets get out of the other car.

TOM

I'm sorry Ben....

DETECTIVE 1(BILL)

Ben Hudson?

BEN

Yes.

DETECTIVE 1(BILL)

You're under arrest.

DETECTIVE 1(BILL)

(Looks at HUGO) Hugo Frank?

HUGO doesn't answer.

DETECTIVE 2. (IAN)

Are you Hugo Frank?!

HUGO

Yes I'm Hugo Frank.

DETECTIVE 1(BILL)
You're under arrest.

BEN
For what?

DETECTIVE 1(BILL)
Non-disclosure of an archaeological site, theft of dangerous goods from Bexton mining company and (looks at Hugo) the attempted murder of Ed Anderson.

HUGO
You've got to be kidding.

DETECTIVE 1(BILL)
(To Hugo) Roberta Cartwright has been arrested also. I suggest you don't say anything until you get to the station. Where is Jo Potter?

JO appears from the cabin, skipping across the dirt on her crutches.

JO
I'm Jo Potter. Who are you?

DETECTIVE 2(IAN)
You are under arrest.

151.INT.POLICE STATION

DAY.

JO, HUGO and BEN sit together in a run down cell, playing cards. JO deals a hand. They each grab their cards.

Sound of a door opening and footsteps. It's TOM and C.J who is holding BANJO. JO jumps up thrilled to see them both puts her hands through the cell. C.J kisses her through the bars.

C.J
My god are you all right?

JO
I am now!

BEN

Tom, mate, let her (Jo) out for a minute.

TOM

(Nodding at C.J) Mate She's not even supposed to be here. I've never seen so many Feds.

C.J

They said there won't be a hearing for at least another week when the magistrate is in town.

JO

What about Roberta?

C.J

Roberta's in custody, no bail. Your place Jo is a mess they've been through everything.

TOM

That's it you need to finish now.

JO hands back BANJO to C.J.

C.J

I'll take Banjo back with me, they'll call me when your hearing is on.

JO

Can you see Roberta?

C.J shakes her head.

C.J

No. It's a mess Jo.

C.J is really upset now. JO puts her arms through the bars brings C.J close, whispers something in her ear.

JO

I'll be O.K. Tell the kids. Tell Leon and Jackie that I hope they got my present and they use it.

C.J composes herself.

TOM

That has to be it now. Let's go.

152.EXT. CAVE.

DAY

Excavation trucks and moving equipment manned by MILITARY PERSONNEL.

MILITARY PERSONNEL guarding the entrance of the cave.

COMMANDER BLEAKHURST (DETECTIVE 1. BILL) is in a military uniform, hardhat on greets a car as it pulls up. SCOTT SINOT, 60, balding gets out.

COMMANDER BLEAKHURST

Dr. Sinot. Sir.

DR. SINOT

Hello Commander is it ready?

COMMANDER BLEAKHURST

We've uncovered the chambers.

SINOT

Is it safe.

COMMANDER BLEAKHURST

We've been working day and night; it will be reinforced by this afternoon.

SINOT

The team arrives at 1400. I'm going in now.

153.INT.CAVE.

DAY

All the chambers have been cleared. COMMANDER BLEAKHURST and DR. SINOT switch on high-powered lights to reveal the stones.

SINOT

It's true, just like Peru.

They walk through to the Next chamber and Dr. Sinot sees the paintings he is gob smacked.

SINOT

My God!

COMMANDER BLEAKHURST

Have you ever seen anything like this
sir?

SINOT

Yes. I have. Scale this up to a code
13 security zone.

Sound of helicopters O/S.

Both SINOT and COMMANDER BLEAKHURST look to the ceiling
of the cave as the sound increases, thundering through
the cave.

154.EXT. CAVE.

DAY

GUARDS at the entrance of the cave are holding rifles in
the direction of 6 helicopters that are circling outside
the cave. MEDIA BANNERS on the side of 3 of the copters,
CAMERA PEOPLE taking film. COMMANDER BLEAKHURST instructs
guards to put their guns down. SINOT and COMMANDER
BLEAKHURST look to the skies, as the copters get close.
ARMY PERSONNEL, SINOT and COMMANDER BLEAKHURST can hardly
stand against the wind being created.

CUT TO:

155.EXT. MAIN STREET SYDNEY.

DAY

Newspaper headline Board: ANCIENT SITE UNCOVERED OUTBACK.

PEOPLE snapping up newspapers.

156. EXT. COLUTTZI'S CAFÉ.

DAY

BOB and HOLLY and SEBASTIAN are at an outdoor table, kids
eating gelato, messy ice cream covered faces. BOB
drinking coffee glued to newspaper.

Newspaper heading reads: GOVERNMENT COVER UP LINKED TO
ANCIENT SITE FIND.

157.INT. STUDIO.

DAY

LEON reading the newspaper, a group of models surrounding
him, trying to get a glimpse. Headline: ANCIENT SITE
LINKED TO OVERSEAS FINDS.

LEON

Go Girl!!!

158.INT. POLICE HEADQUARTERS SYDNEY.

DAY.

DETECTIVE TWO (IAN) who we saw outback throws down a newspaper.

DETECTIVE 2. (IAN)

The last thing we want now are nosy American lawyers asking why we are holding her on such flimsy evidence and no bail. Shit (thinking). Set bail at \$10,000.

POLICEMAN

We can't, she hasn't seen a magistrate yet.

DETECTIVE 2. (IAN)

Do it.

The POLICEMAN hesitates for a moment.

DETECTIVE 2. (IAN).

Now!

159.INT.PRISON CELL. OUTBACK

DAY

JO HUGO and BEN are in their cell playing cards (Snap). JO throws down a Black Queen, wins again.

JO

Yes!

BEN and HUGO amused.

BEN

You sure this is the only card game you know?

JO scoops the cards up, shuffles then looks at him straight in the eye.

JO

So teach me something new.

C.J and TOM enter the cell area. TOM walks toward the cell unlocks and opens the cell door, Jo still has cards in her hand not sure what's going on. C.J runs toward her and hugs her.

TOM

You're all free to go. You're sister here paid the \$30,000 bail. Don't leave the country.

BEN is about to say something TOM throws his hands up.

TOM

Don't ask.

JO

(To C.J) Thirty grand?!

C.J

You owe Tony 10,000 coffees.

160.INT. ROBERTA'S HOTEL ROOM.

DAY.

DR. DIETRO, Italian, late fifties, glasses (Francis Ford Coppola look alike) stands with ROBERTA.

ROBERTA unwraps a piece of purple blue satin cloth to reveal the BLUE CODING OBJECT, hands it to DR. DIETRO.

DIETRO marvels at the sight of it and reverently takes it in his hands and taps the base, a tiny computer like chip of clear crystal emerges.

ROBERTA mesmerised looks at DIETRO. He rises his eyes to her and smiles.

161.INT. HOTEL CONFERENCE ROOM.

DAY.

Inside small-darkened conference room ROBERTA stands at the top of an oval table, silhouetted by the colours coming from slides being projected through slide carousel. The slides are of the cave paintings and encrypted stones.

SEVEN MEN and WOMEN of varying nationalities sit around the table fascinated by what they are seeing. ROBERTA clicks through one last slide leaves the image of the last painting on the screen as she turns up the lights.

IMAGE: A triangle within an egg shaped sphere with two glistening stars at the top and what looks like a white spiraling eye deep in the center of the triangle.

The men and women around the table talk amongst themselves in various degrees of excitement and awe.

ROBERTA

Our photographer Jo Potter managed to get these photos out before the cave was taken over by the authorities. We may or may not get to see the originals again. Dr. Mario Dietro (Dr. Dietro nods acknowledgement) will supervise the International Independent Enquiry of which you are all a part. I have been given the choice to leave the country and have the charges against me dropped.

The men and women murmur amongst themselves reacting to the black mail and the loss ROBERTA.

ROBERTA

Thankyou for your support but as you know from the discoveries in Peru, the States and Russia the less controversy concerning the scientists involved the better. Dr. Dietro has in his possession a decoding device found in the cave to assist you with your research. (Gasp from audience). Hopefully with public support for an independent enquiry along side the government enquiry, information can be critically examined regardless of whether it upholds long held beliefs and theories about archaeology, anthropology, geology and our place in the universe. And perhaps more importantly help to uncover who actually left these amazing artefacts and why.

MALE SCIENTIST 1.

Is this decoding device similar to the one found in Russia?

ROBERTA

(Nods) Yes. Dr. Dietro will brief you on that shortly.

WOMAN SCIENTIST

Is the photographer staying in the country.

ROBERTA

Yes. Jo Potter is an Australian. You will be given contact details for her and for Ben Chandler and Hugo Frank.

MALE SCIENTIST 2

Jo Potter. She's not related to the Potter's in Peru?

ROBERTA

Yes, she is their daughter.

FEMALE SCIENTIST

Amazing.

ROBERTA

I will be leaving the country in a few days. Arrangements have been made for you to travel to the cave site and Ben Chandler will meet you there. Hugo Frank, the geologist working with me, will brief you tomorrow.

The small group erupts into a thundering round of applause as they stand to honour her. ROBERTA's professional façade softens with a gentle smile. She releases her clenched hand. She's holding the stone JO gave her. Looking deeply into the abstract face.

162.AIRPORT. OUTBACK

DAY

In the old tin shed that doubles as mail area and passenger waiting lounge. C.J, HUGO, BEN and JO shelter from the sun. BANJO sips water from a tin can. The small, four-seater plane is on the tarmac, goods being loaded, PILOT checking off a list. HUGO and C.J, bags in hand ready to board the plane.

BEN

Tell Roberta I got her message, the place will be ready when they arrive.

HUGO

Will do.

BEN

And mate I've run out of those biscuits.

JO

(To HUGO) It will take me a few days to get back.

HUGO

Are you sure you don't mind collecting my things?

JO

No she needs you back there.

HUGO nods. The pilot is waving for them to board the aircraft. HUGO and BEN take the luggage to the plane. C.J holds JO close.

C.J

I had a fight that morning with dad, over something really silly. I told him I wouldn't go to the cave that I hated him.

JO holds C.J by the shoulders, looks into her eyes.

C.J

What was the last thing he said to you?

JO takes a deep breath gently wipes the tears from C.J's face.

JO

He said not to wander off. That they'd be back soon and that...

C.J turns her head away. JO gently draws it toward her, their eyes meeting now.

JO

(Continues) ...and that then we'd go
pick up my beautiful sister and have
breakfast.

C.J shows no emotion, turns away from JO. JO turns C.J
around and holds her hard, supporting her, allowing C.J's
sobs of release run through them both.

163.JO'S CABIN

NIGHT.

There is an open suitcase on the bed. JO packs up her
things while BANJO snoozes on the bed.

O/S sound of thunder rolls in. JO stops what she is
doing, clears the table and lights up a kerosene lamp and
a candle, places the candle on the table, opens her lap
top on the table and clicks on the images of the cave
paintings, one by one she leans back taking them in.

JO clicks on a picture of her parents, happy laughing
with a group of friends outside a Peruvian cafe. C.J
twelve, JO five, sitting at the table smiling, sipping
sarsaparillas, flowers in their hair, colourful beads
around their necks.

JO clicks on another image that appears beside the photo
of her parents, it is ANGELA, face beaming as she looks
back over her shoulder at the camera, she is sculpting,
white clay all over her she is working on SHEILA, the
Pleiades sculpture in the background.

The thunder rolls in louder. JO places her green stone
ring on the table and is lost in the image of the stone,
she slowly unties the leather from around her neck
holding the stone glyph for a moment. She slowly threads
the ring and glyph onto the strap, they slide together
down the leather.

JO'S POV: Looking out the cabin window, the thunder opens
into rain and lightening.

The sound of rain beats against the tin roof.

SONG: Melissa Etheridge's "Late September Dogs" Plays.

JO turns off the computer and the image of ANGELA
disappears.

JO opens the front door of the cabin.

164.JO'S CABIN PORCH.

NIGHT.

JO sits on the front porch looking out into the rain. Kerosene lamp the only light.

Etheridges song finishes. JO ties the leather thong around her neck.

DISSOLVE TO:

165.JO'S CABIN PORCH.

NIGHT.

Kerosene lamp is out. Sound of BANJO whimpering. JO is asleep in her chair. She wakes up beckons for BANJO to jump onto her lap which he does in a single bound. She strokes him then tenderly feels for the green stone ring around her neck.

JO'S POV: Night sky, rain has gone, the sky a blaze of stars and the Milky Way, a full moon hangs on the horizon.

166.EXT. BEN'S CABIN

DAWN

JO throws her last bag into the back of the jeep. Jeep looking trashed, muddied and well travelled, stark contrast to when she left the city, she slams the door shut.

ROBERTA'S N.Y baseball cap is on the dashboard.

BEN hands her his astronomy book.

BEN

You might find this interesting.

JO takes the book places it on top of the car and opens her arms wide. She envelopes BEN, they hold on tight.

JO

I'll be back.

BEN sweeps his arms around taking in the broad vista and looking above.

BEN

We'll be here.

BEN leans down to BANJO picks him up.

BEN

Look after her mate.

BANJO licks BEN'S face and he and JO climb into the car. BEN closes JO'S door leaning into the door making sure it's closed tight.

BEN

Millie, Millie will be around if you need her, just think of the desert.

JO starts up the motor and moves out slowly along the dirt road until she is out of view.

167.INT. HUGO'S APARTMENT.

DAY.

HUGO opens up his front door. ROBERTA offers him a bunch of flowers. He graciously accepts invites her in.

ROBERTA

Didn't know if you were a fruit man.

HUGO smiles.

HUGO

I like fruit, but these are great.
Coffee?

ROBERTA

I can't stay long. (Pause). I wanted to thankyou for everything these last few days. The team has appreciated your time and knowledge and look forward to working with you at Ben's.

HUGO

Please Roberta sit down.

ROBERTA grabs a seat, taking in the apartment. RUBY swoops down, ROBERTA laughs.

ROBERTA

Jo said your place was a menagerie.

HUGO pulls up a seat beside her.

HUGO

I was living in a fantasy world, you woke me up. She's my best friend, I'm happy with that now.

ROBERTA

I'm still waking up.

HUGO leans over.

HUGO

Give her time. Unlike me you do have a chance.

ROBERTA

I think we both know that's not true.

ROBERTA picks up a small pile of National Geographic magazines.

HUGO

These are all the articles Jo's parents wrote and photographed. C.J dropped them off. Look here's one that Jo wrote.

HUGO hands her a National Geographic magazine.

ROBERTA(Quoting)

"Peruvian Shamanism" by Jo Potter.

HUGO

Her first and last article for them.

ROBERTA takes it, perusing it, places it back on his desk.

HUGO

At least talk to her when she gets
back.

ROBERTA

I fly out tonight.

HUGO picks up the National Geographic with JO'S article in it, hands it to ROBERTA, she accepts. She stands to go and HUGO opens his arms to her, she falls into them and he holds her.

168.EXT. PIGHOUSE ROADHOUSE

DAY

JO and BANJO sitting outside at PIGHOUSE ROADHOUSE at a wooden table. JO in dirty jeans, tee shirt and dusty boots. BANJO chomping on burger and JO with her veggie burger and Styrofoam cup of tea. Two black crows fly overhead.

JO'S POV: Looking toward the midday sun MILLIE, MILLIE appears smiling.

JO smiles back.

169.INT. JO'S JEEP.

DAY.

The interior of the car is covered in dust and clay dirt. JO drives in blazing heat along the open highway. (Music playing). BANJO riding shot gun.

CUT TO:

170.EXT. HIGHWAY

NIGHT.

JO'S jeep heading along the highway overtaking a semi trailer.

171.EXT.HOTEL.

DUSK.

TAXI DRIVER puts luggage into boot of the car. ROBERTA climbs into the cab with hand luggage and laptop.

172.EXT. JO'S JEEP.

DAY.

JO stands at a gas pump, tired disheveled filling up the tank. BANJO pees on the petrol bowser.

173.INT. AIRPORT.

NIGHT.

ROBERTA checks in her bags goes to the newsstand.

ROBERTA'S POV: NEWSPAPER headlines read: " ANCIENT ARTIFACTS DEBUNKED BY GOVERNMENT". ROBERTA shakes her head and laughs, grabs a paper and walks to DEPARTURES.

174.EXT.SYDNEY HARBOUR BRIDGE.

DUSK.

JO'S muddied red jeep speeds across the Sydney Harbour Bridge. The harbour and Opera House are magnificent as the setting sun casts pastel hues against a deep blue, hazy sky. The lights of the skyscrapers in CBD like fairy lights.

A 747 Aircraft banks over the Harbour Bridge and JO'S jeep, then disappears out to sea.

12 MONTHS LATER.

175.EXT. MCA CIRCULAR QUAY.

NIGHT.

The façade of the MCA is floodlit. Two banners stretch from the top to the bottom of the building.
 "NATIONAL GEOGRAPHIC'S MOOYONG CAVE PHOTOGRAPHIC EXHIBITION."

176.INT. MCA STUDIO/GALLERY.

NIGHT

Large scale (floor to ceiling) banners with photographs of the seven chamber paintings are placed randomly around the gallery enabling patrons to walk between them and view them in free space.

BLOWN UP PHOTOGRAPHS of the encrypted stones line the gallery walls.

The gallery is full of people. They view the photographs, mingle, talk, drink champagne. DIETRO and his team, TWO WOMEN AND THREE MEN talk to the general public and to one another.

JO, C.J, BOB, HOLLY SEBASTIAN, HUGO LEON and BEN are clustered in a small group.

HOLLY and SEBASTIAN play tag with HUGO and BEN hiding around the legs of their parents.

C.J

Hugo cut it out. You too Ben!

HUGO gets one more tag in with SEBASTIAN then behaves himself.

DR. DIETRO approaches the podium in the front of the room, taps the microphone. Crowd turns to podium.

MARIO

Ladies and gentlemen, (looking at Holly and Sebastian) boys and girls. May I have your attention. (Pause). As you know my team of scientists from various disciplines have attempted to work with the Australian Government over the past 12 months to decipher the origins of the glorious paintings that you see here and the stones which we have attempted to decode. We have worked in the area around the Mooyong site but unfortunately we may never see the original stones and paintings as the cave was sealed when we arrived due to "safety issues" and has not been opened to us or the general public. But we have had access to two of the stones and to the dozens of photographs taken by Jo Potter before the cave was closed. I am personally working with a coded device found in the cave and I believe we are close to learning the origins of the paintings and the messages they contain. We will continue our investigations here and around the world as these ancient sites continue to be discovered. Regardless of their origins we believe these paintings speak for themselves, they speak to our soul. Our special thanks go to Dr. Roberta Nash, Hugo Frank, Ben Chandler and Jo Potter.

MARIO applauds, the crowd Joins in. As the applause quietens.

MARIO

I will return to answer any questions later but would now like to introduce Jo Potter.

JO is holding SEBASTIAN, hands him to C.J. walks to the podium. The audience applauds.

ROBERTA appears at the back of the audience applauding.

JO reaches the podium, green stone ring and glyph visible around her neck. She raises her eyes and sees ROBERTA, pauses takes a drink of water and begins.

JO

This exhibition is dedicated to Angela Nash and to artists and scientists everywhere who share their knowledge, vision and wisdom. My deep gratitude to the custodians of these sacred sites, to the indigenous cultures who have protected them and their contents. As we approach a time where we know we have so much to learn if we are to survive and thrive as a planet and a people, let's keep open to all possibilities, open to the mysteries and yes open to the magic. We so often only see parts of a greater whole. Let's be excited, not afraid, of discoveries that present new possibilities. Perhaps we will move beyond our concept of one interconnected planet to one interconnected universe. I'm sure you have a million questions for Dr. Dietro. (Looking at ROBERTA). Thank you all for being here tonight.

JO'S POV: LEON, C.J, BOB, HOLLY, BEN and HUGO (holding up SEBASTIAN) smiling and applauding. ROBERTA disappears through open doors leading on to the terrace.

177. EXT MCA OUT DOOR AREA.

NIGHT.

The outdoor area of the MCA is softly floodlit. The full moon hovers over the Opera House creating a silver shimmer across the water at Circular Quay.

ROBERTA stands alone looking across the harbour.

178. MCA.

NIGHT

JO walks down from the podium and through the crowd, leaves through the open doors grabbing two glasses of champagne from a passing WAITER'S tray.

179.EXT. MCA OUT DOOR AREA.

NIGHT.

JO walks toward ROBERTA offers her a champagne.

ROBERTA

Congratulations on the exhibition.

JO

Congratulations all round. Dietro
filled me in on the Lithuanian find.

They raise their glasses looking into one another's eyes.
The moment interrupted by LEON racing out calling to JO.

LEON

Jo. They need you back in here.

LEON realizes he has interrupted something, sizes up the
situation.

LEON

I'll tell them to wait.

JO acknowledges LEON nods her head. LEON leaves. JO turns
to ROBERTA.

JO

I've missed you.

A group of SCIENTISTS from the team including DIETRO come
outside and spot ROBERTA.

DIETRO

You're supposed to be 12 thousand
miles away.

ROBERTA keeps her eyes on JO as she replies.

ROBERTA

I was but I need a photographer.

LEON appears again.

LEON

Jo, I can't stall them.

DIETRO moves closer to ROBERTA.

JO
(To Roberta) I'll be right back.
Don't go without seeing me.

JO leaves the small group, heads toward the open doors.
She looks back at ROBERTA.

JO'S POV: ROBERTA surrounded by DIETRO'S team. She looks
straight at JO, raises her glass.

180.EXT. MCA OUT DOOR AREA. NIGHT.

JO rushes out to the outdoor area. A COUPLE attempt to
talk to her. She doesn't stop.

There are only a few people out there, the evening coming
to a close. WAITER'S collecting glasses and napkins. JO
searches the faces for ROBERTA. ROBERTA is not there.

JO leans against the railing, looks out over the Quay and
up toward the night sky and blazing full moon.

181.INT. ROBERTA'S HOTEL ROOM. NIGHT

ROBERTA sits at the windowsill of her room gazing out at
the full moon. We see her small altar replete with
flowers and the stone JO had given her in the desert.

There is a knock at the door. ROBERTA hesitates then
opens the door, it's JO.

JO
What's the weather like in Lithuania
this time of year?

ROBERTA is about to reply, JO caresses ROBERTA'S face
with both hands kissing her tenderly then whispers
softly.

JO
I'm sure we'll manage.

182.INT.HUGO'S APARTMENT HALLWAY.

DAY.

HUGO in shorts, tee shirt and runners, juggling BANJO on a lead, a newspaper and a loaf of bread.

A WOMAN LISA, early thirties, very attractive looking at apartment numbers.

HUGO

Who are you after?

At the same moment LUCY opens her apartment door to the background noise of SPARKIE and RUBY squawking.

LUCY

Lisa my girl, here I am. Hugo, good morning. Good morning Banjo. Do come in and have cofsfee with us. Lisa is with Médecins Sans Frontières, just back from Burma.

HUGO delighted, besotted. BANJO dives in to find the birds. They all disappear into Lucy's apartment.

183.EXT. BEN'S PLACE. NIGHT.

A crescent moon hangs in the night sky, Sirius sparkling beside it, the Milky Way like millions of campfires across the sky. BEN sits on BEN'S front porch taking it all in. MILLIE MILLIE, sits beside him.

BEN eating his favourite chocolate biscuits, offers one to MILLIE MILLIE. She graciously accepts. Their work for now complete.

FADE OUT: