

INT. ST KILDA N.A. MEETING - NIGHT

Close up of MICKEY. He is unshaven and scruffy, wearing an old dark blue beanie.

Beat. He pulls off the beanie and ruffles his hair.

Beat. He looks down at the floor. He looks up but says nothing. He looks down again.

There is a COUGH and the sound of an unseen audience, shifting uneasily.

MICKEY  
(tentative and soft)  
It was me birthday yesterday ... Me  
belly button. Eighteen.  
(beat)  
Never thought I'd make it this far.

Mickey fingers the lapel of his new blue duffle coat.

MICKEY  
Got this coat.

Mickey breaks into a smile as he proudly shows off his coat. He is thin and quite short.

We hear a young woman in voice over.

PEGGY (V.O.)  
Mickey's my younger brother.

We pull out to a wider shot.

Mickey is standing in front of a table where the Chairperson, DON, a casually dressed man in his mid-thirties is seated.

There is NA paraphernalia scattered around the walls: Steps, Traditions, Serenity prayer.

Mickey looks down again. He's struggling.

MICKEY  
Don't like sharing much.

There is a burst of LAUGHTER in the room. The audience knows that's true.

For the first time we see the audience of around forty people, seated in rows of plastic chairs in the medium sized community hall.

They are a broad cross section of races, young and old, rich and poor.

A smile crosses the face of a young woman in the audience. This is PEGGY, Mickey's older sister.

She is around 19, quite pretty and her hair is short and conservatively styled. She wears a thick coat over her work clothes. We hear her voice again.

PEGGY (V/O)

People say he looks older than me,  
but to me he's always been my  
little brother.

We see Mickey again, still searching for words.

PEGGY (V/O)

I try to look after him.  
(beat)  
Try.

MICKEY

Got clean last year ... Probably  
cause me sis did ...

Peggy smiles, giving Mickey a bit of encouragement.

MICKEY

Had nearly six months up last year.  
Only got a couple now ...  
(beat)  
Weeks.

Another cough from elsewhere in the room.

MICKEY

Doin' okay ... Hanging out at  
meetings mainly. Me sponsor reckons  
I should be in a rehab ...

Mickey looks sheepishly at Don.

Don smiles and nods his head.

MICKEY

Reckon I'll be okay but ... Me sis  
is lookin' after me. ... She give  
me this.

Mickey smiles as he indicates his coat again, his new number one possession.

MICKEY

Reckon I won't go back ... This  
time ...

Mickey looks down. He is silent. Beat. He looks up.

MICKEY

I'm gonna sit down now ...

There is a healthy round of applause.

Mickey returns to the seat beside Peggy. She squeezes his hand and an embarrassed grin escapes from the corner of his mouth.

DON

Thanks Mickey. Short share's a good share.

More laughter from the room.

DON

Suzy, would you like to share ?

SUZY, a large woman in her late twenties gets up from her chair and stands next to Don.

SUZY

Thanks Don. My name's addict and I'm a Suzy.

Mickey and Peggy join in the laughter

EXT. OUTSIDE ST KILDA MEETING - NIGHT

A small GROUP from the meeting is gathered on the front steps of the community hall, chatting, smoking cigarettes and drinking coffee from Styrofoam cups.

It's a cold mid-winter evening in Melbourne and the chill is starting to bite.

Mickey is standing with Don, slightly apart from the group. He is smoking nervously and listening intently.

We can't make out what Don is saying but it looks like he's giving Mickey some gentle encouragement.

Suzy comes up to Peggy.

SUZY

Hey Peg.

PEGGY

Hi.

(beat)

Loved your share.

SUZY

I don't know. Tough crowd.

Peggy smiles. Beat.

Suzy looks over to Mickey.

SUZY  
How's he doin' ?

PEGGY  
Oh you know ... okay.

SUZY  
How's work ?

Peggy hesitates. Suzy answers for her.

SUZY  
Oh you know ... okay.

Peggy laughs.

Don moves away from Mickey and Mickey looks over to Peggy.

Peggy starts to go to him.

Suzy calls after her.

SUZY  
And I'm still getting my phone  
bills. Told you to re-direct those.

PEGGY  
(calling back)  
I'll see what I can do.

Peggy joins Mickey and they head off down to the street.

EXT. STREET IN ST KILDA/ELWOOD - NIGHT

A short time later Peggy and Mickey are walking along a street, heading home.

Peggy is walking on the footpath.

Mickey is balancing on the thin concrete gutter. He loses his balance and falls into the gutter.

He jumps back on to the gutter again.

Peggy stops, watching him.

PEGGY  
Mickey, come on. It's freezing.

EXT. DESERTED HOUSE - NIGHT

A little later Peggy and Mickey climb up a few steps on to a small verandah of what looks like a deserted house.

Mickey quickly moves to a window near the front door.

He jams his fingers into the edge and works it open. Quickly he jumps through the window.

Peggy waits on the verandah.

A few seconds later the door opens. Mickey is standing on the other side.

Peggy goes inside.

INT. DESERTED HOUSE : KITCHEN - NIGHT

Peggy hits a light switch and a naked light bulb flickers on in an old but clean kitchen.

PEGGY (V/O)

This is where we live. Mickey found it about a year ago. It's a bit dirty, but Mickey says the rent's good. Free.

Peggy moves to an old electric kettle on a bench. She unplugs it and fills the kettle in the sink.

PEGGY (V/O)

They reckon the house was deserted because the guy who owned it had to get out - fast. The cops were after him for dealing or something. Now we live here. Like Suzy says : "If we were hoping to score, we're running a bit late."

A large black mongrel dog BEN, bounds into the kitchen and leaps up excitedly on to Mickey, almost knocking him over.

MICKEY

Ben ! Get off me new coat.

Mickey pushes him back on to the floor. Then seconds later Mickey wraps his arms around Ben with a big hug.

Peggy watches him. Beat.

PEGGY

You did good tonight.

Mickey laughs and shakes his head.

MICKEY  
Yeah, fuck off.

PEGGY  
Cuppa ?

Mickey nods vigorously.

MICKEY  
And four sugars 'member ?

Peggy half smiles as Mickey heads off out of the kitchen. Ben jumps along side him, barking loudly.

INT. DESERTED HOUSE : MICKEY'S ROOM - NIGHT.

Mickey flicks on the bare light bulb in his room.

PEGGY (V/O)  
The water was still on when we found it and Mickey hooked up the power. He's good with things like that. Always fixing stuff he finds. TVs, old record players but mainly mobile phones.

On the floor we see an old mattress. Scattered about the room are the interiors of various appliances.

In one corner there is an old record player.

In the centre of the room are a collection of mobile phones in various stages of assembly.

INT. DESERTED HOUSE: KITCHEN - NIGHT

Peggy pulls some tea bags from an old tin pot and two mugs from under the sink. She pulls out a plastic bag of sugar. She thinks again and puts it back.

Peggy watches the kettle, waiting for it to boil.

PEGGY (V.O.)  
I reckon one day we'll get busted.  
But Mickey says they'll never even know.

INT. DESERTED HOUSE : MICKEY'S ROOM - NIGHT.

Mickey is jumping on his mattress. Ben jumps along side him, barking loudly.

Peggy enters carrying two mugs of tea. She sees Mickey.

PEGGY  
Mickey - boots !

Mickey jumps off the mattress and runs over to get his tea.

He grabs it and takes a sip.

PEGGY  
Careful. It's hot.

Mickey moves away from her to look at some mobile phone parts in one corner.

Ben comes over to the parts, pushing them with his nose. Mickey pushes him away.

MICKEY  
Ben - no !

Peggy watches her brother for a moment.

INT. DESERTED HOUSE: PEGGY'S ROOM - NIGHT

Peggy enters her room, mug of tea in hand.

She switches on a lamp covered with a red shawl. The room lights up with a soft glow.

In contrast to Mickey's room this room looks neat and well looked after. There are makeshift curtains over the window and a made up mattress on the floor.

A small crate nearby is used as a bedside table and on it is placed an alarm clock, some photos, a small vase, an incense holder and the old fashioned lamp.

An old cupboard is half open showing clothes neatly hung. There are even a few posters on the wall - actors and models.

Peggy sits on the bed and places her tea on the crate. She turns on a small bar heater on the floor near the bed. She takes off her shoes and rubs her feet, warming them on the heater.

Peggy picks up her tea, revealing a small framed photo behind the mug.

It's a photo of a WOMAN in her mid-thirties, with short blonde hair. The woman looks tired but she is smoking a cigarette and smiling.

Over this we hear:

PEGGY (V.O.)

Mickey and me have been on the streets as long as I can remember. I think about it sometimes but it's hard to think of a time when we weren't on our own. Mum died when I was eleven. We went to Foster parents for awhile but Mickey didn't like it. We've kept on the move ever since. The Mission, night shelters, car parks. Until Mickey found the house.

Still clothed Peggy lies down on the bed. She closes her eyes.

Suddenly there is a blast of LOUD MUSIC. Peggy's eyes open.

INT. DESERTED HOUSE : MICKEY'S ROOM - NIGHT

Mickey is jumping up and down on the mattress again, punching the air, singing along to "Happy Man" by The Sunnyboys which blares from the old record player in the corner.

The cup of tea sits on the floor beside the mattress. Next to Mickey's boots, which he has taken off.

BEN jumps around nearby, BARKING loudly.

MICKEY

(singing along)

I'm a happy man

Da da dah

I can communic-a-a-a-te

Mickey mimes along to the guitar break.

Peggy stands at the doorway.

PEGGY

Mickey !

Mickey continues jumping and sings louder.

MICKEY

(singing along)

I'm a happy man

PEGGY

Mickey !!

Mickey looks up. He sees his sister.

He moves to the record player and turns it down. He sits on the floor beside it, still strumming and quietly singing along.

PEGGY  
I gotta get some sleep.

MICKEY  
I turned it down.

Beat. Peggy sees the mug of tea, untouched, by the bed.

PEGGY  
You haven't drunk your tea.

MICKEY  
You forgot the sugar.  
(singing softly)  
I can communic-a-a-a-te

PEGGY  
Like you need more sugar.

Beat. Peggy watches her brother.

PEGGY (V/O)  
Mickey's always doing stuff like  
that. Pissing you off.

Mickey is lost in a world of his own now, just him and the song.

MICKEY  
(singing softly)  
Cause I'm a Happy man.

PEGGY (V/O)  
Sometimes I wonder if he does it on  
purpose. Just to annoy me. I guess  
you have to forgive him but. He is  
my brother.

INT. POST OFFICE: SORTING ROOM - DAY

The next morning, Peggy places a stack of letters in the sorting machine.

She is wearing her uniform and looks neat and attractive, make up carefully applied.

She pushes a button and watches as the machine sorts the letter. Beat.

PEGGY (V.O.)

I've been working at the Post Office for nearly two months now. It's the first proper job I've ever had. I kind of like it. Most of the time. Bruno makes me laugh.

We see BRUNO, a cheerful Greek man in his late thirties, he is stacking letters in another sorting machine. Casually.

Peggy stops for a moment and looks up. Bruno is staring at her. He pulls a face. Peggy laughs.

PEGGY (V/O)

It's weird having money. No one in our family has ever had any money. I try to save most of my pay. I want to get me and Mickey a proper place to live. Where we're not going to get busted - one day.

Peggy leans into a large mail bag. She pulls out another pile of letters and begins to stack them in the machine.

PEGGY(V.O.)

I've got ten months up next week. I guess you could say things are going pretty well. But that's just me. Stuff always seems to sorta work out for me. People at the meetings say I'm one the luckiest people they know. Reckon they're right. But Mickey ...

EXT. STREET OUTSIDE POST OFFICE - DAY

The sounds of a BUSY CITY STREET explode on to us.

Mickey sits on top of a low wall near the entrance to the Post Office, smoking a cigarette. As usual he wears his blue beanie and new duffle coat. Cars and trucks roar by.

Peggy comes out of the Post Office putting on her coat. Bruno is just behind her.

PEGGY

(to Bruno)

See you this arvo.

Bruno nods and moves off.

Mickey jumps down from the wall.

MICKY

Who's your boyfriend ? Zorba.

PEGGY  
Bruno.

MICKEY  
Same diff.

Peggy smiles. Mickey is silent. He kicks the ground.

PEGGY  
What's up ?

MICKEY  
Nuthin'.

Beat.

PEGGY  
Mickey.

MICKEY  
Got any money ?

PEGGY  
(concerned)  
What do you need money for ?

MICKEY  
Just muckin' around.

Beat.

PEGGY  
You know what everyone says about  
hanging out at the Pub. You gotta  
stay away from old environments.  
You've only got -

MICKEY  
(suddenly angry)  
I just want to buy some smokes -  
alright Miss Ten Months ?

PEGGY  
Alright.  
(beat)  
Sorry.

She takes some money from her wallet. She holds it up for Mickey.

PEGGY  
Ten - okay ?

MICKEY

Twenty. Wanna get some Maccie Dees.

PEGGY

You don't need MacDonalds. We're going to the Mission for lunch.

MICKEY

Hate that place.

PEGGY

Why ?

MICKEY

Just hate it.

Beat. Peggy puts the money away.

PEGGY

Well we're still going. I'll buy you smokes on the way.

Peggy heads off down the street.

Mickey doesn't follow her.

Peggy stops. Beat. She turns back.

PEGGY

You should be grateful. They don't have to feed us.

MICKEY

Alright alright. Fuck off.

Beat.

PEGGY

Mickey, come on.

Beat. Mickey reluctantly starts to move towards his sister.

Peggy turns and starts walking down the street, Mickey close behind.

INT. SACRED HEART MISSION : DINING ROOM - DAY.

We see shots of DINERS around the large Mission Dining Room.

Old and young, dressed in a wide range of clothes, but there faces have a tired, weathered look. Over this we hear:

PEGGY (V.O.)

This is the Mission. Sacred Heart.  
We come here for lunch - most days.

(MORE)

PEGGY (V.O.) (cont'd)

(beat)

Food's pretty good and it gets  
Mickey out of the house.

We see DINERS waiting to be served at the food counter.

VOLUNTEERS behind the Bay-Marie filling plates with chicken  
and rice, vegetables, salad.

An ELDERLY MAN tucks into his cabbage. He chews the food  
slowly and carefully.

Mickey is seated at a table nearby. He is watching the  
Elderly Man.

From Mickey's POV we see the Elderly Man spoon some more  
cabbage into his mouth and begin to chew again.

Peggy is alongside Mickey, eating her lunch.

She looks at Mickey. His plate is untouched and he is staring  
across the room.

Peggy puts down her knife and fork. Beat.

PEGGY

What's up ?

Mickey does not respond. Beat.

PEGGY

Mickey.

Beat.

MICKEY

Is this it ?

PEGGY

What ?

MICKEY

Our life.

Beat. Peggy stretches out her hand and puts it on Mickey's.  
She looks at her brother.

PEGGY

Just for now.

She squeezes Mickey's hand. Beat. Mickey squeezes back.

MARJORIE, a well dressed middle aged woman who works at the  
Mission, appears at the table.

MARJORIE

Oh Peggy. There's someone I'd like  
you to meet. This is Anton.

Marjorie indicates a handsome young man in his early twenties standing beside her, ANTON.

ANTON  
(to Peggy)  
Think I've seen you at the meetings.

PEGGY  
Probably.

MARJORIE  
Anton's a film maker.

ANTON  
Film student.

MARJORIE  
He's making a documentary about the Mission.

ANTON  
It's actually about Recovery.

Beat. Marjorie glances at Anton.

ANTON  
(quickly)  
But it mentions the Mission. A lot.

MARJORIE  
He wants to interview some people who use the Mission's services. I thought you would be a good person for him to speak to.

Beat. Marjorie realises how this might sound.

MARJORIE  
You and Mickey.

MICKEY  
(to Anton)  
Gonna make us famous ?

ANTON  
(to Mickey)  
Maybe.

Beat.

PEGGY  
I don't know. I'm pretty busy.

ANTON  
It won't take long.

Peggy does not respond.

MARJORIE

I'll let you two work it out.

(beat)

Let me introduce you to Bruce. He's  
a real character. See you tomorrow  
Peggy. Mickey.

Marjorie moves off, Anton beside her.

We see Peggy's POV. Marjorie and Anton stopping nearby to  
talk to a energetic older man, dressed in a St. Kilda jersey.  
This is BRUCE.

MICKEY

Not fuckin' interviewing me.

Beat.

PEGGY

Eat up. It's getting cold.

Mickey picks up his fork and shovels some food into his  
mouth.

Peggy watches him, smiling.

EXT. ELWOOD COMMUNITY CENTRE - NIGHT.

Outside the Community Centre a group of RECOVERING ADDICTS,  
mill around, drinking coffee and smoking.

Mickey sits apart from the Group on a bench. Ben is by his  
side.

MATT, casually dressed in his late twenties comes over to  
Mickey.

He leans down and plays with Ben.

MATT

Hey there Ben. How's it going boy ?

Ben responds to the attention. Beat. Matt looks up to Mickey.

MATT

Mickey.

Mickey doesn't respond.

JOHN-JOHN, another Recovering Addict, a big smile on his face  
comes over to Mickey. He is followed by two or three other  
RECOVERING ADDICTS.

John-John sits down beside Mickey.

JOHN-JOHN  
Hey Mickey. Say that thing you said  
the other night at Fitzroy.

MICKEY  
What ?

JOHN-JOHN  
You know - what's the difference  
between NA and AA ?

Mickey looks at John-John.

JOHN-JOHN  
Go on. It's funny.

Mickey looks up. He's got an audience of smiling faces  
looking at him. Even Matt has looked up, interested.

Beat. Mickey breaks into a smile.

MICKEY  
Well, AA - that's more boring.

The group laugh.

JOHN-JOHN  
And NA ?

Beat. Mickey pauses. His smile widens.

MICKEY  
Get more wankers.

The group burst into laughter.

Mickey is beaming. Ecstatic he made everyone laugh.

INT. ELWOOD COMMUNITY CENTRE : MEETING ROOM - NIGHT

In a Meeting Room in the Community Centre, Peggy sits with  
her Sponsor, KATHLEEN, an indigenous Australian in her late  
twenties.

KATHLEEN  
How long's he got up ?

PEGGY  
Nearly a month.

KATHLEEN  
You've only got ten yourself.

Beat. Peggy doesn't reply.

Kathleen looks out the window.

We see her POV - Mickey surrounded by the group of Recovering Addicts, smiling and laughing.

KATHLEEN

He looks like he's doing okay.

PEGGY

Tonight.

Kathleen turns back to Peggy. Peggy looks down.

KATHLEEN

Peg - at some stage you're going to have to decide who's more important - you or Mickey ?

PEGGY

He's my brother.

KATHLEEN

No matter how hard you try - you can't fix him. You're powerless over -

PEGGY

People, places and things. I know.

KATHLEEN

And that includes Mickey.

Some Recovering Addicts wander in to the room behind Kathleen.

KATHLEEN

Better get started.

Kathleen smiles. Peggy manages a half smile in return.

Kathleen stands and moves over to the circle of chairs. She sits and opens an exercise book and starts writing in it.

Behind her we see the Steps and Traditions on the wall.

PEGGY (V/O)

This is Kathleen. Kath. She's my sponsor. She works at the Community Centre as a D and A Counselor. She's pretty tough, but that's what you need. Someone who won't let you get away with all your shit.

People begin taking their seats for the meeting.

KATHLEEN

Welcome to Wednesday night Elwood.

My name's Kath and I'm an addict.

(picking up a laminated  
sheet of paper and  
reading)

What is NA ? Narcotics Anonymous is  
a fellowship of men and women -

Peggy looks around the room. Mickey has not come in. Beat.

Suddenly Mickey and Ben appear at the door, John-John close behind.

Mickey is still smiling. He and John-John sit next to each other in the circle.

Addicts stretch out their hands to pat Ben and say hello. We hear calls of "Hi Ben", "Hey boy" etc.

Kathleen stops reading and looks up.

KATHLEEN

Thanks for joining us Mickey - and  
Ben.

Mickey looks up at Kathleen. Beat.

MICKEY

Thanks for waiting.

The group of Young Men including John-John start laughing.

Peggy struggles to hold in a laugh as well.

EXT. ELWOOD COMMUNITY CENTRE - NIGHT.

After the meeting Kathleen is saying goodbye to Peggy outside the Community Centre.

Other Recovering Addicts chat in the background.

Kathleen gives Peggy a hug and moves off.

Suddenly Anton appears in front of Peggy.

ANTON

Good meeting.

PEGGY

Oh hi ...

ANTON

Anton.

PEGGY

Sorry. Anton.

(beat)

Didn't see you in there.

ANTON

Came in late. Standing at the back.

Peggy nods. Beat.

ANTON

Saw you talking to Kathleen.

PEGGY

She's my sponsor.

ANTON

Good sponsor.

Peggy nods again. Beat.

ANTON

She's letting me interview her.

(beat)

For the film.

PEGGY

Right.

Beat.

ANTON

Sorry about Marjorie the other day.  
Butting in like that.

PEGGY

No problem.

ANTON

I told her not everyone would want  
to be in the film but she insisted:  
"You must speak to Peggy."

PEGGY

It's okay.

ANTON

So you will let me interview you  
then ?

Beat. Half smile from Peggy.

PEGGY

Not sure. Maybe.

Beat. A short uncomfortable silence.

ANTON  
See how you feel.

Mickey arrives with Ben.

MICKEY  
It's the famous film director.

ANTON  
Unknown documentary maker.

MICKEY  
Whatever.

Anton kneels down to pat Ben.

ANTON  
Who's this ?

MICKEY  
His name's Ben.

ANTON  
(to Ben)  
How you doing Ben ?

MICKEY  
Careful. He bites.

Anton stops patting Ben. He stands. Beat. Another uncomfortable moment.

ANTON  
Well, see you later then.

MICKEY  
Much ... later.

Beat. Anton turns and walks away.

Peggy waits for Anton to walk away a bit further.

PEGGY  
(to Mickey, sharp)  
Why have you gotta be like that ?

MICKEY  
Like what ?

PEGGY  
He's just saying hello.

MICKEY  
And the rest.

Peggy looks at Mickey. Beat.

MICKEY

What are you gettin' so antsy about  
anyway ? Didn't see you being so  
nice to him.

PEGGY

We were just talking.

MICKEY

Then fuckin' chill out.

Beat.

PEGGY

Let's go.

MICKEY

I'm not keeping you here.

They head towards the street.

INT. DESERTED HOUSE : MICKEY'S ROOM - NIGHT.

Mickey lies on the floor, tinkering with some mobile phone  
parts with a small screwdriver.

In the background we hear "Happy Man" on low.

Ben lies nearby on the bed.

Peggy appears at the door.

PEGGY

Ben - get off there.

Ben stands and wanders off the bed.

PEGGY

I told you not to let him sleep on  
the bed.

MICKEY

(not looking around)  
He's alright.

Peggy watches Mickey concentrating intensely, working on the  
phone. Beat

PEGGY

Don't stay up too late.

MICKEY

(still looking at phone)  
I won't.

Beat. Peggy watches him a few moments more then walks off to her room.

Ben wanders back on to the bed and lies down again.

EXT. SACRED HEART MISSION : DINING ROOM - DAY.

Ben waits patiently outside the lunch room.

INT. SACRED HEART MISSION : DINING ROOM - DAY.

Inside Peggy and Mickey make their way across the crowded dining area, carrying their trays.

Suddenly a voice calls to Mickey.

JOHN-JOHN (O.S.)  
Hey Mickey.

Mickey turns to see John-John, Matt and the rest of the boys sitting at a nearby table.

John-John gestures towards an empty seat next to him.

JOHN-JOHN  
Over here.

Mickey smiles.

MICKEY  
(to Peggy)  
Gonna sit with John-John.

Before Peggy can reply Mickey is making his way over to John-John's table.

She watches as Mickey sits at the table. John-John slaps him on the back as he arrives.

A smile grows on Peggy's face, happy to see Mickey happy.

Peggy moves to a nearby table where Bruce sits alone.

PEGGY  
Hi Bruce.

BRUCE  
Salutations Peggeth.

Peggy puts down her tray on the table and goes to pull out a chair.

BRUCE  
That one's taken.

Peggy moves to the next chair. She starts to pull it out.

BRUCE

That one too.

Peggy looks up at Bruce.

Bruce smiles sweetly.

Peggy picks up a tray and finds an empty table nearby.

She sits down and begins to eat her lunch - alone.

A voice surprises her.

ANTON (O.S.)

Sitting with all your friends.

Peggy looks up to see Anton standing beside the table.

She gives a half smile.

PEGGY

Looks like it.

Beat. Anton looks at the empty seats.

ANTON

May I ?

PEGGY

Go for it.

Anton sits. He unpacks his tray and picks up his knife and fork.

Anton looks down at the plate of food.

We see a close up of some kind of meat, gravy and an assortment of vegetables.

ANTON

Hmmm. Brussel sprouts look delicious.

Peggy half-smiles again in response.

Peggy and Anton eat in silence. Beat.

PEGGY

How's the film going ?

ANTON

Not so great. But thanks for asking.

PEGGY

What's wrong ?

ANTON

Well for starters - I can't film in meetings, as you know.

PEGGY

Yeah, they are kind of Anonymous.

ANTON

Yeah. And I'm finding my interview subjects very reluctant.

PEGGY

How many you got so far ?

Anton holds up his hand. He makes an "O" sign.

PEGGY

That many ?

Anton nods.

ANTON

If I could just get one person to do it everyone would see it isn't that bad. But the problem is getting that first one.

PEGGY

Right.

Peggy continues eating.

Anton is looking at her.

Peggy looks up. Beat.

PEGGY

Don't look at me.

Anton just looks at her.

PEGGY

No way. I ain't doing it.

ANTON

Please Peggy. I'm desperate.

PEGGY

That's gonna persuade me.

ANTON

It's just like sharing at a meeting. All you have to do is tell your story.

PEGGY  
With you filming me.

ANTON  
It's not that bad. After awhile you  
forget the camera is even there.

PEGGY  
I bet.  
(beat)  
It's a stupid idea anyway. Who  
wants to watch a film about people  
getting clean.

Across the room we see Mickey is standing up imitating  
somebody, Bruce probably. John-John and the rest of the boys  
laugh loudly.

Anton watches him. He turns back to Peggy.

ANTON  
Mickey might like it.

PEGGY  
Yeah, laughing at me.

Beat. Anton looks at Peggy.

ANTON  
Please Peg. I don't even have to  
use it in the final film. I just  
need someone to go first.

Peggy looks at him.

Anton looks at her, half smiling - half pleading.

EXT. DUMP - DAY.

Mickey is fossicking through a pile of electronic junk.

He finds a piece of something and shoves it in his pocket.

Next he finds a dirty phone front. He spits on it, tries to  
clean it with his sleeve. He looks at it again. Can it be  
salvaged ?

Suddenly his attention is dragged away by something sitting  
on the top of a nearby pile - an old black and white TV.

Mickey starts to clamber over the pile towards it.

INT. SACRED HEART MISSION : STUDIO - DAY.

On a small black and white monitor we see the face of Peggy.

She is confused, uncomfortable. Beat.

PEGGY  
What do you want me to say ?

ANTON (O.S.)  
Whatever you like ?

PEGGY  
That's easy. Nothing.

ANTON (O.S.)  
Just share.

PEGGY  
You mean like ID ?

ANTON  
Pretend you're at a meeting.

Peggy looks around the room. It's an old office that Anton has set up like a studio.

There are a few lights, a camera locked off and pointing at a plastic chair - the "hot seat" - which is where Peggy sits.

Nearby Anton is perched on a stool, looking at a monitor.

PEGGY  
Real easy.

Beat. Peggy looks over at Anton.

PEGGY  
Do you need to say "go" or something ?

ANTON  
Whenever you're ready.

Beat.

PEGGY  
Okay.

Peggy gives a little wave at the camera.

PEGGY  
Hi. My name's Peggy and I'm a drug addict.

She looks to Anton.

PEGGY  
This is really stupid.

ANTON

It's perfect. Just keep going.

We see Peggy in the black and white monitor again.

PEGGY

Okay. What it was like, what happened, what it's like now.

(beat)

I started shooting up when I was about thirteen. It wasn't a big deal. Everybody else was doing it so I thought I'd give it a go. Only did it a few times at first. Didn't start to get bad till I was about sixteen. But by then I'd got used to it. Didn't know how to do anything else.

Peggy pauses, stuck.

PEGGY

Maybe you could ask me questions ?

ANTON (O.S.)

How much time you got up ?

PEGGY (V/O)

Ten months, 5 days. This is my second time round. I got some time up last year but I busted on Ice. I don't want to go back out again.

Beat.

ANTON (O.S.)

Tell us about Mickey.

PEGGY

Mickey's my little brother. Little shit.

(stopping)

Oh shit - can you edit that out ?

ANTON (O.S.)

Sure.

PEGGY

Mickey started using about the same time I did. He'd just turned eleven. I think because he saw me doing it, he thought it was alright.

(beat)

I feel bad about that. Sometimes. Most of the time.

Beat. She looks to Anton.

PEGGY  
Anything else ?

ANTON  
Did anything happen to make you get  
clean ?

Beat.

PEGGY  
Oh. You wanna hear about that ?

ANTON  
Is that okay ?

PEGGY  
Sure.  
(beat)  
It was about a year ago now. Mickey  
and I had been split up and put in  
different rehabs. He was in the  
boys, I was in with the girls.  
(beat)  
One of the girls got their dole  
cheque -

EXT. FLASHBACK : FENCE - NIGHT.

Peggy squeezes through a hole in a fence. She is laughing.

Behind her are a few YOUNG WOMEN from the rehab, around her  
age. They are also smile and laugh.

PEGGY (V.O.)  
So a few of us decided to bust out,  
head down to St Kilda and score.

INT. FLASHBACK : WAREHOUSE - NIGHT.

In a corner of an empty warehouse the girls are shooting up.

Peggy is passed the needle. She pulls the rubber tight around  
her arm and puts the needle in a vein.

She pushes the plunger.

PEGGY (V.O.)  
Then we went down to this old shoe  
factory and got on. One of the  
girls used to crash there or  
something.

INT. FLASHBACK : WAREHOUSE - NIGHT.

The next morning Peggy's eyes flicker open in the early morning light.

She sits up and looks around to see the rest of the girls lying beside her.

There bodies are still and cold, faces grey and blue. They are all dead.

Peggy looks around. She is surrounded by dead bodies.

PEGGY (V.O.)

I woke up the next morning and all the other girls were dead.

INT. SACRED HEART MISSION : STUDIO - DAY.

We see Peggy's face again in the black and white monitor.

Beat.

PEGGY

I don't why I lived and they died.

(beat)

The thing is I didn't. Die. I'm still here. Don't ask me why ?

(beat)

That was the last time I shot up.

Hope it is the last time.

Beat. Peggy looks to Anton.

PEGGY

Is that okay ?

We see Anton's face. It takes him a while to speak.

ANTON

Great.

EXT. STREET OUTSIDE SACRED HEART MISSION - NIGHT.

A short time later Anton and Peggy are walking out of the Mission.

They stop.

ANTON

Thanks for that. I know it must have been hard.

PEGGY  
Just a bit.

Beat. Anton holds out his hand. Peggy shakes it.

ANTON  
See you at a meeting.

PEGGY  
If I don't see you first.

They both turn and walk in opposite directions.

We see Anton's face as he walks away. He makes a decision.

Anton stops and turns.

ANTON  
(calling to Peggy)  
What are you up to ?

Peggy stops and turns back.

PEGGY  
You mean now ?

Anton nods.

PEGGY  
Going home I guess.

ANTON  
Can I buy you a coffee ? Say  
thanks.

Beat.

PEGGY  
Sure.

Peggy joins Anton. They walk together down the street.

INT. DESERTED HOUSE : PEGGY'S ROOM - NIGHT

Later that night Peggy pushes open the door into her room. She turns on the lamp. Anton is behind her.

Peggy picks up an N.A. book from her bedside table - "The Twelve Steps and Traditions".

PEGGY  
Here it is. Step Two's the best.

She gives the book to Anton. He starts looking through it.

Peggy takes off her coat and hangs it up.

Still reading, Anton sits on the mattress. He looks up to see Peggy looking at him.

PEGGY  
Comfortable ?

Anton realises where he is sitting. He stands quickly.

ANTON  
Shit. Sorry.

Anton and Peggy are now standing close to each other. They look at each other. Beat.

They very slowly begin to lean in towards each other, about to kiss.

Suddenly the door swings open. Standing there is Mickey, the old black and white portable TV in his hands.

MICKEY  
Look what I got. Gonna fix it up.

Peggy and Anton turn to see Mickey.

MICKEY  
Sorry. Didn't know you were busy.

Mickey storms off.

Peggy goes after her him.

Anton is left standing alone in the room, feeling a little bit uncomfortable.

INT. DESERTED HOUSE : MICKEY'S ROOM - NIGHT.

Mickey plonks the TV on his mattress and takes an old 45 single from its cover. He wipes it carefully with a cloth and places it on the turntable. He puts the stylus gently at the start.

From the record player we hear "Happy Man" again.

Peggy appears at the door.

PEGGY  
You ever heard of knocking ?

MICKEY  
Didn't know you were with your boyfriend.

PEGGY

He's not my boyfriend. Just met the  
guy.

MICKEY

Not how it looked to me.

PEGGY

Do you have to listen to that song  
all the time ? It's really  
annoying.

MICKEY

(not looking up)

Only one I got.

Peggy is about to say something but stops. She moves the TV  
out of the way and sits on the mattress next to Mickey.

PEGGY

Where'd you score the TV ?

MICKEY

Found it.

Ben is asleep in the corner.

PEGGY

What's wrong Mickey ?

MICKEY

Nothin'.

Beat. The song continues.

PEGGY

Hey, thirty days tomorrow.

MICKEY

Whoopee.

Mickey lights a cigarette.

PEGGY

Smoking'll kill you.

MICKEY

One day.

Peggy takes off Mickey's beanie. She smooths his hair.  
Mickey knocks her hand away.

PEGGY

You been to Centrelink yet.

MICKEY

Why ?

PEGGY

You can get Youth Allowance. You're old enough now. I told you that last week, remember ?

MICKEY

Forgot.

PEGGY

Save you having to bludge off me for smokes all the time.

Finally Mickey breaks into a grin. Peggy smiles. She stands.

PEGGY

We'll go down tomorrow on my lunch break. It's easy. You'll see.

Beat. Peggy looks at her brother.

PEGGY

Mickey ...

MICKEY

Better not keep your boyfriend waiting.

Peggy smiles, embarrassed.

PEGGY

If I get you another record - will you promise to throw that one away ?

MICKEY

Maybe. If you give me me beanie back.

Peggy throws the beanie at Mickey.

Mickey smiles.

Peggy heads back to her room.

INT. DESERTED HOUSE : PEGGY'S ROOM - NIGHT

Peggy comes back into the room.

PEGGY

He's alright.

Peggy looks around. The room is empty.

PEGGY

Anton ?

Peggy sees the cupboard doors are closed. She smiles and walks towards the cupboard. She flings the doors open.

PEGGY

Gotcha.

But the cupboard is empty. Peggy's smile fades.

She sits back on her bed, alone. She picks up the book, which Anton didn't take. She looks at it for a moment, then looks up at the wall.

A poster of Cate Blanchett stares back at her provocatively. Peggy looks at the poster - her face expressionless.

EXT. STREET OUTSIDE PUB - DAY

The next day Peggy and Mickey stand at a traffic light, waiting for the lights to change. Peggy is wearing her coat over her uniform. Mickey is in his new coat and beanie - as usual.

Peggy looks around and sees a rundown Pub on the corner.

She watches an ELDERLY DRINKER through the window sitting alone at a small table, only a beer for company. He slowly raises the beer to his lips with a trembling hand.

PEGGY (V/O)

I don't remember much about dad. I can remember he took us to the pub once. Me and Mickey. He bought us raspberry lemonade, in these big glasses. I remember someone spilling beer on me and Mum getting really angry when she found us. Dad was pretty pissed by then.

The lights change and we hear the loud beeping as the "Walk" sign comes up.

MICKEY

Peg. Come on !

Mickey is standing in the middle of the road, calling to his sister.

Peggy shakes herself out of her daydream and they head off down the road.

INT. CENTRELINK OFFICE - DAY

A TV high on the wall of the Centrelink Office showing KERRY-ANNE KENNERLY, chatting to a smiling middle-aged Starlet.

The TV audience bursts into laughter and applause.

Peggy and Mickey stand at a partitioned counter. Mickey is being interviewed for his Benefit eligibility.

Behind the counter stands a middle aged woman, PAM. Beside her is half drunk cup of coffee and a computer terminal.

Pam speaks quickly, without inflection - she's done it all a million times before.

Mickey is struggling to fill out the form. Pam takes it away from him.

PAM

Let me.

She tries to make out his writing.

PAM

What does this say ?

She shows the form to him.

PEGGY

McLennan Street, St Kilda East.

PAM

(correcting the form)

Own or renting ?

Mickey looks blank.

MICKEY

We just -

PEGGY

(quickly)

Renting.

Pam ticks a box.

PAM

And how much do you pay a week ?

This time Peggy looks blank.

PAM

If you pay more than one hundred and fifty five dollars per week you're entitled to a further payment for Rent Assistance.

PEGGY

No - we pay less than that.

PAM

(skeptical)

Right.

Pam writes something down.

PAM

(to Mickey)

Are you married and living with your partner, or living with someone as if married ?

Mickey looks at Pam, not sure what she means.

Pam looks at Peggy.

Beat. Mickey realises what she's implying.

MICKEY

Don't be sick. She's me sister.

PAM

I can see the similarity.

(handing form to Mickey)

Sign this form where the cross is.

Mickey looks at the form. Pam points out the cross. Mickey signs his name slowly. Pam gives him another form.

PAM

And this one.

Mickey signs again. Pam takes the forms.

PAM

If any of your circumstances change you must notify us immediately.

Mickey looks at her.

PAM

If you get a job.

Mickey nods: "Who'd employ him ?" Pam hands him another form.

PAM  
 These are a list of Approved  
 Activities that you must undertake  
 in order to pass the Activity Test  
 or your Allowance may be stopped.

Mickey stares at her. He has no idea what she just said.

Pam ploughs on. She holds up a brochure.

PAM  
 And these are some V.E.T. courses  
 available through the Australian  
 Apprenticeships Access Programme,  
 which you *may* qualify for.

She uses her pen to point to the address at the bottom.

PAM  
 If you take this to the address on  
 the bottom, they'll help you apply.

She hands the brochure to Mickey.

Mickey looks at the brochure. He looks up at Pam.

MICKEY  
 V.E ...

PAM  
 T. Vocational and Educational  
 Training.

Mickey looks at Pam. Beat.

PAM  
 Construction. Computers. Literacy.

MICKEY  
 (interested)  
 Computers ?

PAM  
 Yes. Computers.

Pam looks down at a folder and calls her next client.

PAM  
 (calling)  
 Susan Henley.

Mickey and Peggy stand motionless. Pam looks at them.

PAM  
 It's over. You can go.

PEGGY  
Thank you.

PAM  
(calls)  
Susan Henley.

Peggy and Mickey head for the door.

On the TV, the chat show is still in progress. The Starlet makes a casual comment and smiles. We see her shining white teeth and hear WILD APPLAUSE.

EXT. STREET OUTSIDE CENTRELINK - DAY

Peggy and Mickey arrive back outside the Centrelink office.

PEGGY  
What a fuckin' bitch.

MICKEY  
Yeah. Looked like she had a broom  
up her arse.

Mickey makes a face, imitating Pam. Peggy laughs.

PEGGY  
Anyway - you got money now.

MICKEY  
How much ?

PEGGY  
About three fifty a fortnight.

MICKEY  
Three fifty ? Fuckin' eh !

Beat. Peggy looks up the street.

PEGGY  
I better get back to work. See you  
at Fitzroy tonight, okay ?

MICKEY  
Maybe. Might go watch John-John at  
practice. He got picked at full  
forward for the Hearts.

PEGGY  
Mickey - you weren't at Brunswick  
last night. You know what happened  
last time when you started missing  
meetings.

Mickey looks up. He smiles to pacify his sister.

MICKEY  
 Alright alright - see if John-John  
 wants to go after.

Peggy kisses Mickey on the cheek. She turns and walks off  
 down the street.

MICKEY  
 (calling after her)  
 Say hello to Zorba for me.

PEGGY  
 His name's Bruno.

MICKEY  
 (to himself)  
 Same diff.

He looks down at the forms and brochures in his hand, trying  
 to understand the strange bits of paper he has been given.

INT. FITZROY N.A. MEETING - NIGHT

That night at Fitzroy N.A. Meeting SUZY is sharing.

SUZY  
 You've heard of the HALTS right ?  
 Hungry Angry Lonely Tired and Sick.  
 We'll I've got the SOBS - Stupid  
 Overweight Broke and Shitty.

Watching Suzy are about twenty or thirty RECOVERING ADDICTS  
 seated in rows in the shabby large meeting room. They enjoy  
 Suzy's joke.

Mickey is seated amongst the group. He is also laughing.

Peggy sits nearby, watching her little brother.

SUZY  
 I tried to go to O.A. once.  
 Overeaters Anonymous. But they had  
 these really small doors.

We see the faces of the Addicts - young, older, poor, well  
 off, trendy, conservative - all with smiles on their dials.

Peggy looks at Mickey. He breaks into a grin.

EXT. TRAM STOP - NIGHT

After the meeting Mickey and Peggy stand at a deserted tram stop waiting. After awhile Peggy speaks.

PEGGY  
Suzy was good tonight.

MICKEY  
Yeah. She's funny. Good jokes.

In the distance we see a tram approaching. Mickey puts out his smoke.

PEGGY  
Shit, haven't got any change for the tickets.

MICKEY  
Don't worry. Won't be any Tram Nazis 'round now. Too late.

PEGGY  
Mickey - we're not doing that shit anymore.

MICKEY  
(laughs)  
Then walk home.

The tram stops and the doors open. Mickey steps on to the tram. After a moment, Peggy follows him.

INT. ANOTHER TRAM STOP - NIGHT.

The Tram doors open and Peggy and Mickey step down on to the street.

They are followed out by TWO TRAM INSPECTORS - a Man and Woman.

PEGGY  
We would've bought tickets but I didn't have any change.

FEMALE TRAM INSPECTOR  
That's nice. Tell it to the Magistrate.

MICKEY  
(to himself)  
Fuck off, stupid bitch.

MALE TRAM INSPECTOR  
What was that ?

MICKEY  
Wouldn't you like to know ?

The Male Tram Inspector walks over to Mickey.

MALE TRAM INSPECTOR  
You know, some tickets - you really  
enjoy giving.

MICKEY  
That so.

MALE TRAM INSPECTOR  
And this - is definitely gonna be  
one of those.

The Male Tram Inspector pulls out his ticket book.

MALE TRAM INSPECTOR  
Name ?

MICKEY  
Mickey.

MALE TRAM INSPECTOR  
Mickey what ?

MICKEY  
Mouse.

The Female Tram Inspector also has her Ticket book out, pen  
poised.

FEMALE TRAM INSPECTOR  
(to Peggy)  
Guess that makes you Minnie.

PEGGY  
Peggy.

FEMALE TRAM INSPECTOR  
Peggy ... ?

PEGGY  
Mouse ?

MALE TRAM INSPECTOR  
We'll need to see some  
identification.

MICKEY  
Or what ?

MALE TRAM INSPECTOR  
Or you spend the night at the nice  
warm police station.

Peggy starts to feel around in her coat pocket.

PEGGY

I think I left my wallet at home.  
That's why I didn't have any  
change.

The Female Tram Inspector notices Peggy's jumper under her coat. She spots the Australia Post logo.

FEMALE TRAM INSPECTOR

That's alright. We'll just ring  
Australia Post. They're sure to  
know who you are.

PEGGY

Wait a sec. It's here somewhere.

Peggy continues to search. She looks over at Mickey.

Mickey mouths: "Run."

Peggy mouths back: "What ?"

MICKY

(suddenly)  
Run !

Mickey bolts down the street.

MALE TRAM INSPECTOR

(to Female Tram Inspector)  
Call for Police Assistance.

The Male Tram Inspector sets off after Mickey.

The Female Tram Inspector pulls out her radio.

FEMALE TRAM INSPECTOR

(into Radio)  
Depot, this is Tanya. We're at Stop  
223. Requesting Police Assistance.  
Over.

The Female Tram Inspector waits for a response.

Peggy looks at the Female Tram Inspector.

The Female Tram Inspector looks at Peggy. She knows what she's thinking.

FEMALE TRAM INSPECTOR

Don't.

Beat.

PEGGY

Sorry.

Peggy takes off down the street.

The Female Tram Inspector sets off after her.

EXT. ALLEY - NIGHT

In an alley off the main street a MIDDLE AGED DRUNK sits on the footpath, bottle of half drunk Metho in his hand, mumbling to himself.

Mickey races past the Drunk. The Drunk watches him go.

Seconds later, the Male Tram Inspector appears chasing Mickey.

The Drunk puts out his leg and trips the Male Tram Inspector.

The Male Tram Inspector crashes into some nearby wheely bins.

Mickey sprints passed the Drunk, going back the other way.

Mickey gives him a thumbs up as he passes. The Drunk nods.

The Male Tram Inspector clambers to his feet. He looks at the Drunk.

MIDDLE AGED DRUNK

What you lookin' at ? Get you're  
own.

The Male Tram Inspector starts to jog back after Mickey.

MIDDLE AGED DRUNK

(to himself)  
Can't stand Tram Nazis.

EXT. STREET - NIGHT

Mickey races back out of the alley and on to the street just as Peggy runs past.

He joins up with her and they sprint down the street together. Behind them we see the Female Tram Inspector in pursuit.

Peggy and Mickey look at each other - smiling and laughing. A moment of pure elation between them.

Suddenly Mickey spots a street on the side and drags Peggy around the corner.

EXT. SHOPFRONT - NIGHT.

Mickey ducks into a shopfront, pressing himself against the door.

Seconds later Peggy joins him.

They both press their backs against the door, breathing heavily.

Peggy is exhausted, panting for breath. Mickey holds his finger over her lips, signaling her to keep quiet.

The Female Tram Inspector reaches the corner near the shopfront.

She stops, breathing heavily. She scans around the street looking for Peggy and Mickey.

Moments later she is joined by the Male Tram Inspector.

MALE TRAM INSPECTOR  
You see them ?

They stand together, scanning the empty streets.

Back at the door Mickey holds up three fingers.

Peggy mouths: "No."

But Mickey continues. He counts down, lowering his fingers as he does, mouthing: "Three, two, one - go !"

Mickey bursts out of the lane dragging Peggy behind him. They sprint towards the Tram Inspectors.

The Tram Inspectors see them coming but they're too slow to react.

Mickey barrels between them knocking them both to the ground.

Peggy follows him between the Tram Inspectors.

Mickey stops a bit further down the street.

He turns and gives the Tram Inspectors the finger.

MICKEY  
Get fucked - dickhead !

Peggy is just behind him.

PEGGY

I think you mean dickheads.

MALE TRAM INSPECTOR

We'll find you.

MICKEY

No actually - you won't.

Peggy drags Mickey away. They run off down the street, still laughing.

The Tram Inspectors, too exhausted to chase them any further, can only watch them go.

EXT. CITY STREET - NIGHT

A short time later Peggy and Mickey run down an upmarket city street. Elated with their narrow escape, they are laughing and yelling.

Peggy stops. She leans against a wall, catching her breath.

They look at each other and suddenly burst out laughing.

PEGGY

Get fucked dickhead.

MICKEY

No actually -

PEGGY AND MICKEY

(together)

Dickheads !

They laugh again.

Peggy notices where they have stopped, in front of a row of expensive shops.

All around them are ornate shop windows full of pricey jewelry, expensive clothes, shoes, bags, hats.

The street is completely deserted and totally silent. It's just Peggy and Mickey alone, with this awesome display of wealth.

Peggy and Mickey walk slowly past the shop windows gazing at the opulence.

Peggy sees something and suddenly stops.

She walks slowly to one of the windows. She puts her face up to the glass. Through the window we see a red dress, stylish and very fashionable.

The dress glows behind the window panes - shimmering and enticing.

Peggy looks up at it in wonder. It would fit her, if she ever had the chance to try it on.

Mickey walks over to his sister and they both stand at the window, staring at the dress - in silence.

MICKEY

One day - I'm gonna get that dress for you.

PEGGY

(smiling)

Just don't steal it.

Mickey smiles, getting the joke. They stand in front of the shop, looking at the dress.

PEGGY (V/O)

We sat up most of the night, talking and laughing. I don't think I'd ever seen Mickey so happy.

(beat)

That's the way I like to think of him. Smiling and laughing. Like he was that night.

EXT. ALLEY - DAY

About a week later Mickey is in an alley way, looking agitated.

Nearby TIM, a thin young man, a few years older than Mickey, dressed in old jeans and a T-shirt is playing with Ben.

TIM

There's a good boy. There's a good boy.

Ben reacts to the attention.

TIM

Yes Ben. That's right boy.

MICKEY

Just leave the dog alone alright.

Tim stands, looking at Mickey.

TIM

Geez Mouse - chill out.

MICKEY

Me name's Mickey. Just give me the fuckin' heads.

TIM

Wait a sec.

(reaching into his pocket)

What's up your arse ? You hangin' out ? Thought you'd cleaned up.

MICKEY

I'm not hangin' out. It's just heads.

Tim shrugs.

TIM

Like I care.

He pulls out a small plastic bag of heads and holds it up in front of Mickey. Mickey grabs for the bag but Tim pulls it away.

MICKEY

Just give me the fuckin' heads.

TIM

Uh-uh. Money first.

Mickey grabs the bag and pushes Tim back, slamming him into the alley wall.

Tim looks at Mickey, unsure what Mickey is going to do next.

Mickey breathes heavily. Beat.

Slowly he pulls a crumpled twenty dollar note from his pocket and throws it at Tim.

Mickey heads off down the alley, closely followed by Ben.

TIM

(calling after him)

You're a looney tune, Mickey Mouse.

Mickey just keeps walking, Ben following closely alongside.

INT. KATHLEEN'S OFFICE : ELWOOD COMMUNITY CENTRE - DAY.

On the wall we see an anti-alcohol poster. A diagram shows the damage excessive drinking can do to the body - liver, kidney, brain.

Peggy sits on a chair in front of a wooden desk.

Kathleen sits behind the desk, writing in a folder.

Peggy is wearing her coat over her Uniform. Kathleen continues writing and sorting through folders as she talks.

KATHLEEN

I thought you said he was doing alright ?

PEGGY

He was, but this week he's different. You know ? Edgy. He won't talk to me.

KATHLEEN

Is he still going to meetings ?

PEGGY

A couple. But only when I force him.

Kathleen takes some files over to the filing cabinet.

ERIC, one of the regulars at the Centre, a very frail and prematurely aged man in his 50s, opens the door.

KATHLEEN

Yes Eric ?

Eric looks confused. He has forgotten why he came in. He holds up his hand in apology and closes the door.

KATHLEEN

Has he got a sponsor ?

PEGGY

Don. But he never rings him. I tell him to all the time but he just says he's alright.

Beat. Kathleen sits on the front of the desk.

KATHLEEN

What do I always tell you ? You can't get clean for Mickey.

PEGGY

But he's my brother.

KATHLEEN

No one can help Mickey until he's ready to help himself. At some point you're going to have to accept that and get on with your life. Or else he'll drag you down with him.

(beat)

Let go Peg.

Peggy looks down. Beat. She looks up.

PEGGY

He's all I've got. I'm all he's got.

The door opens once more. Eric is there again.

KATHLEEN

(still gentle)

What is it Eric ?

ERIC

We're ready for the meeting now Kathleen.

KATHLEEN

I'll be there in a moment. Go and sit down.

Eric nods and pulls the door closed.

KATHLEEN

I have to go and take this session. Call me later ?

Peggy nods. She is silent. Kathleen goes to the door.

KATHLEEN

And there's something else I'd like you to think about.

Peggy looks at her.

KATHLEEN

How are you ?

PEGGY

I'm fine.

KATHLEEN

Are you ? I wouldn't know. I'm your sponsor Peggy, but every time you come here all we talk about is Mickey.

Kathleen exits leaving Peggy alone, the posters peering down at her.

INT. DESERTED HOUSE : LOUNGE ROOM - NIGHT

On the black and white TV we see a grainy image of a child playing with a computer. The picture begins to roll.

Mickey whacks the top of the TV, which sits on an empty milk crate. The picture rolls once more and then stops.

Mickey goes back to the old sofa, where Ben sits beside him. He packs a grubby looking bong, made with a small metal pipe sticking out of an empty orange juice container.

Mickey lights the bowl and takes a long drag. He holds the smoke in, getting the full effect. He slowly exhales.

Suddenly we hear a door slamming. Mickey looks up.

INT. DESERTED HOUSE: KITCHEN - NIGHT

Peggy turns the light on in the kitchen and places a shopping bag on the bench. She unpacks the groceries.

PEGGY

(calls)

Mickey. You home ? I got some of those frozen pies you like.

INT. DESERTED HOUSE : LOUNGE ROOM - NIGHT

Mickey is panicking. He puts the bong down beside the sofa and stuffs the extra heads into his pocket.

As he does this he spills some of the bong water on to the sofa. He swears to himself and tries to rub it in.

He starts waving the air, trying to clear the smoke.

PEGGY (O/S)

(calling)

Mickey.

Peggy walks in to the lounge room.

Mickey is sitting on the sofa, trying to look innocent.

PEGGY  
There you are. Why didn't you  
answer me ?

Mickey shrugs.

PEGGY  
I'm heating up a couple of pies for  
us before we go to the meeting.

MICKEY  
Great.

Peggy looks at him.

PEGGY  
You okay ?

MICKEY  
Yeah.

Peggy picks up the scent of a familiar aroma in the air.

PEGGY  
So, how's your day ?

MICKEY  
Cool. Fixed the telly.

PEGGY  
Great.

MICKEY  
Picture's still rolling but.

Peggy nods. Suddenly Peggy walks over to Mickey and grabs his  
face. Mickey shuts his eyes tight.

PEGGY  
Open your eyes.

Mickey keeps them shut. Peggy slaps him hard across the face.

Ben is trying to hide behind the sofa.

PEGGY  
Open your fucking eyes.

Mickey opens his eyes. They are red and bloodshot.

Peggy gets down on her knees and starts searching.

PEGGY  
Where is it ?  
(louder)  
Where the fuck is it ?

MICKEY  
Fuck, just chill out.

PEGGY  
Don't lie to me !

MICKEY  
Yeah. Suck me off. I wasn't doin'  
nothin'.

Peggy crawls to the side of the sofa and finds the bong. She stands slowly, holding the bong in her hand.

PEGGY  
You fucking little shit. Give me  
the rest.

MICKEY  
It's finished.

She throws the bong at Mickey.

PEGGY  
Give me the rest !

Peggy grabs Mickey and twists his arm.

MICKEY  
Get off me !

PEGGY  
Give it to me.

MICKEY  
It's finished, I swear.

Peggy looks at Mickey. She releases him.

PEGGY  
Fuck this shit. I'm going to the  
meeting.

She starts to leave.

MICKEY  
And you're so perfect.

PEGGY  
Don't blame me cause you busted.

MICKEY

It's only one bong okay ? It's not gonna hurt.

PEGGY

That's exactly what you said last time, before you nearly fuckin' O.D.-ed. Can't you see ? First it's bongs, then it's Ice, then it's hammer. I know. I watched you do it a hundred times.

MICKEY

It'll be different this time. I'll just stick to bongs.

PEGGY

Don't you get it ? You're an addict. You can't just stick to bongs.

Mickey looks at her.

PEGGY

You know how I know that ? Because I'm the same.

MICKEY

But I mean it this time.

PEGGY

You meant it last time. And the time before that. And the time before that. 'One is too many and a thousand is never enough.'

MICKEY

Don't give me that shit.

PEGGY

Fuck you Mickey - it's not shit !

Beat. Peg goes to leave. Mickey grabs her.

MICKEY

Peg, I've tried. I've tried fuckin' hard. I just can't do it alright. I'm not like you. I need somethin' from time to time. Just to get through.

PEGGY

And you think I don't. You think I don't hate being stuck in this shitty dump and working everyday at the fuckin' Post Office ? There's millions of times I need something too but I don't. You go to meetings, you talk to people and you don't pick up - no matter what.

MICKEY

I've been to meetings. It's all bullshit. It just doesn't work for me.

PEGGY

How can it, if you won't give it a chance ?

(beat)

You won't even try. You're just too fuckin' gutless.

Peggy turns and exits.

INT. DESERTED HOUSE : PEGGY'S ROOM - NIGHT

Peggy is sitting on her mattress, tears rolling down her cheeks.

She is breathing deeply, saying "The Serenity Prayer" to herself at a hundred miles an hour.

PEGGY

God grant me the serenity, to accept the things I cannot change, the courage to change the things I can and the wisdom to know the difference. God grant me the -

The door opens and Mickey pokes his head around. He looks at Peggy. Beat.

Mickey goes to Peggy. He holds out the rest of the heads.

Peggy takes the bag.

Mickey sits on the mattress beside her.

MICKEY

Happy now.

PEGGY

You're a little shit you know that?

MICKEY  
Don't you mean dickhead.

PEGGY  
(holding up bag)  
Actually - it's dick *heads*.

They both laugh. Beat. Peggy looks at Mickey.

PEGGY  
I don't want to lose you. We're the  
only ones left. We gotta stick  
together.

MICKEY  
You won't lose me. I promise.

Peggy punches him on the arm, hard.

MICKEY  
Ow !

PEGGY  
That's for scaring me. Fuckin'  
bastard.

Mickey grins. Peggy manages a smile. Mickey lays his head  
down on her lap. Peggy strokes his hair.

We stay on them for a while longer. A moment of peace in all  
the confusion.

INT. ELWOOD N.A. MEETING : COMMUNITY CENTRE - NIGHT.

It's the middle of the meeting and the Recovering Addicts are  
doing the Countdown.

We move along the circle of chairs as Addicts stand and  
identify.

Jarran, a wiry young man stands up.

JARRAN  
Jarran. Addict. 63 days.

There is a round of applause.

ROGER, an unshaven man in his mid-30s.

ROGER  
My name's Roger and I'm a  
recovering addict. Twenty three  
days.

More applause.

PETA, an attractive woman in her late twenties, a little nervous.

PETA  
My name's Peta and I'm an addict.  
I'm six days clean.

Applause.

BOB, a well built man in his thirties with tattoos on his arms.

BOB  
Bob. Addict. Twenty six days.

NEIL, a slight young man about Mickey's age, stands, smiling proudly.

NEIL  
My name's Neil and I'm an addict.  
And I'm thirty days clean today.

There is loud applause and roars of approval.

Suzy, the Chairperson, gives Tim a hug and hands him his 30 day key ring. Tim shows it off proudly. More applause.

Peggy joins in the applause, a blank look on her face. That could've been Mickey.

Next up is Peggy. She stands.

PEGGY  
My name is Peggy. I'm an addict.  
Clean ten months, 16 days,

Another round of applause.

Peggy sits. Next to her we see Mickey.

Peggy looks at him.

Mickey stands.

MICKEY  
Me name's Mickey. I'm an addict.  
Clean one hour.

There is a slight moment of surprise. Silence.

Someone starts to clap across the room. It's John-John. He calls out.

JOHN-JOHN  
On ya Mouse.

Other Recovering Addicts join in with calls of encouragement for Mickey. There is a loud round of applause.

Mickey nods to John-John. He sits.

Peggy takes Mickey's hand and squeezes it.

Mickey stares straight ahead.

EXT. COMMUNITY CENTRE - NIGHT.

Mickey stands outside the meeting alone. He is smoking.

Anton appears beside him.

ANTON

That was pretty gutsy.

Mickey looks down.

Beat. Anton is about to go.

MICKEY

Wasn't my idea. Peg make me come.

ANTON

Maybe. But you still came.

(beat)

Heard you re-cycle old phones ?

MICKEY

So what if I do ?

ANTON

Just thought it could be good for the film.

Beat.

MICKEY

Yeah ?

ANTON

Show Recovering Addicts doing something positive. Using their skills to contribute to society.

MICKEY

I sell the phones.

ANTON

Yeah but without you they'd just be thrown in the bin.

Beat.

MICKEY

Okay.

We see Peggy's POV - she is standing nearby watching Anton and Mickey. Anton walks away.

Peggy goes over to Mickey.

PEGGY

What did he want ?

MICKEY

Wants to film me fixing phones.

PEGGY

Really ?

MICKEY

Yeah. Don't know why.

PEGGY

No, that'll be good. You'll be a film star.

Peggy gives her brother a playful hug.

Mickey shrugs her off.

MICKEY

Alright alright, fuck off.

Mickey looks across and sees John-John, Jarran and the boys. Mickey looks back to Peggy.

PEGGY

I know. You're gonna go talk to John-John. Leave me on my own, as usual.

MICKEY

Talk to Anton.

Mickey walks off towards the boys.

Beat. Peggy looks around for Anton - but he is nowhere to be seen.

EXT. FOOTY OVAL - DAY.

Silence.

In slow-motion we see Mickey leaning over a fence screaming, his face red and sweaty.

His mouth moves but no sound comes out.

Suddenly the sound explodes on to us as out in the game John-John, barges an OPPOSING PLAYER out of the way and takes a mark.

MICKEY  
(screaming)  
Go John-John. Kick it through the middle.

John-John goes back and lines up the kick. He comes forward and kicks the ball between the posts for a goal.

Two other players, Jarran and Matt, race in to congratulate John-John.

Mickey rocks back and forth on the fence.

MICKEY  
(screaming)  
Come on the Hearts !

Bruce is standing nearby. He blocks his ears.

BRUCE  
(dead pan)  
Nice goal. Now we're only down 40 points.

We see Mickey now through the viewer of Anton's camera.

ANTON (O.S.)  
Here's Mickey.

MICKEY  
(screaming into camera)  
Go Hearts !

The viewer pans away and finds Peggy standing nearby, dressed in casual clothes as it's not a work day.

ANTON (O.S.)  
And here's a beautiful young lady,  
also supporting the Hearts.

Peggy turns to see Anton and the camera.

She gives the camera the finger.

ANTON (O.S.)  
Now that's not very friendly.

Anton switches off the camera and goes over to Peggy.

ANTON  
Enjoying the game.

PEGGY  
Don't really like footy.

ANTON  
Me neither.

Beat.

PEGGY  
What happened to you the other  
night ?

ANTON  
Felt like I was getting in the way.

PEGGY  
Mickey's my brother, Anton. Not my  
husband.

ANTON  
Just felt weird.

PEGGY  
Doesn't matter. I was pretty tired  
anyway.

Anton looks at the ground. Peggy looks at him.

PEGGY  
Is that why I haven't seen you  
around ?

ANTON  
Sort of.

There is a silence.

PEGGY  
Don't ask me to choose between you  
and Mickey, Anton. You mightn't  
like my choice.

ANTON  
I'm not saying anything.

Beat.

Suddenly Peggy leans over and kisses Anton on the cheek.

Anton looks at her, pleased but surprised.

PEGGY  
Let's just take it slow, okay.

Anton nods, still a little stunned.

We see Mickey's POV of Anton and Peggy together.

He watches them for a moment then turns back to the game.

MICKEY  
(yelling)  
Come on Jarran. You're bloody  
hopeless.

INT. POST OFFICE - DAY

A couple of days later DRAUPUDI, a Muslim lady in her early forties is serving behind a counter in Peggy's Post Office.

A CUSTOMER moves off and she calls for the next customer.

DRAUPUDI  
Next please.

Mickey walks up to the counter, clutching a McDonald's bag in his hand. He looks unwell and is a little tense. Draupudi addresses him brightly.

DRAUPUDI  
How may I help you ?

MICKEY  
I want to see Peg.

DRAUPUDI  
(confused)  
Peg ? Who is Peg ?

MICKEY  
Peg. She works in the ...  
(POINTING) out there.

DRAUPUDI  
I get supervisor.

Draupudi moves off down the counter.

MICKEY  
Nah. Don't get the supervisor. Get  
someone who talks Australian.

Mickey sees Draupudi talking to BRIAN, the Supervisor, a rather officious man wearing glasses, at the door to his office. She points towards Mickey.

Brian comes over to the counter. Mickey drops his head.

Brian looks at Mickey, suspiciously. His delivery however is sugar sweet.

BRIAN

Now what seems to be the trouble ?

MICKEY

No trouble. I just want to see Peg.

BRIAN

Miss Williams is busy at the moment. Perhaps I can take a message.

MICKEY

Tell her Mickey's here. I just want to see her for a sec. It's important.

BRIAN

I'm afraid that's quite impossible.

MICKEY

(raising his voice)

I just wanna see her for five fuckin' seconds, alright.

BRIAN

Would you mind not swearing please?

MICKEY

I'm not fuckin' swearing. I just want to see me sister.

INT. POST OFFICE : SORTING ROOM - DAY.

Peggy reaches into a mail bag. She hears RAISED VOICES and looks up.

Suddenly the door of the sorting room swings open.

Brian stands at the doorway, looking more than slightly peeved. Behind him we can see an enraged Mickey and an embarrassed Draupudi.

BRIAN

Miss Williams, would you come here please ?

EXT. STREET OUTSIDE POST OFFICE - DAY.

A short time later Mickey and Peggy stand on the pavement outside the Post Office.

Peggy is more concerned than angry.

PEGGY  
What's up ?

MICKEY  
Just wanted to see ya. But that  
fuckin' dickwad -

PEGGY  
I'm not allowed visitors at work,  
you know that.

MICKEY  
He's a cock.

PEGGY  
He's just doing his job.

MICKEY  
Alright alright - fuck off.

Beat.

PEGGY  
Well, I'm here now.

Mickey pulls a roll of notes from his coat and gives them to  
Peggy. She looks down at the notes.

PEGGY  
Where did you get all this ?

MICKEY  
It's alright. It's from the bank.  
Me Allowance money.

PEGGY  
Why'd you get out so much ?

MICKEY  
Was gonna buy me'self some boots.  
Couldn't find any. You mind it for  
us.

Peggy understands. She smiles. Mickey grins.

MICKEY  
I did alright ? Bringin' it to  
you.

Peggy nods. She puts the money in her pocket.

PEGGY

But next time, come 'round the back. It'll be alright as long as Mr. Warren doesn't see.

Mickey smiles. He puts his hand into the McDonald's bag.

PEGGY

What you got ?

MICKEY

Just some chips.

PEGGY

Yeah ?

Mickey pulls out a handful. He looks at them.

MICKEY

Cold now.

He holds them out to Peggy. Peggy shakes her head. Mickey stuffs them into his mouth anyway. Peggy smiles.

MICKEY

And look what you get with it.

Mickey pulls out a small plastic Monster toy. He pushes it into Peggy's face.

MICKEY

(imitating Brian)

Miss Williams - you're a very naughty girl.

Peggy laughs.

Mickey suddenly jumps up.

MICKEY

Gotta go.

PEGGY

Where ?

MICKEY

Your boyfriend wants to film me fixing phones. Don't get jealous.

Peggy gives Mickey the finger.

Mickey smiles and heads off down the street.

INT. POST OFFICE - DAY

Peggy walks back into the Post Office smiling.

She looks up and sees Draupudi behind the counter looking at her. Draupudi glances over to her left.

Peggy follows her eyes to where Brian is standing behind the counter. He indicates for Peggy to come with him.

Peggy's smile fades.

INT. POST OFFICE: BRIAN'S OFFICE - DAY

Brian is seated behind a very orderly desk, looking down his nose at Peggy.

BRIAN  
You know the rule about visitors.

PEGGY  
I know Mr. Warren, but he's my  
little brother. He hasn't been very  
well.

At the words "very well" Brian raises his eyebrow.

BRIAN  
Little brother or not he shouldn't  
be bothering you at work.

PEGGY  
He wasn't bothering me.

BRIAN  
(peevd)  
Well he was bothering me. And more  
importantly he was bothering our  
customers.  
(beat)  
And I would ask you not to be so  
impudent in future.

Peggy is quiet. Brian leans forward across the desk.

BRIAN  
We deal with members of the general  
public Miss Williams. Elderly women  
and young children. We can't have  
volatile young men storming in here  
and creating a scene, no matter how  
*unwell* they may be.

PEGGY

You don't understand. He's just ...

Peggy stops herself. But Brian's interest has been peeked.

BRIAN

Just what ?

Beat.

PEGGY

I'll make sure it doesn't happen again.

BRIAN

That would be best. If there is another incident we might have to re-evaluate your continuing employment. Is that quite understood ?

Peggy nods. Brian gets up and opens the door. In the background we see Draupudi looking in, curiously.

She scurries away as she sees Peggy emerging.

BRIAN

You can go back to the sorting room now. And I expect you to make up the time you've wasted before you leave.

Peggy nods and exits silently.

EXT. DUMP - DAY.

Seen through Anton's camera Mickey picks his way through a pile of electrical junk.

In the background we see Ben sniffing around.

MICKEY

First you gotta find 'em.

ANTON (O.S.)

Is that easy ?

MICKEY

Yeah. People throw 'em away all the time. Even brand new ones. They get a newer model.

Mickey pulls a phone out of the pile.

He holds it up to the camera.

MICKEY

See ?

ANTON (O.S.)

What do you do now ?

MICKEY

Check it first. Work out what's wrong.

Mickey turns over the phone.

MICKEY

This one's missing a battery.

He holds the phone up to the camera.

He flips the phone over again.

MICKEY

And the screens cracked. I'll take it home - fix it up.

ANTON (O.S.)

You can do that ?

MICKEY

Shit easy. Find a battery that fits. Got heaps of them. Dig out the screen. Put in a new one.

ANTON (O.S.)

So you've got like a mobile phone workshop at home ?

MICKEY

Na, just do it in my room.

Mickey starts searching through the pile for more phones.

ANTON (O.S.)

What do you do with them when you're finished ?

MICKEY

Take 'em to Cash Convertors. Guy there unlocks them so someone else can use 'em.

ANTON (O.S.)

How much you get for a phone ?

MICKEY

Twenty bucks. Maybe thirty. Dependin' on the condition.

Mickey pulls out another phone. He holds it up the camera.

MICKEY

See Samsung. Brand new. Crap model.  
People are always throwing these  
away.

Mickey checks the phone.

ANTON (O.S.)

Would you like to work for a  
company making mobile phones one  
day ?

MICKEY

Na. Wanna work in 'puters.

ANTON (O.S.)

You like that stuff ?

MICKEY

Yeah. Gonna do a course soon. Heard  
about it when Peg took me to get me  
Allowance.

ANTON (O.S.)

Can I come and film that ? When you  
start on the computers.

MICKEY

If you like. Don't care.

Beat. Mickey looks at the phone again. He turns it on. It  
buzzes to life.

MICKEY

Shit. Still workin' !

ANTON (O.S.)

You fix all these phones. But which  
kind of phone have you got ?

Mickey looks at the camera.

MICKEY

Fuck off. I don't wanna phone. What  
do I need a phone for ?

Mickey moves away from the camera, towards Ben, continuing  
his search in another pile.

EXT. CITY STREET - NIGHT

Peggy is walking home after work. A voice stops her.

JACQUI (O.S.)  
Peg. Peg - is that you ?

Peggy spins around to see JACQUI, a friend from her using days, a woman in her mid-20s whose face looks much older.

Jacqui is wearing a lime green fluoro skirt, bright purple top and elaborate make-up. She slurs her words slightly, under the influence of a strong depressant.

JACQUI  
Thought it was you.

PEGGY  
Hey Jacqui. How are you ?

JACQUI  
Cool. Like me new skirt ?

PEGGY  
It's lovely.

Jacqui pokes at Peggy's clothing, pinching her jumper.

JACQUI  
Nice jumper.

PEGGY  
It's for work.

JACQUI  
You gotta job ?

PEGGY  
At the Post Office.

JACQUI  
The Post Office ? Cool. Maybe you can get us a job there.

PEGGY  
Sure.

An uncomfortable pause.

JACQUI  
So, how ya going ?

PEGGY  
Oh, you know. Same as. And you ?

JACQUI  
Waiting for Gary.

Peggy knows Gary, unfortunately.

PEGGY  
And how's Gary ?

JACQUI  
Oh, you know. Same as.  
(suddenly animated)  
Hey - he's getting us some good  
gear. You want to get on with us ?

PEGGY  
Na ... I'm -

JACQUI  
Come on. Get on with us. Like the  
old days. It's good gear. From  
Geelong.

Beat.

PEGGY  
Jacqui ... I'm -

Suddenly Peggy is flung against the wall.

She looks up to see GARY standing over her, dressed in tatty  
jeans and a denim jacket. His long black hair is lank and  
dirty.

GARY  
Fuck off slut ! You're not havin'  
any.

Jacqui stumbles over to Gary.

JACQUI  
Gary - it's Peggy.

GARY  
I don't fuckin' care who it is.  
She's not havin' any. It's my  
fuckin' stash.

JACQUI  
But Gary -

GARY  
Nah, fuck off. You're always  
sharing my stuff. This time - you  
can fuck off.

Gary starts to stagger off. Jacqui grabs him.

JACQUI

Gary - it's Peg. You remember Peg ?  
She's gonna get us a job at the  
Post Office. Let her get on with  
us.

Gary looks at Peggy, a faint glimmer of recognition echoing in his eyes. He looks at her a little longer then turns and staggers off down the street.

JACQUI

Baby, where ya goin' ?

But Gary doesn't answer. He continues to stagger away.

JACQUI

Don't worry 'bout Gary. He just  
wants to get on. It's good gear.  
From Geelong.

Beat. Jacqui pulls out a small sheet of pills. She pushes them in to Peggy's coat pocket.

JACQUI

Here, have these. Take the edge  
off.

She kisses Peggy on the cheek clumsily, then stumbles gingerly after Gary.

JACQUI

Gary. Wait up.

Peggy stands on the pavement propped against the wall, stunned and bruised.

Jacqui's lipstick is smeared on her cheek.

INT. PEGGY'S ROOM : DESERTED HOUSE - NIGHT

Dressed in T-shirt and old track pants Peggy is neatly folding up her work clothes and putting them away.

She picks up her coat from the mattress and goes to hang it up. As she does she checks the pockets. She pulls out the money.

She looks at it, taking a moment to remember where she got it. She looks around and grabs a paper Australia Post bag from the floor. She stuffs the money in and puts it on top of her cupboard.

She checks the other pocket and pulls out the pills. Peggy looks at the packet. Beat.

She looks over at the glass of water on her bedside table. She goes to the glass and picks it up.

She takes a sip of water and looks at the packet again.

Suddenly she becomes aware of an odd clicking noise coming from another part of the house.

Peggy grabs the paper bag from the top of the cupboard and shoves the pills inside as well. She throws it back on top.

INT. MICKEY'S ROOM : DESERTED HOUSE - NIGHT

Mickey sits on his mattress, lighting and re-lighting a Zippo lighter. We see the flash of the flame.

Ben is lying at his feet.

The TV sits on the floor nearby. The picture now rolls continuously and we hear the crackle of static.

In the background we can also hear the RECORD PLAYER, at a very low level: "Happy Man" - Sunnyboys.

Mickey is staring out to space, blankly.

There is a knock at the door.

Mickey does not respond. He keeps clicking the lighter.

Peggy pushes open the door. She looks at her brother.

PEGGY

You okay ?

Mickey doesn't respond.

Peggy turns off the TV.

PEGGY

You're still playing that record.

MICKEY

(without animation)

You ain't bought me a new one yet.

Mickey keeps clicking the lighter.

PEGGY

You'll use up all the gas.

Peggy gently takes the lighter and sits on the mattress.

PEGGY  
 Guess who I saw today ?  
 (beat)  
 Jacqui.

MICKEY  
 Yeah. How was she ?

PEGGY  
 Still with Gary.

Beat. She gently pushes Mickey down on to the mattress. Peggy lies down beside him, cradling him from behind.

She kisses him gently on the back of the neck.

PEGGY  
 Try to sleep now.

Mickey closes his eyes. But Peggy's eyes stay open.

She lies on the mattress, staring at the roof of the semi-darkened room. Silence.

INT. SACRED HEART MISSION : DINING ROOM - DAY.

Mickey walks past a table holding a tray of food. Bruce is sitting at the table.

Mickey stops to talk to him.

MICKEY  
 Hey Bruce. Good game on Saturday.

BRUCE  
 If you consider losing by 57 points to Odyssey House a good game.

MICKEY  
 Alright alright. I didn't know.

Mickey looks around. Beat.

MICKEY  
 You see John-John ?

BRUCE  
 Not today.

MICKEY  
 Just thought he might be around.

BRUCE  
 Not that I know of.  
 (beat)

(MORE)

BRUCE (cont'd)

Now did you see the mighty Saints  
on the weekend ? That was a good  
game.

MICKEY

Na.

BRUCE

Beat West Coast. By fifty points.

MICKEY

Yeah.

BRUCE

I hate the Eagles. They're all drug  
addicts.

MICKEY

You'd know.

Mickey laughs and moves off.

BRUCE

(to himself)  
Deadshit.

INT. STREET OUTSIDE SACRED HEART MISSION - NIGHT.

Anton and Kevin, an indigenous man in his late thirties,  
emerge from the Mission on to the street.

Anton is carrying his camera bag.

ANTON

Thanks for that Kevin. It was  
really great.

KEVIN

Sorry I got all emotion. Just when  
I talk about me kids.

ANTON

No that was good. It's how you're  
really feeling. That's what I want.

KEVIN

You comin' to the meetin' ?

Anton taps his camera bag.

ANTON

No. Need to get home. Get stuck  
into some editing.

KEVIN

Alright. See you t'morrow.

ANTON  
Lunch - as usual.

Kevin heads off down the street.

Anton watches him go. Beat.

ANTON  
Hey Kev. Wait up.

Anton runs to catch up with Kevin.

INT. ELWOOD N.A. MEETING : COMMUNITY CENTRE - NIGHT.

At the Elwood meeting, Richard, a young gay man is sharing.

RICHARD  
At the end of my using I was like a skeleton, dipped in skin. There was no lower I could go. Nothing I hadn't done, or wouldn't do - to get on. I came in to N.A. on my hands and knees.

We see other people sitting around the circle, listening to Richard : Dean, Kath (holding the exercise book), Bruce, Suzy.

Peggy, watching him intently, supporting him.

Mickey, next to her, his head down.

RICHARD  
I think in the end the key is acceptance. I am an addict. My best thinking got me here and I don't know what's best for me. And left on my own - without these rooms and you people in them - I will use again.

MICKEY  
(softly)  
Where's John-John ?

RICHARD  
I'm not sure of much in life. But I am sure that this programme - and those steps - do work. And all we have to is allow it to work for us. If I -

MICKEY  
(slightly louder)  
He always comes to this meeting.

Richard falters. He looks over to Mickey and Peggy.

Peggy leans in to Mickey.

PEGGY  
(whispers)  
Mickey - shut up.

RICHARD  
.. If I keep coming to these  
meetings and try to put the steps  
in to my life on a daily basis  
things will -

MICKEY  
(suddenly, loud)  
Where the fuck is John-John ?

Peggy grabs Mickey's arm, furious.

PEGGY  
Mickey.

Suddenly there is a voice across the circle.

MATT (O.S.)  
John-John busted.

Mickey looks up to see Matt across the room.

MATT  
No one's seen him for two weeks.

There is a pause. Mickey is still, shocked.

Suddenly he stands and kicks his chair in to the wall.

MICKEY  
(screams)  
Fuck !

Mickey storms out of the room as he does he bumps into Anton coming in, carrying his camera bag. Mickey just keeps going.

Peggy goes to follow him but she spots Don across from her. He holds up his hand, indicating he'll go.

Don follows Mickey out.

Peggy watches Don and she sees Anton. Their eyes meet.

Anton smiles. Peggy gives a little wave. Then she feels embarrassed and turns back to the circle.

Anton sits on a chair outside the circle, near the door.

KATHLEEN  
Sorry Richard. Go on.

Richard hesitates.

RICHARD  
I've kind of forgot where I was.

There is gentle laugh around the group. Suddenly:

SUZY  
I'll share.

The laughter builds.

KATHLEEN  
Sure Suzy.

SUZY  
Thanks Kath. Now - all together.

We see Peggy join in with Suzy. We hear others also join in around the circle.

PEGGY  
(with Suzy and everybody  
else)  
My name's addict and I'm a Suzy.

SUZY  
Thanks for coming to the meeting  
tonight to hear me share.

More laughter.

SUZY  
Now as most of you know my recovery  
has not been perfect. Just ask the  
last three blokes I tried to have  
relationships with.

More laughter.

Anton is smiling at Suzy. He glances over at his camera bag on the chair beside him. This is too good not to film.

SUZY  
I think one of them is still alive.  
(beat)  
One.  
(beat)  
Maybe.

More laughter.

Anton very slowly reaches out one of his hands to open the bag and remove the camera.

SUZY  
But seriously -

More laughter.

SUZY  
No I mean it, seriously -

More laughter.

Anton has got the camera out and he keeps it low, not looking at it. He pops up the viewer and turns it on. The camera beeps a little as it comes to life.

Anton looks around. No one has heard it.

SUZY  
Bruce, tell them to shut up.

BRUCE  
Shut up.

More laughter.

The viewer lights up and we see Suzy on the tiny screen, filmed between others in the circle.

Anton pushes record.

We see "REC" flash up on the screen.

SUZY  
No seriously I've been coming to these meetings for awhile and I think they're working. I haven't eaten any Krispy Kreme Honey-Glazed for a week.

More laughter.

Now we see Suzy on the tiny camera screen.

SUZY  
Oh shit. I forgot. This is NA. I thought it was DA.  
(beat)  
Donut-eaters Anonymous.

More laughter.

SUZY  
DA is tomorrow night.

Suddenly the viewer screen goes blank.

Anton looks up to see Mickey standing in front of him.

Mickey grabs for the camera. Anton protects it.

Mickey starts to call out.

MICKEY  
(calling)  
He's filming the meeting. He's  
filming the meeting.

Anton and Mickey continue to struggle.

PEGGY  
Mickey stop it. Mickey.

Peggy races over and pulls Mickey off Anton.

PEGGY  
(to Mickey)  
What is wrong with you ?

Mickey looks up at his sister.

MICKEY  
He's filming the meeting.

Peggy turns to Anton.

Anton stands there, holding the camera - caught.

He looks at Peggy. He doesn't know what to say. A long moment between them.

Don appears beside Mickey and Peggy.

DON  
Anton, I think you should go.

Beat. Anton picks up his camera bag. He starts to move towards the door.

Don holds out his arm, blocking his path.

Anton stops. Don holds out his hand. Beat.

Anton opens the camera and gives Don the film cassette.

Anton looks back to Peggy.

Peggy drops her head, refusing to look at him.

ANTON  
Peggy, I'm sorry.

Beat. Anton heads out the door.

BRUCE  
 (dead pan)  
 Great meeting. Is it always like  
 this ?

INT. DESERTED HOUSE : MICKEY'S ROOM - DAY

Black.

MICKEY (V/O)  
 Peg. Peg. Wake up.

Peggy opens her eyes. Mickey is right in her face. He leans over the mattress, shaking her awake.

Mickey is wearing an old fashioned business shirt and no beanie. His hair is slicked down and roughly parted.

PEGGY  
 (half-asleep)  
 What's wrong ?

MICKEY  
 (excited)  
 Gotta get going. Worked out what  
 that form they give me is all  
 about.

PEGGY  
 What form ?

He pulls the tattered brochure from his pocket.

MICKEY  
 This one - 'member ? They give it  
 to me at the Dole Office ? I gotta  
 take it to this place in Caufield  
 and they can get me into a course.  
 Learnin' computers.

PEGGY  
 (sitting up)  
 Computers ?

MICKEY  
 I can do it. Not that hard. Saw  
 this little kid on telly doing it.  
 Shit easy. You're boyfriend even  
 said I could do it.

PEGGY  
 Anton's not my boyfriend Mickey. In  
 fact he's not even my friend -  
 anymore. Or anybody else's.

MICKEY

Whatever.

Mickey is still moving around the room.

PEGGY

Mickey.

MICKEY

What ?

PEGGY

Look at me.

Mickey stops. He turns to Peggy.

PEGGY

Just don't get you hopes up too high okay ?

MICKEY

Why not ?

PEGGY

Just in case it doesn't work out.

MICKEY

Why won't it work out ?

PEGGY

You might be too young or something.

MICKEY

Babies could do it. That kid on telly was in Kindy.

(annoyed)

Thought you'd be pleased.

PEGGY

I am. I am.

MICKEY

Alright alright - fuck off.

Mickey looks down. Beat. Peggy smiles.

PEGGY

It's good Mickey. Really good.

Mickey looks up. He smiles.

MICKEY

Can't just sit around here all day.

Mickey leans down and gives her a peck on the cheek.

MICKEY  
Better get goin'. See you at the  
meeting tonight.

Peggy sees the clock on her bedside table.

PEGGY  
Mickey - it's seven A.M.

MICKEY  
Yeah I know. Wanna be first in  
line.  
(heading for door)  
Hey, might get you into a course  
too, eh? Get you out of that  
crummy Post Office.

PEGGY  
Don't worry. I can't understand  
computers.

Mickey smiles and exits. We hear Ben BARKING.

MICKEY (O/S)  
Stay Ben. You can't come. Got an  
appointment.

PEGGY  
(calls)  
Good luck.

We hear the sound of Mickey going out the door.

Peggy sits alone on the mattress, a half-smile on her face.

EXT. DESERTED HOUSE - DAY

A short time later Peggy, dressed for work, pushes open the door of the house and emerges into a bright, sunny but cold winter's day.

She sees Anton leaning against the wall in the overgrown garden.

She walks down the steps and stops in front of him.

Peggy looks at Anton. Beat.

PEGGY  
What are you doing here?

ANTON  
Brought you a present.

Anton pulls out a red rose from behind his back.

Peggy looks at it.

PEGGY  
No thanks.

Peggy turns and keeps walking.

Anton walks alongside her.

ANTON  
You're eleven months today. Thirty  
one days to go till the big number  
one.

PEGGY  
You're a bit early then.

Peggy keeps walking.

Anton grabs her by the arm and turns her around, stopping  
her.

ANTON  
Peg, I said I was sorry.

PEGGY  
And that makes it okay ?

ANTON  
I made a mistake. And I'm paying  
for it. The Mission won't let me  
film there anymore. Can't go to  
meetings.

PEGGY  
Go to AA. Or have you been filming  
there meetings too.

Peggy turns again.

Anton grabs her again.

ANTON  
Peggy please. Listen to me.

Peggy turns to face him. There are tears in her eyes.

PEGGY  
Why should I ? Why should I listen  
to you ? I trusted you. Do you know  
how hard that is for me to do ?  
(MORE)

PEGGY (cont'd)

I trusted you.

(beat)

And you just did the same thing  
everyone else in my life I've ever  
trusted has done.

Beat. Peggy turns and walks away.

Anton stands still, watching her go. The rose slips from his fingers.

It tumbles to the pavement.

EXT. STREET OUTSIDE OFFICE BLOCK - DAY

Mickey is standing outside the door of a glass fronted office block, smoking a cigarette, a pile of cigarette butts at his feet. Several other CLIENTS stand behind him.

He looks up at a clock through the glass. It reads 8.59am.

As he watches it clicks over to 9.00am and we hear the sound of the door unlocking.

A large Fijian Security Guard, GORDON, opens the door. Mickey pushes past him into the office.

INT. CUBICLE : IBSA OFFICE - DAY.

Behind a partition Mickey sits on a ludicrously bright orange chair in front of a wooden desk, bare save a computer terminal.

He twists the brochure nervously in his hand.

GREG, a clean cut young man in his late twenties, arrives at the desk, carrying a folder and his morning coffee.

GREG

That's what we like to see. Keen as  
mustard.

Greg sits.

GREG

So, what can we do you for ?

MICKEY

Came 'bout the 'puters.

Mickey hands over the grubby brochure. Greg takes it gingerly. He looks at the brochure and then back at Mickey.

GREG  
Just let me get your file up Mister  
...

MICKEY  
Mickey. Mickey Williams.

Greg hits a few keys on the computer. Beat. Greg hits a few more.

GREG  
I don't seem to have you on our  
system. Who were you referred by ?

MICKEY  
The lady at the Dole Office. Can't  
'member 'er name. She told me about  
it when I get me Allowance.

Beat.

GREG  
Right.  
(beat)  
And which particular Training  
Package were you interested in ?

Mickey grabs the brochure back and spreads it out on the desk. He points to something on the form.

MICKEY  
That one.

Greg looks down at the brochure. Beat. He looks up at Mickey.

GREG  
Information and Communications  
Technology.

MICKEY  
Yeah. That's it. Working with  
'puters.

Mickey points at a photo in the brochure : a Young Asian Woman working on a computer.

Beat. Greg looks at Mickey again.

GREG  
Have you actually had any prior  
experience with Information and  
Communications Technology Michael ?

MICKEY

Nah. But I reckon I could do it.  
Looks pretty easy. Even little kids  
can do it.

GREG

A pre-requisite for this Package is  
a basic knowledge of MS Office and  
Lotus 1 .. 2 .. 3.

Mickey is thrown by this. He looks at Greg. Beat.

GREG

It's a book keeping programme.

Mickey stabs his finger at another photo on the brochure.

MICKEY

Yeah ? Well, what about this one ?

Greg looks at it.

GREG

Desk Top Publishing.

(beat)

Look Michael, this is Business  
Skills Innovation Australia. I  
really don't think that's going to  
work either. You do need to have  
some prior experience with  
computers. I really think we'd be  
wasting your time.

Mickey looks crestfallen. Beat.

GREG

However there might be some other  
Packages which could be more  
appropriate to your particular  
skill set.

MICKEY

(interested again)

Yeah ?

Greg pushes a couple of keys on the computer

GREG

Well, they wouldn't be here with us  
but the Industrial Skills  
Commission might have some more  
promising Packages available.

MICKEY

Like what ?

Greg hits some more keys.

GREG  
I'll just bring up their website.

Greg looks at the screen. Beat.

GREG  
There's an Australian Meat Industry  
Training Package, Civil  
Construction Training Package,  
Property Services Training Package.

MICKEY  
Property Services ?

GREG  
Yes. That would involve  
Maintenance, Monitoring, Industrial  
Cleaning.

MICKEY  
You mean - cleanin' dunnies ?

GREG  
Of a sort.  
(beat)  
Or there's a Plumbing and Services  
Training Package. How does that  
sound Michael?

Beat. Mickey fixes Greg with an icy glare.

MICKEY  
Me name's Mickey.

Greg goes into "Salvage" mode.

GREG  
I'm just trying to be helpful ...  
Mickey.

MICKEY  
(building)  
You reckon cause I look like this,  
I can't do nothing eh ? I'm stupid.  
I gotta clean dunnies. I'm not  
allowed to do 'puters.  
(yelling now)  
Bet some slaphead gets in. Bet you  
let them do computers !

GREG  
Please keep your voice down.

MICKEY

Nah, I won't keep me fuckin' voice down.

GREG

I'm sorry but a pre-requisite for any Training Package with BSIA is prior experience with certain computer applications.

MICKEY

How am I suppose to get experience if you won't fuckin' gives us a go?

GREG

It's no good yelling at me Mickey. I don't make the rules.

MICKEY

Who else am I gonna fuckin' yell at? It's alright for you. Sitting there with your poofa hair cut and your blue jumper. You got a job. How 'bout you give me yours eh ? I'm just as smart as you.

GREG

I'm sure you are.

MICKEY

(exploding)

I fuckin' am you hear me ! I'm just as fuckin' smart as you ! Fuckin' asshole.

Another OFFICE WORKER and an ASIAN CLIENT standing at the counter look over at the commotion.

GREG

I'm not sure we can assist you any further this morning.

MICKEY

Yeah, you can assist me. You can take your stupid Training Packages and you can stick 'em up your arse, you fuckin' dumb poofa.

Greg is angry now. He stands and grabs Mickey by the arm.

GREG

Look, I think it's best if you just go.

(calls)

Gordon.

MICKEY

Don't touch me cunt.

Mickey pushes Greg away.

Greg overbalances and falls into the partition, knocking it to the ground. Greg lands awkwardly, lying on top of it.

Mickey leans over him, breathing rage.

Gordon appears and grabs Mickey's arm.

Mickey turns on him.

MICKEY

It's alright. I'm going. Not gonna hang around this shit hole.

(to Greg)

See you later, cocksucker.

Mickey turns and starts to exit. He yells to the rest of the room.

MICKEY

I'm smarter than all of you !  
Dickheads !

He keeps moving.

EXT. STREET, OUTSIDE OFFICE BLOCK - DAY

Mickey reaches the glass doors of the office block. He yanks them open and steps out of the doors without looking.

He collides with an elderly woman, NAN, on the other side, supporting herself with a walking stick. Mickey crunches into her, knocking her to the ground.

Mickey stands above Nan, screaming down at her.

MICKEY

Watch where you're going, old bag !

Nan looks up at Mickey, fear in her eyes.

Mickey is shocked by Nan's expression. He steps back.

A casually dressed young woman, HELEN, pushes past Mickey.

HELEN

Nan. Are you alright ? Nan.

Helen struggles to get Nan back on her feet. Mickey tries to help, feeling genuinely sorry.

MICKEY

You okay ? I didn't mean it.

Nan looks at Mickey, white with terror.

Helen glares at Mickey, warning him away with her eyes.

HELEN

Get away from her !

MICKEY

Just trying to help. Didn't mean it or nothin'.

Helen doesn't respond. She picks up Nan's stick and gives it to her.

She begins to help Nan down the street. But Mickey still wants a response. He yells at her, upset and confused.

MICKEY

If I'd meant to do it, I would've done a good job. Really fuckin' damaged the old cow.

But Helen isn't biting. They continue down the road.

Gordon appears at the door. Mickey's anger returns.

MICKEY

You can get fucked ! All of ya !

Mickey moves off down the street. As he does he kicks a garbage bin over.

It rolls out on to the street, spewing out garbage.

INT. DESERTED HOUSE : MICKEY'S ROOM - DAY

Mickey throws open the door to his room. He is still full of fury, agitated, edgy.

Ben is lying on Mickey's bed. He looks up and sees it's Mickey. He barks happily and bounds over to Mickey.

MICKEY

Shut up Ben.

Mickey goes straight to the record player. He lifts the stylus and we see his hand is shaking. He just manages to place it on the side of the record.

We hear The Sunnyboys: "You Need a Friend"

Mickey sits on the mattress. He takes deep breaths and tries to listen to the song, trying to calm down.

But he can't sit still. He reaches into his pocket and takes out a packet of cigarettes.

He opens the packet. None left. He throws the pack on to the ground.

MICKEY

Shit !

Mickey stands and begins pacing in front of the mattress. Suddenly he stops. He looks down at the dirty mattress and his belongings scattered about.

He turns in a slow circle, looking around the room.

The wind howling through a broken window, the grubby walls, the filthy stained ceiling, the old black and white TV.

His life. His world.

There is a pause, then he says softly.

MICKEY

Fuck it.

Mickey turns and heads out of his room. Ben following obediently behind.

INT. DESERTED HOUSE: PEGGY'S ROOM - DAY

Mickey searches through Peggy's room. He lifts the mattress and checks underneath. He scatters her belongings off the crate she uses as a bedside table.

He goes to the chest of drawers and rifles through each one, tossing clothes aside.

Ben jumps around at his feet barking loudly.

He goes to the cupboard and flings the door open. He feels the pockets of the coats and blouses hanging inside.

He rummages through the shoes at the bottom but he still can't find what he's looking for. He thinks for a moment.

Ben barks again, loudly.

MICKEY

Quiet Ben.

Mickey looks up to the top of the wardrobe.

He goes to the crate and turns it upside down, dumping the contents on to the floor with a crash. He places the crate in front of the cupboard.

He steps up on to the crate and at full stretch he just manages to feel around on top of the cupboard. Suddenly he stops. He pulls something down.

It's the paper bag Peggy threw up there. He puts his hand in and pulls out the crumpled sheet of pills. He stuffs them in his pocket and reaches back into the bag.

He pulls out the wad of cash.

EXT. DESERTED HOUSE - DAY

Mickey pushes open the door and stumbles out on to the verandah. Ben follows behind him.

Mickey holds the door open.

MICKEY

No Ben. Get inside.

Ben just looks at him. Mickey has no time to muck around.

MICKEY

Get inside !

Ben just BARKS. Mickey gives up. He slams the door shut and heads off down the street, Ben following close behind.

INT. POST OFFICE : SORTING ROOM - DAY.

Inside the Post Office Peggy is stacking some mail into the sorting machine. Bruno stands nearby.

Peggy finishes a pile of letters and leans over to pull some more out of a postal bag.

As she does we see the window behind her that looks out on to the street.

Standing on the street is Mickey, smoking a cigarette. Ben sitting nearby. He looks at the window silently.

Peggy stacks some more letters into the sorting machine, blocking out the window. Suddenly she looks up. She has a strange feeling she is being watched.

She goes to the window and looks out at the empty spot where Mickey had been standing moments before.

Peggy leans forward and looks up and down the street. There is a voice behind her.

BRIAN (O/S)  
Everything alright Peggy ?

Peggy turns to see Brian standing at the sorting room door.

PEGGY  
Yes Mr. Warren.

BRIAN  
Then back to work.

Peggy nods. She goes back to the machine and continues to stack letters.

EXT. STREET OUTSIDE POST OFFICE - DAY

Outside in the gutter, lies a dying cigarette butt.

We watch as the last glow of orange disappears and it becomes cold and black.

INT. ELWOOD N.A. MEETING : COMMUNITY CENTRE - NIGHT

Roger, looking pale and gaunt, shares during a meeting.

ROGER  
Yeah ... not doing so good this week.  
(beat)  
Doing okay last week but this week  
...

Peggy is seated amongst the audience of about thirty ADDICTS. She looks around anxiously. Mickey still hasn't come in.

ROGER  
Just been having a really strong desire to use this week.  
(beat)  
Like I'm six months clean.  
Shouldn't that be gone now.

Kathleen appears at the door. She gestures to Suzy who goes over to her.

ROGER  
My sponsor keeps telling me -  
"Think it through."

Kathleen whispers something in Suzy's ear.

ROGER  
Good to be at a meeting.

Kathleen and Suzy look over to Peggy.

Peggy meets their gaze.

INT. PUBLIC TOILET - DAY

A series of close ups:

From underneath the side partition of a grubby toilet cubicle, covered in graffiti, we see a familiar old boot protruding.

A cold, lifeless hand with stubby frozen fingers.

A blood filled needle poking awkwardly out from a small red hole in white delicate skin.

Ben licking the lapel of a brand new duffle coat.

A crumpled sheet of pills. Now empty.

We are in a deserted public lavatory, lit by dim fluorescent light.

A MALE PARAMEDIC emerges from the cubicle, removing his plastic gloves, the lengthy resuscitation unsuccessful.

Inside his FEMALE partner places the needle and a empty foil wrapper into a safety container.

Peggy bursts through the door. She stops, breathing heavily, and sees the Male Paramedic. Their eyes meet for a second.

Peggy goes to the cubicle.

Mickey's body is lying face up on the floor, head squashed against the toilet bowl. His skin is cold and grey. His shirt has been ripped open exposing his frail, bony chest.

His treasured birthday present, his new coat, lies crumpled underneath him.

Peggy looks at Mickey's still, blue body.

Suddenly she races to Mickey's body and kneels beside him.

She starts trying to clumsily massage his chest. She calls to him - softly, almost absently.

PEGGY  
Mickey ... Mickey.

Kathleen arrives in the toilet block with Don. They both stop when they see Peggy. They watch, frozen - not knowing what to do.

PEGGY  
(louder, but not turning  
around)  
Tell them to give him mouth to  
mouth ... CPR.

Peggy puts her ear next to Mickey's mouth.

PEGGY  
He's still breathing. He's still  
breathing.

She starts to clumsily massage Mickey's chest again.

Ben stands nearby, watching Peggy.

Peggy turns to Kathleen and Don.

PEGGY  
(screaming)  
He's still breathing !

The Male Paramedic arrives back at Kathleen's side, holding a stretcher.

He and Kathleen watch Peggy, still trying to resuscitate her lifeless brother. Beat.

The Male Paramedic starts to move towards Peggy. Kathleen grabs his arm gently, stopping him.

Kathleen goes to Peggy.

She kneels and gently takes hold of Peggy.

KATHLEEN  
Come away now Peg. Come with me.

PEGGY  
He's still breathing. He's still  
breathing.

Kathleen pulls Peggy up and away from her brother, out of the cubicle.

The Male Paramedic moves back in to the cubicle. He kneels beside Mickey's body and starts to do up his clothing.

Peggy suddenly breaks. She screams, a wailing cry, enough to break her heart.

PEGGY

Mickey ! No, Mickey ...

She struggles with Kathleen, trying to get back to Mickey. Don comes over and helps Kathleen hold Peggy back.

In SLOW MOTION now we see Kathleen and Don still struggling to restrain her.

The sound of Peggy's cries fade to silence. Instead we hear:

PEGGY (V.O.)

Junk, Skag, Dope, Rocks, Gear,  
Powder, Black Tar, White Lady,  
Golden Brown, Brown Sugar, Shit,  
Horse, H, Big H, Heaven, Harry,  
Hammer, Slow, Scratch, Smack.

(beat)

Whatever you want to call it ... If  
you keep using it, it will kill  
you. One day.

The image freezes.

PEGGY (V.O.)

(beat)

It's just a matter of when.

Slow fade to black.

INT. CHAPEL, ALTONA CREMATORIUM - DAY

A bare wooden coffin lying on a steel trolley in a small Chapel. On top of the coffin, a plain bouquet of flowers and a framed photo of Mickey - smiling.

Familiar faces from the Meetings are seated in the pews, including Don, Suzy, Kathleen and Bruce.

Anton is also there but sitting a little apart from the rest of the N.A. crowd.

In another row we see the boys and amongst them John-John, back from his bust.

Also from the Post Office - Bruno and Draupudi.

The ELDERLY MINISTER is finishing his final blessings.

## MINISTER

Let the soul of Michael Williams go  
 unto God now and let us hope that  
 he may find with our Lord and  
 Creator the peace that eluded him  
 in his short life here on earth.

The Minister stands behind a carved wooden lectern.

## MINISTER

Go to him now Mickey, and know that  
 all the love of your sister, Peggy  
 and the love of all your friends  
 gathered here today in God's house,  
 goes with you.

In the corner, Don has set up Mickey's old record player.

He lowers the stylus on to the record. We hear: "Happy Man" -  
 The Sunnyboys.

Two small wooden doors slide open and the coffin begins to  
 roll towards the opening.

Peggy sits in the front row. Ben lies at her feet.

She watches blankly as her brother's coffin disappears and  
 the small doors slowly slide shut.

## EXT. ST KILDA COFFEE SHOP - DAY

A short time later Peggy sits at a table in a street side  
 Cafe, still staring blankly in front of her. We hear the  
 ambient sounds of the café.

A number of small tables have been pushed together to make  
 one big table where Peggy and the N.A. community are seated.  
 An impromptu NA style wake.

Many of the people from the funeral are there, seated with  
 coffees in front of them. Peggy's cappuccino is untouched.

Peggy looks around the table, watching peoples' mouths move.  
 But we do not hear their words. Instead we hear only the slow  
 beating of Peggy's heart.

Bruce picks up the sugar bowl and offers it to Peggy. His  
 mouth moves but all we hear is the thud of Peggy's heart.

Bruce holds the sugar bowl up to Peggy but Peggy stares  
 blankly in front of her.

She is staring at the Pub across the road, which she passed only a few days before. The same Elderly Drinker sits in the window, sipping his beer with a trembling hand.

Still only the sound of her heart. Bruce snaps her back to reality.

BRUCE  
Peggy ! You want some sugar ?

PEGGY  
Yeah. Four.

Bruce looks at her.

Peggy stands slowly and starts walking across the road to the pub.

Suzy and Kathleen watch her go.

KATHLEEN  
(to Suzy)  
Where's she going ?

Anton is also watching Peggy. He stands and follows her across the seat.

INT. PUB - DAY

Peggy stands at the doorway of the pub watching the Elderly Drinker.

Around the pub we see several other DRINKERS.

Peggy walks over to the Elderly Drinker and stands in front of him. She watches as he takes a sip from his beer.

The Elderly Drinker looks up to meet her eyes. His weathered face breaks into a smile.

Peggy picks up the beer and looks at it. She hurls it against the wall. The glass explodes on the plaster.

Peggy goes to another table nearby, full of empty glasses and sweeps them to the floor. Glass smashes everywhere.

She goes to a third table where two other Drinkers sit.

The Drinkers see her coming. They hold on to their beers tight and make a hasty retreat. Peggy hurls the table to the ground.

The sound fades and we hear Peggy's voice, calm and soft.

PEGGY (V/O)

I guess I'd always expected that one day I'd find Mickey dead. But it didn't make it any easier. I wanted to protect him, I tried as hard as I could - but he'd died anyway.

The sound returns as Peggy runs to the bar. The BARMAID retreats against the wall as Peggy starts to pick up glasses and smash them against the opposite wall.

The bemused Drinkers stand back, watching, beer in hands - amused but confused.

Anton arrives. He grabs Peggy and restrains her, hugging her close to him.

We see Peggy's face, wet hair plastered to her forehead. Hear her PANTING LOUDLY,

PEGGY (V/O)

I still don't know why I did that at the pub. Maybe I was angry at Dad for deserting me, deserting us. Setting up the cycle. Maybe I was angry at mum too. For dying.

Peggy's breathing slows.

PEGGY (V/O)

Maybe I was just pissed off that Mickey was dead and nothing had changed. Everybody was sitting around drinking cappuccinos, like nothing had happened.

(beat)

Or maybe I was just sick and tired of going to funerals.

Peggy's face, as she continues to breathe.

EXT. DESERTED HOUSE - DAY

A few days later Peggy is coming out of the house.

POSTMAN (O.S.)

So someone does live here.

Peggy turns to see a POSTMAN standing with his trolley, smiling.

POSTMAN

I was just about to give up on you.

The Postman reaches into his trolley and pulls out a parcel. He comes over to Peggy.

POSTMAN  
Peggy Williams ?

Peggy nods. The Postman gives her the parcel and holds out a clipboard.

POSTMAN  
Now all I need is your autograph.

Peggy takes the pen and signs.

POSTMAN  
Thank you.

The Postman smiles and goes back to the trolley.

POSTMAN  
Oh and Happy Birthday.

The Postman heads off down the street.

Peggy looks at him blankly then looks down at the package.

Scrawled in small black handwriting are the words: "Happy Birthday Peg."

She begins to rip at the wrapping, revealing a box. She opens the box and looks inside.

She freezes then looks up as if she's been hit by an imaginary wave. She sits down on the kerb, clutching the box in her hand.

We see the red dress poking through the top. We hear APPLAUSE.

INT. ST KILDA N.A. MEETING - NIGHT

We're back at the very first meeting we saw at the start of the film, in the medium size community hall.

Don is in the chair. The applause fades.

DON  
Thanks Mark. And you heard him.  
Wednesday night Brunswick - needs  
support. We do have a Birthday  
tonight.

Calls of expectation from the audience. Don looks up.

DON

Peggy, would you like to share ?

Peggy sits in the front row, her coat wrapped tightly around her. Next to her is Anton. He squeezes her hand.

Peggy stands and makes her way to the front. She faces the audience, taking a moment to compose herself.

PEGGY

My name's Peggy and I'm an addict,  
and I'm one year clean today.

There is a big round of applause. Anton claps loudly.

PEGGY

Most of you know my little brother  
... Mickey ... died a month ago.

The tears are welling up in Peggy's eyes. She fights them.

PEGGY

I promised I wouldn't cry but it's  
just so ... hard.

Peggy is overcome for a moment.

We see Suzy in the audience, also wiping away tears.

PEGGY

I keep thinking there was something  
I could've done.

(beat)

My Sponsor, Kath -

We see Kathleen, she's crying too but she's trying to smile, urging Peggy on. Willing her to be strong.

PEGGY

She says it wasn't my fault. I  
shouldn't blame myself. Maybe I'll  
accept that, one day.

(beat)

Yeah, right. And I'm the luckiest  
addict I know.

A few scattered laughs. Peggy laughs too, gathering strength.

PEGGY

Yeah. Laugh. We gotta laugh. Cause  
it's laughter that keeps us strong.

Peggy pauses for a moment.

We see Anton, tears rolling down his cheeks.

Peggy points at him.

PEGGY  
Don't you cry too.

Anton wipes his tears away.

Suddenly Bruce blows his nose on a handkerchief, very loudly.  
He also has tears in his eyes.

More laughter.

PEGGY  
Thank you Bruce.

BRUCE  
(calls)  
Hope your filming this Anton.

The laughter builds.

Peggy composes herself again.

PEGGY  
But I've got twelve months - clean.  
Today.

There is a burst of APPLAUSE.

PEGGY  
I've got a job - at the Post  
Office.

We hear some light hearted GROANS and BOOS.

PEGGY  
A new place to live, a relationship

Anton smiles.

Kathleen shakes her head.

Peggy sees Kathleen, shaking her head.

PEGGY  
(to Kathleen)  
What ? You said twelve months. It's  
twelve months.

Once more there is LAUGHTER.

PEGGY  
And ...

Peggy removes her coat to reveal the red dress underneath. We hear CAT CALLS and WHISTLES.

PEGGY  
I've got this dress.  
(beat)  
It was a present. From Mickey. I  
guess he always knew I'd make it.

The tears return again.

Peggy rests her hand on the table for a moment, holding herself up

Don watches her, considering whether he should intervene.

But Peggy is defiant. She stands straight once more, wipes her eyes and keeps going.

PEGGY  
I'm one year clean and I don't want  
to use again. I owe that to Mickey.  
To have a good life. For both of  
us.

Tears are again rolling down her cheek.

PEGGY  
I owe it to myself to be happy.

There is laughter, as she says this with eyes full of tears.

PEGGY  
(she looks up)  
And as Mickey would say - "I'm  
gonna sit down now. "

A warm round of APPLAUSE builds.

Peggy sits down. Anton puts his arm around her.

Don looks over to Suzy who dims the lights. Kath enters from the back, carrying a Birthday cake, with one solitary candle. She begins to sing, everybody quickly joining her.

KATHLEEN  
Happy Birthday to you -

Kathleen goes to the front and places the cake on the table.

EVERYBODY  
- Happy Birthday to you !

The song ends.

As the singing continues Peggy stands and comes forward to the table. She holds Anton's hand, bringing him with her.

She hugs Kathleen and then takes Kath's hand with her other hand.

Peggy stands behind the table, facing the meeting, holding hands with Anton and Kathleen either side of her.

The song ends.

Bruce leads three cheers.

BRUCE AND ALL  
Hip ray. Hip ray. Hip ray.

We see Peggy's face. She smiles and leans forward to blow out the candle.

But before she can the image freezes.

In silence the screen slowly fades to black and the following words appear:

"This film is dedicated to Johnny Sideburns, Dan R. and all those who didn't make it.

We're hanging in there for you."

During the end credits we hear "You need a friend" - The Sunnyboys.

End film.