

KENNEDY MILLER

MAD MAX 3

SCRIPT

1. EXTERIOR - DESERT OF DESPAIR (THE OLGAS) - DAY

1.

The skull of a dead boar dominates the screen.

All around it blue sky, the wind whistling through the snout and bone.

We are flying, way up high.....

Below us lie the Olgas - a great mound of ancient rocks and cliffs.

Silently we soar and glide across it, forever searching.....

As we sail over the last of the cliffs a vast desert is revealed to us.

A boy's voice yells against the wind.

GLIDER BOY (V.O.)

There!

A man lets out a mighty rolling whoop - without doubt the wasteland's weirdest laugh. Though we don't see him, this is GLIDER MAN.

We swoop down, slowly overtaking a small plume of dust moving across the desert.....

2. EXTERIOR - POWDER RIVER (THE OLGAS) - DAY

2.

A team of eight heavily-laden CAMELS shuffle through the red dust and searing heat.

They are burdened down with a strange assortment of goods: bundles of fire-wood; blackened pots and pans; sacks of goods; mufflers and piping; a truck's hefty radiator. An elaborate set of harnesses and bridles yoke the camels one to the other. Together they tow a bizarre dune buggy - huge balloon tyres, a monster engine and a skimpy chassis.

Perched in the driver's seat is a MAN. He is swathed from head to toe in robes of black - a post apocalyptic Bedouin. Only his eyes, exposed by a slit in his head-dress, are visible. In one

2. CONTINUED

2.

hand he holds the reins of the CAMEL team. In the other, a crudely-fashioned fly-swat: a piece of bright plastic lashed to a sturdy wooden shaft.

As his vehicle bumps down the river bed, he flicks the swat back and forth, keeping at bay a swarm of flies.

Tethered to the rear of the dune buggy are two mangy GOATS.

The DRIVER turns.

Swooping down from behind, almost on him, is a predatory hanglider.

3. EXTERIOR - POWDER RIVER (THE OLGAS) - IN FLIGHT. DAY

3.

The hanglider's large delta-shaped wing is decorated with feathers, its leading edge topped by a boar's skull.

Slung beneath the wing - both carrying weapons - are GLIDERMAN and GLIDERBOY.

4. EXTERIOR - POWDER RIVER (THE OLGAS) - CAMEL TRAIN. DAY

4.

GLIDERMAN strikes, smashing the DRIVER across the head, toppling him from his perch.

The DRIVER lands hard, sprawling in the dust, the fly-swat still clenched in his hand.....

5. EXTERIOR - POWDER RIVER (THE OLGAS) - IN FLIGHT. DAY

5.

GLIDER MAN, only a few feet above the lead CAMEL, lets go of the hanglider and lands astride the animal.

The hanglider, freed of his weight, soars upward.....

6. EXTERIOR - POWDER RIVER - (THE OLGAS) - CAMEL TRAIN. DAY

6.

GLIDERMAN whacks the CAMEL'S flanks with his boots.

GLIDERMAN

Go on! Giddyup!

6. CONTINUED

6.

The CAMELS start to bolt, dragging the dune buggy and GOATS in to a gallop.

GLIDERMAN, hanging on like a roughrider, lets out another mighty, rolling laugh.....

7. EXTERIOR - POWDER RIVER (THE OLGAS) - IN THE DUST - DAY

7.

The DRIVER drags himself out of the dust.

He looks back to see the hanglider soaring back towards the Olgas.

He turns and starts to chase his CAMEL team.

8. EXTERIOR - POWDER RIVER (THE OLGAS) - CAMEL TRAIN. DAY

8.

The CAMEL train is careening through the dust, the DRIVER in hot pursuit.

GLIDERMAN turns, looking over his shoulder.

He sees the DRIVER starting to gain.

He spurs the CAMELS on, their legs thundering through the fine sand.

The CAMEL team starts to pull away from the DRIVER but he puts on a burst of speed and starts to gain on it... 00200

8A. EXTERIOR - POWDER RIVER (THE OLGAS) - DUNE BUGGY. DAY

8A.

A frightened MONKEY pokes his head out of the back of the dune buggy.

He starts to jump up and down, urging the DRIVER on.....

8B. EXTERIOR - POWDER RIVER (THE OLGAS) - LEAD CAMEL. DAY

8B.

GLIDERMAN is driving the CAMELS faster, faster.....

8C. EXTERIOR - POWDER RIVER (THE OLGAS) - DUNE BUGGY. DAY 8C.

The MONKEY is jumping up and down.....
The DRIVER'S bare feet pound across the sand.....
He's almost there.....straining.....reaching.....
But the CAMEL train starts to pull away.....

9. EXTERIOR - POWDER RIVER - (THE OLGAS) - IN THE DUST. DAY 9.

Realising the futility of pursuit, the DRIVER stops - watching in silence as all his worldly possessions disappear in a cloud of dust.

He slaps the fly-swat hard on his calf.

10. EXTERIOR - POWDER RIVER (THE OLGAS) - DUNE BUGGY. DAY 10.

The MONKEY stares back at the DRIVER - this lone figure in the midst of a blazing desert - getting smaller by the moment.

The MONKEY whimpers - then a thought blossoms in his simian brain.

He picks up plates, pots, pans and anything else he can get his paws on and throws them out of the wagon.

They spin through the air and land in the CAMEL train's tracks.

10A. EXTERIOR - POWDER RIVER (THE OLGAS) - CAMEL TRAIN. DAY 10A.

The CAMEL train thunders away from us.

We hear one last laugh from GLIDERMAN and then it's gone, disappearing over a rise. We HOLD on the shimmering landscape, littered with debris from the wagon.

And then the DRIVER'S bare feet enter frame.

Doggedly he starts to follow the receding dust cloud, picking up his possessions as he goes.

He stops, listening, and turns to look back.....

10B. EXTERIOR - POWDER RIVER (THE OLGAS) - ABOVE THE CLIFFS. DAY 10B.

The hanglider is swooping and soaring above the jumble of rocks, very faint, we hear GLIDERBOY laugh and the hanglider disappears from view.

11. EXTERIOR - POWDER RIVER (THE OLGAS) - DAY 11.

The DRIVER turns toward camera, slowly starting to unravel his turban.

For the first time we see who this guy really is.

It's MAD MAX.

He's older now, his long hair flecked with grey, his face scarred from some battle long ago. He starts to follow the CAMEL train's tracks.

DISSOLVE TO:

11A. EXTERIOR - POWDER RIVER (THE OLGAS). DAY 11A.

MAX walking down the track..

He stops and picks up a water bottle, hitching it over his shoulder.....

DISSOLVE TO:

11B. EXTERIOR - POWDER RIVER (THE OLGAS). DAY 11B.

MAX approaches his boots, lying in the middle of the track....

DISSOLVE TO:

11C. EXTERIOR - POWDER RIVER (THE OLGAS). DAY 11C.

TIGHT ON MAX'S boots as he trudges on.

He stops and picks up a strange mouth whistle.

He looks at it, then blows it.

An eerie, high-pitched screech echoes across the wilderness.

DISSOLVE TO:

12. EXTERIOR - CROSSROADS (COOBER PEDY). SUNSET

12.

MAX has followed the trail to a crossroads where a number of tracks converge.

A shadow falls across his path.

He looks up to a sign post which dominates the centre of the intersection.

It gives the distance and direction of some of the world's great cities: New York, Moscow, Tokyo.

All of them have been crossed out.

Only one name remains intact, painted on a boulder at the base of the signpost:

BARTERTOWN.

Several snakes slither across the boulder.

MAX follows the direction indicated by the sign, heading off in to the sunset.

13. EXTERIOR - HIGH RIDGE () NIGHT

13.

A huge full moon dominates the screen.

Silhouetted against it is the tiny figure of MAX, making his way along a high ridge.....

DISSOLVE.

14. EXTERIOR - HILLTOP () DAWN

14.

An iguana lies sleeping on a rock.

Cresting the rise behind him is MAX, his lips parched and cracked.

He looks down from the ridge.

Stretched below him is a vast plain, bordered on one side by the dazzling expanse of a huge salt lake. Conditions on the lake are so forbidding, the heat so intense, that it is known as THE DEVIL'S ANVIL. In the distance, hugging the shore of the lake,

14. CONTINUED

14.

is what was once an open-cut mine. Now it is home to several thousand people.

This is Bartertown.

Four roads and a railway line bisect the plain. They all converge on the township.

Trudging along the roads is a rag-tag collection of survivors, all bringing in goods to trade. MAX starts to scramble down the hillside - towards Bartertown.....

DISSOLVE.

15. EXTERIOR - REFUGEE ROAD (HOMEBUSH). DAY

15.

MAX passes under a sign which reads:

BARTERTOWN
Helping Build a Better Tomorrow

He joins a motley collection of TRADERS slowly making their way towards the town.

Among them are two GRIZZLED MEN who have yoked themselves up like draught horses. They tow a rough-hewn cart which contains the blackened remains of an aircraft engine.

MAX passes two BOUNTY HUNTERS, mounted on ponies, who are driving a herd of livestock to market. Their stock, all tethered together, includes scrawny GOATS, COWS, and three MEN with shaven heads.

They are chanting:

MEN

Hare Krishna.....Hare Krishna...
Hare Hare.....Hare Rama.....

They are probably the last Hare Krishnas on earth.

Shackled in front of them are two WOMEN: one very fat; the other, beautiful, but so frail that every step she takes looks like it might be her last.

16. EXTERIOR - CITY'S EDGE (HOMEBUSH) - BARTERTOWN. DAY

16.

On the road ahead, a multi-coloured umbrella bobs above the crowd. It is attached to a strange tricycle fitted with several large metal boxes. Pedalling the trike is a man known as WATER SELLER.

As the crowd passes, he keeps up a constant sales pitch:

WATER SELLER

Water...water...get it here.
It's the real thing - not Coke -
it's water.....

Now and again people stop to buy.

MAX draws closer. Hanging from the umbrella is an empty bird cage.

WATER SELLER

Water. Nature's special.....
no added sugar...no preservatives...
pure water. Official drink of
the 25th Olympics...water....

He sees MAX, looking so parched that he seems a sure bet for a good sale.

WATER SELLER

Step up, schmuck, let's get
some dealing done. H-2-O
that's my go.....

MAX keeps walking.

The WATER SELLER starts to pedal alongside, keeping space.

WATER SELLER

What ya got? Bullets?....
medicine?...smokes...a block
of chew?.....

MAX shakes his head, still walking.....

WATER SELLER

Don't you understand? This
is water. You can't live
without it.....

The WATER SELLER makes a big show of pouring a stream of sparkling
water into a marked beaker.

WATER SELLER

Tell you what - final clearance,
never-to-be repeated offer:
one pint for those smokes.

He offers it to MAX, tempting him. MAX stops.

MAX:

You drink it...

WATER SELLER laughs.

1

WATER SELLER

You're cautious - I like that. But
it could take days to poison a man.....

He reaches into his pocket and drags out a CANARY.

WATER SELLER

On the other hand, one of these
little birdies....

He holds open the bird's beak and pours a trickle of water down
its throat.

He puts the CANARY in the cage, where it flutters around.

WATER SELLER grins.

Once again he offers the beaker to MAX.

WATER SELLER

Avoid the Christmas rush.
One pint for two smokes.

From out of the folds of cloth draping his chest, MAX produces a pistol-shaped metering device. He holds it next to the beaker.

The small geiger counter starts to chatter madly.

The WATER SELLER roars with laughter.

WATER SELLER

What's a little fall-out?

MAX walks on.

WATER SELLER

Have a nice day.

Still chuckling, he turns to the next TRADER coming down the road.

WATER SELLER

Water...water...
It's the real thing. Water...Q.

The TRADER stops, fumbling in his pocket, handing over a couple of cartridges.

The WATER SELLER gives him the beaker.

The TRADER drinks it.

17. EXTERIOR - GATES OF BARTERTOWN. DAY

17.

An old railway tunnel, built to service the mine, now provides the only access to Bartertown. The township itself is concealed behind it.

MAX approaches the entrance to the tunnel.

18. INTERIOR - TUNNEL ENTRANCE. DAY

18.

It's pretty weird: an assortment of industrial lights, strung overhead, cast huge shadows on the rock walls; the air is thick with dust and smoke.

A heavy iron grill runs the width of the tunnel.

Inside a booth, a high-ranking officer sits in judgement. Obviously the apocalypse has been good to him: his leather-clad body is big and flabby, his skin soft and pink.

This is the COLLECTOR.

MAX waits his turn behind a RABBIT TRAPPER, his cart piled high with animal pelts and carcasses.

From an armchair mounted inside the booth, the COLLECTOR lays down the law to RABBIT TRAPPER.

COLLECTOR

Skins of small animals - rabbits, dogs, cats - we take ten percent. That's our cut....the rest is yours - trade it for what you want.

RABBIT TRAPPER considers, undecided.

The COLLECTOR drops his voice.

COLLECTOR

Listen, the market's good. Four pelts will get you a sack of grain...or two hours with a woman.....

18. CONTINUED

18.

RABBIT TRAPPER smiles, then spits into the palm of his hand.
COLLECTOR does the same.

They clench hands, sealing the deal.

Four IMPERIAL GUARDS search the cart for contraband and start to portion out the commission.

They all wear a rough uniform of skins and leather, but there is one who is set apart by an elaborate feathered head-dress.
His name is IRONBAR BASSEY.

19. INTERIOR - TUNNEL ENTRANCE - BOOTH. DAY

19.

MAX steps up to the booth.

COLLECTOR looks him up and down.

COLLECTOR

What are you trading?

MAX'S throat is raw with thirst, his voice a whisper.

MAX

I'm looking for a man.

COLLECTOR

You got anything to trade
or not?

MAX

He was driving a camel team....
he's got a weird laugh

COLLECTOR

People come here to trade - do a
little business, make a little
profit. If you've got nothing
to trade, you've got no business
in Bartertown.

MAX

One hour - that's all I need.....

COLLECTOR

Next.....

The TRADER behind moves forward.

MAX

I've got skills - I can
trade them.....

COLLECTOR leans forward, his face close to MAX'S.

COLLECTOR

Sorry. The brothel's full.....

Quick as a whip, MAX grabs him round the neck, bringing his face
close.

IRONBAR BASSEY and another guard leap forward. IRONBAR wields
a huge club.

Without sparing them a glance, MAX'S right hand emerges from his
robes....we glimpse a sawn-off shotgun.....

He fires.

The blast shreds the feathers from IRONBAR'S head-dress. Dead
silence as they flutter to the ground.

MAX now has the barrel at COLLECTOR'S head.

COLLECTOR motions for IRONBAR and the other guards to stay back.

MAX

As I was saying...one hour,
that's all.....

COLLECTOR

When you find him - what then?

19. CONTINUED

19.

MAX

I'll ask him to return what's mine....

COLLECTOR

Of course. He's probably desperate to clear his conscience...

MAX

Yeah. He will be....

COLLECTOR drops the banter.

COLLECTOR

Oh, we think we're good do we?

MAX

Good enough.

The COLLECTOR turns to IRONBAR.

COLLECTOR

Then he might have something to trade.

MAX

What's that?

COLLECTOR

Twentyfour hours of your time. In return, you get back what's been stolen.....

MAX

Sounds like a bargain..

IRONBAR

It's not.

COLLECTOR

Let's talk. Inside.....

MAX meets his gaze.... considering.... then let's him go....

The GUARDS jump forward.

MAX almost shoves the shotgun barrel up IRONBAR'S nose.

COLLECTOR

Leave him.!

The COLLECTOR appears from a side passageway and leads MAX down the tunnel.

20. INTERIOR - TUNNEL (HOMEBUSH) DAY.

20.

The COLLECTOR accompanies MAX to a teller's window.

COLLECTOR

Just one more thing...

He indicates a sign above the grill:

BARTERTOWN SUPPORTS GUN CONTROL

LEAVE YOUR WEAPONS HERE.

A man wearing an eye-shade and a leather apron appears behind the bars. This is WRISTMAN and he supervises the collection of weapons.

MAX refuses, shaking his head.

COLLECTOR

It's the law. There are no exceptions.....

We hold for a beat.

MAX slaps his shotgun down on the table, unslings a crossbow from under his robes, unstraps a dart gun from his forearm, and unhooks a pouch of bullets from his belt. He adds his geiger counter to the pile.

IRONBAR

No knife?

MAX puts his fly-swat in his mouth and unstraps a knife from his calf. He pulls out another strapped to his shoulder.

He throws them so that they dig in to the counter.

MAX gestures - "that's all".

IRONBAR leans forward and begins to frisk MAX.

COLLECTOR raises his hand.

COLLECTOR

There's no need for that.

He looks at MAX.

COLLECTOR

Is there?

COLLECTOR leads them further down the tunnel.

As they move off, WRISTMAN hurries from another side passage. COLLECTOR whispers something to him which sends him scurrying off down the tunnel ahead of them.

MAX, armed only with his fly-swat, enters Bartertown.

21. EXTERIOR - BARTERTOWN - MARKET SQUARE. DAY

21.

It's broken down and very medieval, but to MAX it's the closest thing to civilization he's seen in twenty years.

A jumble of huts and shanties, spilling down the roads and terraces of the old mine, circumscribe a central square.

Everywhere great black pipes emerge from the earth, belching smoke, steam and flames.

In the crowded square BLACKSMITHS and WHEELWRIGHTS hammer away at their trade, MERCHANTS tout their wares and MEN are trading: chickens for grain, grain for alcohol, alcohol for sex.

Rising above it, dominating everything, is a high tower. Perched on top of it is the wasteland's only penthouse.

Directly in front of MAX is a signpost which directs traders to the various delights and services of Bartertown.

PARADISE ALLEY
GARDEN OF PLEASURE
BLACKSMITH
SMALL ANIMALS

Above it, an IMPERIAL GUARD stands on a platform, watching all who enter.

Suddenly, as MAX looks up at the GUARD, a MAN'S face appears in foreground. On his head he wears a strange helmet topped by an old electric light globe. This is BULBMAN.

We PULL BACK to reveal that he walks on stilts, checking and changing the bulbs in the street lights.

MAX is escorted down the street, passing side alleys, trading stalls, repair shops, a dentist in a slaughterman's smock and a crowd of people gathered in front of a brothel.

They approach a man standing on a platform, drumming up interest in his merchandise. This is DR. DEALGOOD. He is assisted by two brassy GIRLS: TWEEDLEDUM and TWEEDLEDUMMER.

DR. DEALGOOD

It's an incredible beast -
the only off-road vehicle
that'll never let you down.....

Desert, dunes, saltbush.
You name it, the camel tames
it.....

Camels? MAX'S interest is sparked. He tries to see over the crowd.

DR. DEALGOOD

Remember - this is the vehicle
that sent Detroit broke - 800
miles to the gallon.

COLLECTOR elbows his way forward.

MAX sees the livestock - it's his CAMEL TEAM that's being sold.

DR. DEALGOOD, noticing MAX'S interest, mistakes him for a potential purchaser. He starts to pitch his spiel to MAX.

DR. DEALGOOD

They've got independent
suspension, power steering.....

A pile of dung starts to drop between one CAMEL'S legs.

DR. DEALGOOD reacts to the smell.

DR. DEALGOOD

And no emission control.....
once in a lifetime a unit like
this come on the market.....

MAX fondles the snout of one of the CAMELS.

MAX

Where'd you get 'em?

DR. DEALGOOD

A traveller - only traded 'em
yesterday.

MAX

This traveller, he laughed funny?

21. CONTINUED

21.

MAX mimics the laugh.

DR. DEALGOOD

Yeah. That's him.

DR. DEALGOOD mimics the laugh. Everybody laughs.

IRONBAR pushes MAX forward, moving him on.

DR. DEALGOOD continues to pitch his merchandise to the crowd.

DR. DEALGOOD

No taxes, dealer charges, on the
road costs. Ride 'em away now.
Make me an offer.

One of the BOUNTY HUNTERS calls out.

BOUNTY HUNTER

A stallion and three Indians.....

DR. DEALGOOD

I'll take the horse. You can
keep the gurus.....

22. EXTERIOR - BARTERTOWN - THE TOWER. DAY

22.

MAX and his escort arrive at the base of the tower.

WRISTMAN is waiting for them.

COLLECTOR, followed by MAX and IRONBAR, steps in to
Bartertown's version of an elevator: a wicker basket attached
to a system of ropes and pulleys.

The basket lifts off the ground.

22. CONTINUED

22.

Swaying gently, it rises higher and higher, presenting MAX with an increasingly panoramic view of Bartertown.

The basket stops.

MAX steps out - in to the penthouse.

23. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

23.

It's a beautiful place: simple and very elegant, like walking in to a room of light. Where the roof and windows should have been, there is nothing but fine muslin, billowing softly in the breeze.

On it drifts the haunting, plaintive sound of a saxophone.

Whoever is playing it is very, very good.

COLLECTOR leads them down the room, past a rice-paper screen and in to the presence of the saxophone player.

He is a black, middle-aged man with a shaven head and a well-muscled torso. The skin of his forehead and chest has been deliberately scarified to form an elaborate, swirling pattern. His name is TONTON TATTOO.

He sits next to a low table, totally lost in his music.

MAX stares at him, then realises: the man is blind.

AUNTY ENTITY (V.O.)

Rachmaninoff.

A WOMAN appears from behind the curtains. She's not young but her features are strong, her body taut. This is AUNTY ENTITY.

AUNTY ENTITY

You remember Rachmaninoff?

MAX looks at her, assessing.....

The COLLECTOR steps to his side.

23. CONTINUED.

23.

COLLECTOR

He's a warrior, Aunty...looking
for a deal....

AUNTY ENTITY looks at the Guard's shredded head-dress.

AUNTY ENTITY

And he beat you?

The GUARD looks shame-faced.

ENTITY

They're going soft Ironbar.

She indicates MAX.

Look at him, just a raggedy man.

IRONBAR

He's quick....

She takes the fly-swat from MAX's hand, walking around him.

ENTITY

You think he can do it?

IRONBAR

I dunno.... maybe.....

ENTITY

What did you do? Before this?

MAX

I was a cop - a driver

23. CONTINUED.

23.

She's in front of him now. She puts the fly-swat under the hem of his loose robes.

As she talks, she lifts it - revealing that he's wearing a pair of old moleskins and that his leg is fitted with a knee guard.

She has his robes up to his waist.

ENTITY

How the world turns ...
One day cock of the walk -
next, a feather duster.

She lets his robes fall and tosses him the fly swat.

ENTITY

Play something Tonton - something
tragic.

TONTON TATTOO lifts the instrument to his lips and begins to play.

ENTITY

You know who I was? Nobody.
But on the day after, I was
still alive.

From a metal tray piled with fruit she picks up an apple.

ENTITY

This nobody had the chance to be
somebody.

She turns away, breaking the tension.

ENTITY

So much for history. Anyway,
help yourself - water, fruit....

She indicates the tray.

23.

CONTINUED

23.

MAX reaches out for a piece of fruit.

AUNTY ENTITY bites the apple.

IRONBAR draws a machete.

MAX senses it. In one flashing movement, he's wiped everything from the tray, grabbed it by the rim, turned and hurled it like a discus.....

The tray takes IRONBAR straight across the throat.....

A ^{LOW} GUARD raises his wrist crossbow and fires at MAX.

MAX ducks just in time as the arrow whizzes past him and hits the saxophone, striking a sour note.

MAX grabs the ^{LOW} GUARD by the arm and hurls him over his shoulder. The GUARD lands on the table, flipping it.....smashing in to a second GUARD'S face, throwing him backward through one of the curtained walls of the penthouse.

23A.

EXTERIOR - PENTHOUSE - BARTERTOWN. DAY

23A.

The GUARD falls out of the penthouse and lands on to a teeter board, rocketing a WOMAN up in to the air in to the arms of BULBMAN.

BULBMAN staggers backwards on his stilts, grabbing a cable to prevent him falling with the WOMAN in his arms. The cable snaps. BULBMAN falls backwards, crashing in to a tent full of food and chickens.

(*NB: SEE ALTERNATIVE of the same gag, substituting a wagon of barrels and a runaway horse, for the teeter board.)

23B.

INTERIOR - PENTHOUSE - BARTERTOWN. DAY

23B.

MAX readies himself as the ^{IRONBAR} ~~FIRST~~ GUARD scrambles up from the floor.

MAX catches sight of something.....

The COLLECTOR charges with a double-bladed axe.....

MAX jumps.....

The blade buries itself in the floor between MAX'S feet.....

The COLLECTOR tries to wrench it free.....

MAX kicks the handle upwards, smashing it in to the COLLECTOR'S groin.....

23B. CONTINUED.

23B

Bug-eyed he staggers back.

MAX stuffs a piece of fruit in to his gaping mouth.

A noose, attached to a long pole, lands over MAX's head....

IRONBEAR pulls it tight.

MAX is choking.

He twists the fly-swat apart. Like a sword-stick he draws a long blade out of it's handle.

Slash! He cuts the noose, grabbing the pole to which it's attached...

IRONBEAR has the other end of the pole tied around his wrist...

MAX jerks the pole upwards.

IRONBEAR's fist flies up, punching himself in the mouth.

MAX jerks again and again....

Punch! Punch! Punch!

IRONBEAR slumps to the ground.

Click! A weapon is cocked....

MAX turns.

ENTITY holds a small, high-powered cross-bow....

The COLLECTOR hobbles past MAX, speaking to ALMITY ENTITY.

COLLECTOR

I said he was good....

MAX

No.... just lucky....

TWO GUARDS, alerted by the commotion, burst in to the penthouse, going for MAX.

ENTITY signals them to stop. She lowers the cross-bow.

ENTITY

Congratulations. You're the first to survive the audition.

23B CONTINUED.

23B

She picks up a half-full water pitcher lying on the ground and offers it to MAX.

He doesn't take it.

ENTITY

It's all right - it's fine.....

Still he's not convinced.

She puts the pitcher to her lips, takes a mouthful, gargles it and swallows.

MAX grabs the pitcher and drains it.

In the background, IRONBAR, COLLECTOR and others recover.

MAX wolfs down as much water and fruit as he can.

ENTITY leads him to the edge of the penthouse and pulls back the curtain, bringing into view Bartertown.

ENTITY

Look around, Mister....

MAX glances up, but he's preoccupied with the fruit.

ENTITY

All of this, I built. Up to my
armpits in blood and shit -
but where there was desert, there's
a town; where there was robbery,
there's trade; where there was battle,
there's order. ^{he put} ~~there's order.~~ ~~there's hope.~~
It's civilisation. ~~And I love it with~~
~~a vengeance.....~~

She looks straight at MAX. He is still eating.

ENTITY

I'll do anything to protect it.
Now it's necessary to kill a
man. Interested?

MAX pauses, then goes on eating.

MAX

What do you pay?

23B

23B

ENTITY

I'll re-equip you, your vehicle -
animals , whatever - fuel if you
want it

MAX doesn't respond.

ENTITY

It's a generous offer.

MAX

Why me? You've got weapons,
warriors, just give the order...

IRONBAR

Listen to him Aunty, we never got
nothing by mincing around...

She ignores Ironbar, speaking to Max.

ENTITY

I'm delaing with subtleties here.
This is no enemy - it's almost
family ...

MAX

Real civilised.....

ENTITY

The reasons don't concern you -
just the conditions. You wanna
deal or not?

MAX nods.

ENTITY

First - nobody knows you work for me.
You hit him and you go. Second, it's
a fair fight. Third - it's to the death.

23B CONTINUED

23B

MAX nods.

MAX

Who's the bunny?

SHE leads MAX to a narrow pipe which runs from the penthouse down in to the bowels of the earth. It is a primitive but ingenious periscope: a system of mirrors allowing her to see in to a vast underground cavern.

She pulls the viewing slot down to eye level.

(continue with Blue page 27)

24. INTERIOR - BARTERTOWN - UNDERWORLD. DAY

24.

The other end of the pipe, containing a lens, drops down from the roof.

On the wall, next to the periscope, someone has painted a sign. It reads:

ATILLA THE HEN IS
WATCHING YOU

From all around we hear a full orchestra of animal grunts and snorts.

The lens starts to rotate, followed by our camera.

Revealed to us is a huge industrial complex, lit by arc lights and shafts of sunlight filtering through massive overhead grates. We are directly beneath the market place.

The centrepiece of Underworld is an old-fashioned locomotive; but its heart is four hundred grunting, foraging, crapping PIGS.

Pigs

The locomotive, though still on rails, is connected to a bewildering array of pipes and gauges. Coupled to it are two carriages.

The PIGS occupy a sumptuous enclosure, complete with brimming food and water troughs. MEN move amongst them, hosing them down; several other WORKERS are massaging a huge old SOW.

25. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

25.

MAX and AUNTY ENTITY are peering through the viewing slot, their faces almost touching, the tension almost sexual.

ENTITY

It's called the Underworld -
it's where Bartertown gets its
energy.....

MAX

What - oil, natural gas?

ENTITY

Pigs.

MAX points through the viewing slot.

25. CONTINUED

25.

MAX

You mean - pigs. Like those.

ENTITY

That's right.

MAX

Bullshit.

ENTITY

Pigshit.

MAX

What?

ENTITY

Pigshit. The lights, donkey motors - our vehicles - they all use a high-powered gas. It's called methane. And you make methane from pigshit.

With one hand she guides MAX'S face, directing his attention; with the other she turns a handle which operates the lens...

26. INTERIOR - BARTERTOWN - UNDERWORLD. DAY

26.

The periscope lens turns.

The world's biggest MAN is emerging from one of the railway carriages. His face and head are completely covered by an elaborate helmet. On his shoulder he wears a strange leather saddle.

In it sits a tiny, crippled MAN - a little bigger and he could have played Yoda. He says something to his partner through an ear-horn built in to the helmet and then takes a drag on a long cheroot.....

They mount a ladder which leads to an observation platform on the roof of the locomotive,

27. INT. BARTERTOWN PENTHOUSE. DAY

27.

Entity has them framed in the centre of the viewing slot.

MAX

Who's that?

ENTITY

Master Blaster. He's the man who makes it work. He runs Underworld ...

MAX

Which one?

ENTITY

They're a unit. They even share the name. The little one's the brain - he's called Master. The other one's the muscle - he's Blaster. Together they're very powerful.....

28. INT. BARTERTOWN UNDERWORLD. DAY

28.

The tiny man - MASTER - realises that the periscope is down, keeping them under observation.

As they pass a WORKER carrying two large buckets, MASTER whispers something to BLASTER. He leans down and grabs a handful of what looks like mud, but is in fact pig shit.

He throws it.

Splat!

It's a bullseye on the lens.

29. INT. BARTERTOWN PENTHOUSE. DAY

29.

MAX and ENTITY recoil.

From below, coming up the shaft, they hear MASTER's crazy laugh.

ENTITY

They're also arrogant.....

She closes the viewing slot and raises the periscope.

29. CONTINUED

29.

ENTITY

I want to keep the brain.
Dump the body.

MAX doesn't respond.

MAX

He's big. How good is he?

ENTITY

He can beat most men with
his breath.

MAX

I wanna see him close.
How do I get in there?

ENTITY

It's a factory. Ask for work.

MAX

I don't know anything about
methane

ENTITY

You can shovel shit can't you?

MAX is shovelling pig crap in to a large drum, working as part of a team making its way through the pig enclosure.

The other three members of his team are all CONVICTS: heads shaved and manacles on their wrists and ankles. Around their necks they wear a steel collar from which hangs a sign identifying their crime: THIEF; DEAL BUSTER; PIG KILLER.

In the background scores of other MEN and WOMEN - either convicts, slaves or outcasts - are performing various tasks. Among them are the three HARE KRISHNAS - still chained together - scrubbing down several large PORKERS.

MAX and his team move close under the observation platform.

MASTER and BLASTER are up there, laughing, playing with something.

MAX stares up at them, trying to get a good look at BLASTER.

Suddenly a small face pops over BLASTER'S shoulder.

MAX is taken aback.

It's his MONKEY.

The MONKEY is delighted - clapping its hands, clambering down towards MAX.

BLASTER'S great bulk looms above them. He tugs at a leash, snapping the MONKEY up short.

MAX

Hey! Leave him alone.

BLASTER laughs. He tugs the leash again.

The MONKEY squawks.

MAX moves forward.....

A HAND grabs his shoulder.

It's PIG KILLER.

PIG KILLER

C'mon free man. Help a convict.....

He bustles MAX towards the drum of pig crap.

PIG KILLER

You don't want to end up like
me.....

MAX

How long you in for?

PIG KILLER

The big one. Life.

MAX

For killing a pig?

PIG KILLER

No - for feeding my family.
Yeah. But I'm not worried.
Down here life's about two
and a half years.

He lifts one side of the drum. MAX takes the other. The MONKEY
whimpers as BLASTER reels him back in.

MAX and PIG KILLER carry the drum out of the enclosure.

BLASTER holds the MONKEY, stroking him.

31. INT. BARTERTOWN. UNDERWORLD. CESS PIT. DAY.

31.

MAX and PIGKILLER tip their bucket into a large vat.

PIGKILLER

Ever wondered what happens in
your guts?

MAX almost grins, shaking his head.

PIGKILLER

You're looking at it - one
big chemical reaction.

MAX and PIGKILLER put down the bucket and start to push an old mine
cart along the railroad tracks.

PIGKILLER

All that crap... fermenting....
giving off a gas.
That's what those pipes are for -
they take it to the boiler...

As they pass the locomotive, Max sees that a tiny gypsy-style
caravan has been built on the back of one of the flat-beds. This is
Master's home.

PIGKILLER

In goes the gas, out comes energy,
on go the lights. It's not Exxon -
but it works. That's the power of
the little guy - his knowledge...

MASTER BLASTER emerges from behind the locomotive and walks along
the gantry. Max watches every movement.

PIGKILLER

You may not like ^{the man} ~~him~~
but you gotta admire ~~it~~ ^{the} ~~mind~~ ^{mind}...

31. CONTINUED

31.

A MECHANIC approaches MASTER/BLASTER, gesturing, arguing.....

MAX

Yeah. But how much gas can you get?

MASTER/BLASTER follows the MECHANIC down the catwalk, heading towards another chamber.

PIG KILLER

Depends on the food. Pigs
are like humans. Works best with
beans.

PIG KILLER laughs. He looks to MAX for a reaction.

MAX is gone.

PIG KILLER looks around. In the distance he sees MAX following
MASTER/BLASTER in to the other chamber.

**32. DELETED

32.**

33. INTERIOR - BARTERTOWN - UNDERWORLD -WORKSHOP. DAY

33.

It is a part of Underworld we've never seen before - an area used as a vehicle workshop. On one side it is bounded by the locomotive and the two carriages, on the other by several rows of dune buggies and bizarre dirt bikes.

All of the vehicles have been modified - instead of fuel tanks, they sport large gas cylinders.

In the centre of the workshop a group of PEOPLE, including MASTER and BLASTER gather around a weird off-road vehicle.

As MAX gets closer he realises.....

It's his dune buggy. A pair of boots are sticking out from underneath.

BLASTER'S foot taps the boot. A MECHANIC slides from beneath the car.

MECHANIC

Edsel's right - we've got a problem. At least 12 pounds of gelignite.

MASTER holds a metal box to his throat, allowing him to speak even though he doesn't have a larynx. He sounds like R2D2, except that he is forced to use words rather than sentences.

MASTER

Problem? You expert. Disarm.

BLASTER'S foot kicks the MECHANIC back under the vehicle.

MECHANIC

Knackered if I know how it's rigged. It's a class job. One mistake, it'll blow the crap out of this place. Literally.

The MECHANIC climbs out from the other side of the car.

MASTER

What to do? Leave here? .
Cost good trade. Me drive.

The MECHANIC walks around the car, thinking.

MECHANIC

I could disconnect the battery.....

A voice from the shadows.

MAX

I wouldn't do that.

They turn and look.

MAX steps out of the shadows.

MAX

The clamps are on detonators.....

MASTER

Who you?

MAX

Me Max.

MASTER

You smart. Dead quick.

MAX

That's my vehicle.

MASTER

You live. Disarm.

MAX

How much?

MASTER

No trade. Do!

MAX turns to leave.

MASTER gives an order down the ear-horn.

MASTER

Fetch!

BLASTER takes a giant stride and grabs MAX by the scruff of his neck.

He lifts him straight off the ground. MAX struggles but BLASTER just tightens his grip.

He lifts MAX'S face level with MASTER'S.

MASTER

Me order. Me Master.
Run Bartertown.

MAX

Sure - that's why you live
in shit.

MASTER

Not shit. Energy..

MAX

Call it what you like. It
still smells like shit.

MASTER

Energy! No energy. No town.
Me - King Arab.

MAX

Oh, sure. Me - fairy princess.

MASTER, furious, turns to BLASTER.

MASTER

Embargo. On!

BLASTER drags MAX out of the workshop.....

33A. INTERIOR - UNDERWORLD - LOCOMOTIVE

33A.

BLASTER herds MAX along the catwalk which surrounds the locomotive, leading him towards the main control panel.

MASTER flicks a switch.

BLASTER turns a wheel.

34. INTERIOR - BARTERTOWN - MARKET PLACE. DAY

34.

Trading is as frantic as ever. At one of the stalls GLIDERMAN is bartering for a propellor.

The hum of background machinery starts to falter and die.....

PEOPLE look around, alarmed.....

35. INTERIOR - BARTERTOWN - TUNNEL ENTRANCE. DAY

35.

New ARRIVALS are lined up at the entrance grill.

The COLLECTOR sits passing judgement.

IRONBAR, his neck supported by a surgical brace, supervises the surrender of weapons.

The industrial lights, strung overhead, flicker once - then black out.....

36. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

36.

TONTON TATTOO is playing his saxophone.

AUNTY ENTITY sways gently in her chair.

A ceiling fan falters and slows.....

ENTITY snaps out of her reverie, furious.....

37. INTERIOR - UNDERWORLD - CONTROL PANEL. DAY

37.

MASTER is sniggering - a strange, rattling sound.

He looks at MAX, counting down.

37. CONTINUED

37.

MASTER

Four.....three.....two.....

He points at a loudspeaker.

Right on cue, AUNTY ENTITY'S voice booms out:

ENTITY (V.O.)

For God's Sake - what now?

MASTER yells in the direction of the periscope.

MASTER

Who run Bartertown?

ENTITY

Damn it! I told you -
no more embargos.

MASTER sniggers, addressing BLASTER.

MASTER

More.

BLASTER gives another turn on the wheel.

The lights in Underworld dim. Even the pigs fall silent.

MASTER yells at the periscope.

MASTER

Who run Bartertown?

Silence.

37A. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

37A

Through a speaker next to the periscope, we hear MASTER repeat his question.

MASTER (V.O.)

Who run Bartertown?

AUNTY ENTITY speaks softly.

ENTITY

You know who.....

MASTER (V.O.)

Say....

ENTITY

MasterBlaster.

37B. INTERIOR - UNDERWORLD - WORKSHOP. DAY

37B

MASTER at the periscope.

MASTER

Say loud....

MASTER presses a switch on the instrument panel.

37C. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

37C

AUNTY ENTITY clenches her teeth.

AUNTY ENTITY

Master Blaster.....

She reacts as her voice, amplified now, booms out.....

37D. EXTERIOR - BARTERTOWN. DAY

37D.

PEOPLE have stopped their trading and are listening. MASTER'S voice is heard through the loudspeakers.

MASTER (V.O.)

MasterBlaster what?

37E. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

37E.

AUNTY ENTITY at the periscope. She tries to control her voice through her rage.

AUNTY ENTITY

MasterBlaster runs Bartertown.....

37F. EXTERIOR - BARTERTOWN - MARKET SQUARE. DAY

37F.

The voices of MASTER and AUNTY ENTITY continue through the loudspeakers.

MASTER (V.O.)

Louder.

AUNTY ENTITY (V.O.)

MasterBlaster runs Bartertown.

The CROWD, including GLIDERMAN, stare at the loudspeakers, amazed by MASTER'S audacity.

37G. INTERIOR - UNDERGROUND - CONTROL PANEL. DAY.

37G.

MASTER is cackling.

MASTER

Lift Embargo!

BLASTER starts to turn the wheel.

37H. INTERIOR - BARTERTOWN - TUNNEL ENTRANCE. DAY

37H.

The lights in the tunnel flicker on to reveal the COLLECTOR.

His beloved AUNTY ENTITY has been humiliated.

Tears of age stream down his face.

37I. INTERIOR - UNDERWORLD - WORKSHOP. DAY

37I.

BLASTER pushes MAX back in to the workshop.

MASTER

You right - you fairy.
Me strong. You want foot
on face?

MAX shakes his head.

BLASTER

Disarm.

MAX nods. BLASTER puts him down next to the dune buggy.

Watched by MASTER, BLASTER, the MECHANIC and several other
TECHNICIANS, MAX climbs up to the driver's perch,

The MONKEY, thinking he's leaving, strains at his leash.

MAX signals for him to stay.

MAX flips open the hub in the centre of the steering wheel.

Screech! An alarm shrieks.

Everybody dives for cover.....except BLASTER.

MAX watches him stumble in pain, trying to block the end of his
ear-horn.

MAX flicks a switch next to a flashing red light. The light goes
out. The alarm stops.

371. CONTINUED

371.

MAX watches as BLASTER slumps, MASTER is whispering to him, soothing him.

MAX, intrigued, goes to re-activate the alarm.

But instead he pulls the strange whistle from around his neck.
(**Note: This is the whistle we first saw when MAX picked it up in the wasteland - Sc. 11C).

He turns away from BLASTER and blows.

SQUEEEEL!

BLASTER reels in pain.....

MAX slips the whistle away.

BLASTER gets to his feet, turning, approaching the dune buggy.

The car is empty. MAX has gone.

MASTER looks around for MAX.

MASTER

Him lucky ~~he~~ not stay.....

The MECHANIC pops up from the other side of the car, brandishing several sticks of gelignite.....

MASTER whoops with delight, ordering a string of modifications.

MASTER

Want air horns; mag wheels;
fox tail.....

The TECHNICIANS exchange a glance.

MASTER

No argue! Go-fast stripes
for seat.....

38. INTERIOR - BARTERTOWN - UNDERWORLD - PIG ENCLOSURE. DAY 38.

MAX hides in the shadows, looking back at the TECHNICIANS
swarming over his car.

He turns - straight in to PIG KILLER.

PIG KILLER

Mister, what are you laying for?

MAX

Nothing.

PIG KILLER

Who are you?

MAX

I ain't nobody.

PIG KILLER

No. ~~You are~~. I can feel it.
The dice are rolling ...

1
PIG KILLER spits in his hand and clenches it in to a fist.
MAX walks off.
A guard shoves PIG KILLER

GUARD

Back to work!

39. INT BARTERTOWN. PENTHOUSE. MAGIC HOUR 39.

MAX, accompanied by IRONBAR BASSEY and a GUARD, walks in to the
penthouse.

AUNTY ENTITY turns in her chair. THE COLLECTOR sits near her.

MAX

Okay.
I want my camel team, my monkey and
my vehicle

39. Continued.

39.

ENTITY spits in her hand and holds it out.
MAX does the same.
Their hands clench, sealing the deal.

MAX

You said a fair fight.
How?

COLLECTOR

As provided by the law ...

ENTITY leads MAX to the side of the penthouse, looking down
on a large geodesic dome made out of heavy scaffolding.

ENTITY

Thunderdome 20100

MAX looks down on the dark, silent structure.

ENTITY

Where men fight hand to hand, cheek
to jowl. There's no jury, no appeal
and no parole.
Two men enter. One man leaves.

The COLLECTOR and IRONBAR repeat it, like an incantation.

COLLECTOR/IRONBAR

Two men enter. One man leaves.

MAX

Weapons?

ENTITY

Anything's possible. Chance decides.

MAX

This Thunderdome - how do I get in?

ENTITY

That's easy. Pick a fight.

39. CONTINUED.

39.

We hold on MAX for a beat, then ...

DISSOLVE TO:

40. EXT BARTERTOWN. BELLTOWER. NIGHT.

40.

We crane down from tow GUARDS on top of the Belltower to where a brilliant neon sign comes to life. It reads:

SATURDAY NIGHT

Underneath it, another word flashes on and off:

LIVE! LIVE!

A person's head pops up looking at it. The person turns to camera, yelling in excitement, running

Other traders turn, looking

40A DELETED

40A

40B DELETED

40B

40C DELETED

40C

40D	DELETED	40D
40E	DELETED	40E
41	DELETED	41
42.	INT BAR. NIGHT	42.

The bar is crowded. Among the drinkers we find IRONBAR and about FOUR IMPERIAL GUARDS.

IRONBAR

Master's out of control. That's
the fourth Saturday night this week ...

From outside we hear the sound of a big engine.

IRONBAR turns.

43.	EXT. MARKET SQUARE. NIGHT	43
-----	---------------------------	----

An air horn blasts.

MAX'S dune buggy appears, veering down the street.

It has been fitted with a huge methane cylinder and totally tricked up: mag wheels; flashing lights; fox-tail streamers.

BLASTER sits in the driver's perch, operating the pedals. MASTER is on his lap, wielding the steering wheel. He's hopeless at it - weaving from one side of the main drag to the other, terrifying the population, loving every minute of it ...

MASTER is swigging from a bottle of booze, some cheap FLOOSIE sitting next to him.

On the back of the vehicle is BLACKFINGER (The Mechanic) and a couple of GIRLS. They have a large drum of pure alcohol.

MASTER throws the vehicle in to a great sliding hand-break turn and screeches to a halt near the bar.

BLACKFINGER starts to ladle out alcohol to the gathering crowd.

BLACKFINGER

Happy Hour!
Free booze!

43. CONTINUED

43.

MAX holds out a glass jar.

As BLACKFINGER fills it the monkey jumps out of BLASTER'S arms and on to the head-rest.

BLASTER pulls on the monkey's leash.

SPLASH!

A glass of alcohol hits BLASTER'S helmet.

MASTER turns to see MAX.

MAX

Tell your ape to leave my
monkey alone.

The CROWD falls silent.

MASTER slaps the side of his head.

MASTER

Hearing wonky.
Sound like ape.

MAX

That's right. Ape.

The CROWD move back.

MASTER plays to the crowd.

MASTER

Jumpin' Jesus - him sad. Brain
broken. Me explain.

He speaks to MAX.

MASTER

This Blaster. He back snapper.
Ball cracker. Death on foot.
Savvy.

43. CONTINUED

43.

MAX

Yeah.
Sounds just like an ape.

MASTER

BANZAI!

BLASTER'S hand flashes, grabbing Max around the neck

MASTER

Three seconds. Break neck.
One ... two ...

Suddenly an armoury of crossbows, guns, a bazooka and other weapons surround MASTER, BLASTER and MAX.

IRONBAR BASSEY and THE COLLECTOR step forward.

IRONBAR

Master Blaster!
Listen to the law!

The COLLECTOR points up to the Entity's penthouse.

ENTITY stands up there, watching.

IRONBAR yells up to her.

IRONBAR

Aunty. Two men in dispute.

43A	DELETED	43A
43B	DELETED	43B
43C	DELETED	43C
44	DELETED	44
45	DELETED	45
46	DELETED	46

46A INT. PENTHOUSE. NIGHT

46A

ENTITY looks down on the crowd.

MASTER speaks to her, yelling.

MASTER

These our witness, Aunty

46B. EXT. MARKET SQUARE. NIGHT

46B

The CROWD watches as MASTER yells up to Aunty....

MASTER

Us suffer bad. Want justice.
Want Thunderdone.

46C. INT. PENTHOUSE. NIGHT

46C

SHE yells down to MASTER.

ENTITY

You know the law - two men
enter. One man leaves

46D EXT. MARKET SQUARE. NIGHT

46D

The CROWD respond.

CROWD

Two men enter. One man leaves.

MASTER yells to ENTITY.

MASTER

This BLASTER. Twenty men enter.
Only him leave.

46E. INT. PENTHOUSE NIGHT

46E

The ENTITY shrugs.

ENTITY

Then it's your choice.
Thunderdome ...

She lifts a crossbow and fires a flaming arrow over the heads of the crowd towards Thunderdome.

47. EXT. BARTERTOWN. ABOVE THUNDERDOME. NIGHT

47.

The flaming arrow hits a lever.

The lever falls.

A large neon sign bursts in to life:

THUNDERDOME

We pull back as crowd members pop in to frame, looking up at the sign.

MAX is surrounded by the cheering crowd.

CROWD

Thunderdome! Thunderdome!

MAX looks down - in the palm of his hand lies the whistle.

He clenches his fist around it.

WIPE

NOTES:

1. Pink pages 44 - 49 follow
2. Pink pages 53 & 54 (issued 12.9.84) can be discarded.

48. DELETED

48.

49. EXT BARTERTOWN. THUNDERDOME. NIGHT

49.

By the garish light of the flashing sign above, we see MEN clambering over the grid of steel pipes which forms the arena.

Soon the whole dome will be covered in a mass of bodies, peering through the bars at the contest below.

50. EXT. BARTERTOWN. NEAR THUNDERDOME. NIGHT

50.

More people are hurrying to get a seat.

Among them we see TWO IMPERIAL GUARDS leading a chain gang - including PIG KILLER and the HARE KRISHNAS - towards the arena.

PIG KILLER turns, looking up.

AUNTY ENTITY stands at the edge of the Penthouse, holding on to a flying fox.

She swoops down, across Bartertown and lands in the royal box attached to the side of the dome.

51. EXT. BARTERTOWN. THUNDERDOME. ROYAL BOX. NIGHT

51.

AUNTY lands, joining the COLLECTOR, IRONBAR BASSEY and MASTER.

The crowd turn to her.

ENTITY

Welcome to another edition of
Thunderdome.

The crowd roars.

52. INT. BARTERTOWN. THUNDERDOME ARENA. NIGHT

52

DR DEALGOOD, flashing a smile, bounces in to the arena.

Close behind him are TWEEDLEDUM and TWEEDLEDUMMER - in charge of a small cart which contains a full battery of cutting, bashing and spearing weapons: knives, a giant sledgehammer, a chainsaw etc....

As DR DEALGOOD speaks, the girls pass the weapons up to members of the crowd who place them on small platforms high up in the dome.

DR DEALGOOD

Listen on ... listen on ...
This is the truth of it: fighting
leads to killing and killing gets to
warring.
And that was damn near the death of
us all Look at us now, busted up
and everyone talkin' about hard rain.
But we've learned. By the dust of
'em all, Bartertown's learned ...
Now when men get to fighting it happens
here. And it finishes here.
Two men enter. One man leaves.

The crowd roars.

CROWD

Two men enter. One man leaves.

DR DEALGOOD

And right now I've got two men ...
two men with a gutful of fear.

Ladies and gentlemen, boys and
girls - dyin' time's here ...

A mighty roar from the crowd.

A gate at one end opens.

DR DEALGOOD

He's the backsnapper. The
ball cracker. You know him. You
love him ...

The crowd boos and screams.

DR DEALGOOD

He's Blaster

BLASTER charges in, still wearing his helmet but his body stripped
and oiled.

52. CONTINUED

52.

DR DEALGOOD

The challenger - direct from out
of the Wasteland. He's bad. He's
beautiful. He's crazy ...
It's ...

He can't remember MAX'S name.

DR DEALGOOD

It's ... the man with no name ...

MAX enters the arena, staring up at the sea of faces.
He is met by absolute silence - then one rousing cheer: it's
PIG KILLER, manacled to the bars of the arena next to the HARE
KRISHNAS.

TWO GUARDS harness MAX and BLASTER to two coils of thick elasticised
"rope" which are attached to the top of the dome.

This "rope" is known as bungee.

As MAX and BLASTER are being secured, TWO CHEER SQUADS burst in to
the arena.

The FIRST CHEER SQUAD is composed of very attractive young women from
the brothel. They immediately go in to a sort of tap routine:

FIRST CHEER SQUAD

Hustle Blaster! Hustle Blaster!
Go! Go! Go!

The SECOND CHEER SQUAD is really ugly - led by a FAT WOMAN. They
carry cards which are supposed to spell the message:

G - O M - A - X !

Unfortunately the letters are reversed and it spells:

O - G ! M - A - X

Slowly they get it right.

MAX and BLASTER are raised up on the bungee so that their feet are
just off the ground - allowing them to bounce around the arena.

DR DEALGOOD approaches them.

52. CONTINUED

52.

DR DEALGOOD

Thunderdome's simple. Get to the weapons - use 'em any way you can. I know you won't break the rules - there aren't any

DR DEALGOOD and the CHEER SQUADS depart as the TWO IMPERIAL GUARDS each take hold of a combatant, pulling them to either side of the arena.

AUNTY ENTITY rises to her feet.

The crowd hushes.

She speaks to the combatants.

ENTITY

Remember where you are. This is Thunderdome and death's listening. He'll take the first man who screams

She signals to the GUARDS.

The combatants are hurled in to the centre of the ring.

CRACK! They collide.

MAX bounces off the huge bulk, spinning on the end of his bungee.

BLASTER smacks him around the head, spinning him like a top.

BLASTER cuffs him again ... MAX twirls faster ...

BLASTER laughs. MAX sticks his arms out, rigid. First one fist, then the other, smashes into Blaster.

BLASTER hugs MAX, crushing him ...

MAX'S eyes bulge... the veins on BLASTER'S throat throb.

MAX bites into his neck... blood spurts...

BLASTER keeps crushing...

MAX bites deeper...

BLASTER lets go, tearing at MAX...

MAX bounces away...

BLASTER lunges, grabbing him... hurling him at the wall.

52. CONTINUED

52.

MAX flies. Smash! Into the side of the arena...

MAX bounces back... BLASTER hurls him onward...

Spectators scramble...

Smash! Into the opposite wall.

MAX clings to the bars.

BLASTER launches himself... raising his legs... heading for MAX like a cannonball...

MAX rolls.

Crash! BLASTER hits the metal bars. They buckle.

MAX scrambles up the dome, heading for the nearest weapons platform ...

MAX'S hand reaches for the machet-like knife...closer... closer...

BLASTER leaps, grabbing MAX'S ankle...

The knife drops from MAX'S hand. They fall together...

They reach the limit of the bungee... they bounce up ... hitting the roof... they fall down... and up again...

BLASTER leaps, catching onto a bar, swinging towards the weapons...

MAX drops down...

BLASTER grabs the sledgehammer and knife.

He leaps from the platform, swinging the hammer like a battle-axe...

MAX turns...

BLASTER flies... swiping...

MAX bounces ...

BLASTER misses...

The hammer hits the scaffolding, smashing it apart...

MAX scrambles for the remaining weapons...

BLASTER raises the knife... aims... and throws...

MAX bounces. Not high enough. The knife goes straight for his crutch...

He opens his legs.

52. CONTINUED52.

The knife whistles between them - into the throat of a SPECTATOR.

The man next to him - the man from the Tavern - laughs. Without doubt it's the Wasteland's weirdest laugh. Now MAX recognises him - it's GLIDER MAN (JEDEDIAH).

No time to renew acquaintance. MAX pulls the knife from the spectator's body....

BLASTER'S flying ... swinging the hammer...

MAX rolls. The hammer whistles past...

GLIDER MAN (JEDEDIAH) recoils - too slow. The hammer crushes his fingers...

MAX slashes. BLASTER ducks. The knife grazes the top of his helmet, cutting the bungey.

BLASTER falls...

MAX flies down, slashing... half of BLASTER'S ear-horn is severed...

MAX swoops back - another attack...

BLASTER hurls the hammer... its arcs through the air... MAX twists... no way out... it crashes into his belly.

MAX doubles up. BLASTER tackles him. The bungey snaps.

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52. CONTINUED

52.

MAX is lying on the ground.....

BLASTER, sledge hammer raised, comes in for the kill.....

SCREECH!

MAX blows on the whistle.....

BLASTER clamps his hands to his ears, dropping the sledge hammer.....

MASTER, in the royal box, scrambles forward, yelling.....

MAX grabs the hammer and swings it.....

BOING! It hits BLASTER'S helmet.

BLASTER grabs the hammer, wresting it from MAX'S hands.....

SCREECH!

MAX gives another blast on the whistle.....

BLASTER recoils, dropping the hammer.....

MAX keeps blowing the whistle. BLASTER reels back.....

CRUNCH!

MAX swings the hammer in to BLASTER'S helmet.

BLASTER drops to his knees.....

CRUNCH!

MAX hammers him sideways, knocking him to the ground.....

MAX, exhausted, staggers.....

BLASTER starts to sit up, head slumped.....

MASTER is screaming at him.

MASTER

Up Blaster! Up! Up!

MAX goes in for the kill...raising the sledge hammer...swinging it...delivering a mighty uppercut to BLASTER'S head.....

The helmet flies up.....BLASTER falls backwards.....

The helmet sails up in to the roof...then falls to the ground.....

The spectators react with horror.

52. CONTINUED

52.

MASTER covers his face.

MAX looks to where the helmet has landed.

It stops spinning and we see that it's empty.

MAX raises the sledge hammer, moving in on BLASTER, ready to deliver the coup de grace.

He holds the hammer high.....

BLASTER pulls his arm away from his head.....

MAX freezes. Absolute silence falls.....

For the first time we see BLASTER.....

It's the innocent face of a severely retarded young man.....

MAX stares at him.....

MASTER is out of the royal box, hurrying towards BLASTER.

The ENTITY breaks the silence, speaking to MAX.

ENTITY

Two men enter. One
man leaves.....

MASTER, now beside BLASTER, turns to MAX, tearing off his own hat, pulling off his glasses.

MASTER

He don't know. Him just
child. This my fault.

ENTITY ignores MASTER, addressing MAX.

ENTITY

You know the law.....

COLLECTOR

This is Thunderdome.....

IRONBAR

Kill him!

MAX shakes his head, lowering the hammer.....

MAX

No - this wasn't part of the deal.

MASTER

Deal? What mean deal?

ENTITY moves forward, out of her seat, ignoring MASTER, speaking to MAX.

ENTITY

You must have tasted it. It was in your hand - you had everything.....

MAX throws down the hammer and walks toward the gate.

MASTER

Say! What deal!

MASTER turns, looking up at ENTITY.

MASTER

Me stupid. Me see now.
You got heart of darkness.
This place finish.

IRONBAR BASSEY raises his crossbow.

IRONBAR

No. We've just started.

He fires twice.

The bolts hit BLASTER in the chest.

The crowd gasps.

MAX turns and sees BLASTER crumpling.

IRONBAR speaks to MASTER.

IRONBAR

Who run Bartertown now?

MASTER bends over his friend, his tiny hands on the crossbow bolt, tugging at it. But it can't be undone - BLASTER is dead.

IRONBAR reloads his crossbow.

MAX confronts two GUARDS standing next to the locked gate.

MAX

Open it.

The GUARDS don't move.

On the dome above, PIG KILLER - jammed in close to JEDEDIAH (GLIDERMAN) - starts to chant:

PIG KILLER

Two men entered.

One man leaves.

Other spectators join in.....

The whole crowd begins to chant:

CROWD

Two men entered.

One man leaves.

52. CONTINUED

52.

They start to rattle the bars, demanding MAX be allowed to go.

IRONBAR has his crossbow aimed at MAX. The COLLECTOR pushes the weapon down towards the ground.

ENTITY'S eyes roam across the howling crowd.

Suddenly, she springs from the royal box and lands in Thunderdome.

She turns on the crowd, fury in her eyes.

She starts to prow1 along the bars, commanding silence.....

ENTITY

You think I don't know the law?
Wasn't it me who wrote it?
And I say now.....

She points to MAX.

ENTITY

This man has broken the law.
Right or wrong - we had a deal.
And the law says: Bust a deal-
face the wheel.

The crowd, tamed by her now, responds:

CROWD

Bust a deal. Face the wheel.....

The two GUARDS at the gate grab hold of MAX.

52A. EXTERIOR - THUNDERDOME. NIGHT

52A.

A beautiful white horse (Note: This horse will be established earlier as belonging to DR. DEALGOOD) is being used to haul on a cable.....

52B. INTERIOR - THUNDERDOME. NIGHT

52B.

The other end of the cable is attached to BLASTER'S feet.
His body is being dragged from the arena.

MASTER, head bowed, walks beside the body of his friend.

IRONBAR BASSEY, wearing MASTER'S hat, steps in front of him.

He smiles as he bends and picks MASTER up.

IRONBAR holds him in his arms, caressing him, singing him a
gentle lullaby, full of threat.....

DR. DEALGOOD, accompanied by TWEEDLEDUM and TWEEDLEDUMMER,
steps in to the centre of Thunderdome, signalling for silence.

DR. DEALGOOD

Listen on...listen on...
Nothing's surer: all our lives
hang by a thread.....

The two GUARDS hustle MAX forward.

DR. DEALGOOD

Now we got a man waiting
for sentence.....

TWEEDLEDUM gives a flourish with her hand, introducing MAX
as if her were a contestant in a game show.

DR. DEALGOOD

But ain't it the truth -
you take your chances with the
law. Justice is only a roll of
the dice, a flip of the coin, a
turn of the wheel.....

TWEEDLEDUMMER points up to the roof of Thunderdome.

A wheel of fortune, identical to that which was once used on
television game shows, is being lowered in to the arena.

It bears the sign:

WHEEL OF JUSTICE

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new news
information
under-100

528.

CONTINUED

528.

DR. DEALGOOD spins the wheel.

It clatters past LIFE IMPRISONMENT, FORFEIT GOODS, AUNTY'S CHOICE,.....the wheel slows.....

It reaches ACQUITTAL.....even slower.....almost stopped.....

The indicator just clicks in to the next section:

G U L A G

The smile on TWEEDLEDUMMER'S face turns to horror.

DR. DEALGOOD

Gulag!

The crowd gasps, whispering the word.....

MAX turns to look at them. The whisper becomes a wailing chant.

CROWD

Gulag....gu-gu-lag.....

JEDEDIAH makes a sign of the cross in front of his face.....

IRONBAR BASSEY smiles. He pulls on a leash which he holds in his hand. At the other end of it - a collar around his neck - is MASTER.

AUNTY ENTITY looks down at MAX.

All around him the crowd are chanting louder.....louder.....

CROWD

Gulag! Gulag!

DISSOLVE TO:

** PINK PAGE 56 follows.

Scene 53 Deleted.

54. EXT DEVIL'S ANVIL, THIRTY TWO POLES - TWILIGHT-

54.

A fierce sun beats down on a limitless salt lake. Heat rises off the ground in great shimmering waves...

In the foreground, along the edge of the salt lake, are thirty-two tall poles.

A skeletal horse is being led through the poles, Straddling it - tied on backwards - is MAX.

He is lead to where the ENTITY, IRONBAR BASSEY and DR DEALGOOD wait for him.

MAX looks back: on a hillside are gathered scores of Bartertown's inhabitants.

Above them on the west, is JEDEDIAH (GLIDERMAN) - a propellor tied to his back and loaded down with other goods.

The horse stops in front of the ENTITY.

She lifts a beaker of water and pours it into a glass flask which hangs just in front of the horse's nose. The flask is suspended from a sort of fishing pole which is lashed to the horse's flanks.

ENTITY

One day's life - to remind you
of what you've lost.

She produces a bizarre mask and slips it over MAX's head.

As she ties it on, DR DEALGOOD speaks to MAX.

DR DEALGOOD

Death's found you, soldier. But
he's gonna take you like a lover -
hot and slow and full of pain...

The mask now fixed to MAX's head, the ENTITY turns to the crowd.

ENTITY

All around us, the memory of
the dead...

She indicates the 32 poles.

ENTITY

Thirty two poles to mark the
passage of 32 men... All of them
sentenced to the void... Swallowed
by the sand...
On this day it makes 33...

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57.

54. Continued.

54.

IRONBAR BASSEY pulls a branding iron from a brazier and steps up to MAX.

He pushes the iron in to one of MAX's eyes. It starts to burn through...

The ENTITY grabs IRONBAR's hand, stopping him.

IRONBAR

Fair trade Aunty.
My voice, his eyes...

The ENTITY strikes the horse's rump. The horse bolts... out on to the salt lake... the flask of water lapping tantalisingly in front of its nose... just out of reach.

The ENTITY, IRONBAR and DR DEALGOOD watch it go.

We crane up to include the townspeople staring on the hillside.

They watch the horse disappearing in to the shimmers of heat...

Scene 55 Deleted.

56. EXT SALT LAKE - DAY

56.

The horse thunders across the white expanse.

We crane way up high until the horse and its rider become nothing more than a speck in a vast landscape...

Long DISSOLVE to:

57. EXT SALT LAKE - DAY

57.

A fierce sun dominates the screen...

DISSOLVE to:

58. EXT SALT LAKE - DAY

58.

The water sloshes in the flask as the horse staggers on. Its flanks are awash with sweat, bubbles of froth at its mouth.

MAX is straining at the bonds which tie his hands. His wrists are bleeding, the mask still in place...

DISSOLVE to:

58A. EXT. SALT LAKE. NIGHT

58A

The horse, with MAX still on its back, staggers through the night....

58B. EXT. BARTERTOWN. NIGHT.

58B

From up high we see the whole of Bartertown, lights blazing.

We hold for a beat, then the lights start to flicker and fail.....

59. INT. UNDERWORLD. GANTRY. NIGHT.

59.

Tight on a pipe breaking, hissing steam....

We pull back to reveal IRONBAR and TWO GUARDS watching it.

They turn to a hand winch. Attached to the end of a cable - dangling above the pigs - it is MASTER.

IRONBAR

Fix it.

MASTER

You run Bartertown. You fix.

IRONBAR starts to lower MASTER into the pigs.

59A. INT. UNDERWORLD. PERISCOPE. NIGHT.

59A

The periscope drops from the ceiling, turning towards us...

Behind it, in the shadows, PIGKILLER watches the guards. In his arms he holds the MONKEY and a leather water bag.

59B. INT. UNDERWORLD. GANTRY. NIGHT.

59B

MASTER'S legs dangle among the pigs.

He shrieks as they start to pull at him.

IRONBAR grins and lowers him further....

MASTER

Me do!. Me do!

59B CONTINUED.

59B

MASTER is face to snout with a ring of big pigs, screaming....

MASTER

No! Pull up!
Please - pull up!

A voice from the shadows.

ENTITY

That's enough.

IRONBAR turns to see ENTITY approaching....

IRONBAR

I'll decide what's enough.

ENTITY

You want to use him - or kill him?
Get him up.

IRONBAR winches MASTER up.

ENTITY speaks to him.

ENTITY

Do what Ironbar says -
okay?

MASTER - chest heaving, unable to speak, nods.....

SCENE 60 - DELETED

61 - DELETED

62 - DELETED

63 - DELETED

64 - DELETED

65. INT. UNDERWORLD. DRAIN OPENING. NIGHT.

65.

PIGKILLER raises himself up to a large drain opening. Across it's mouth are a series of large iron bars - close enough to prevent a man from escaping, but wide enough for a monkey. PIGKILLER pushes the monkey through the bars. We see that he wears a small harness - attached to which is the leather water bottle.

The monkey scampers into the darkness of the drain.....

65A. INT. UNDERWORLD. GANTRY. NIGHT.

65A

MASTER uses a piece of chalk to mark a cross on the pipe.

MASTER

Kick.

A GUARD kicks the pipe. Nothing happens.

MASTER

Kick hard. Like Blaster.

IRONBAR pushes the GUARD out of the way and smashes his boot in to the pipe.

The steam diminishes and stops.....

65B. EXT. BARTERTOWN. NIGHT

65B

The lights of Bartertown start to flicker on ...

SCENE 66 - DELETED

66

67. INT. UNDERWORLD - NIGHT

67

MASTER lies slumped next to the winch - a broken, distraught man.

Behind him we see IRONBAR and the GUARDS leaving

A hand comes out, touching MASTER.

He backs away, frightened - then looks up.

It's PIGKILLER, offering him water.

PIGKILLER

Drink. C'mon Master

MASTER

I'm not Master. My name is Elvis
Ford. I'm 35 inches tall. Sixty-six
years old. And my life is over.

PIGKILLER bends down to him, picking him up.

Scene 68 - DELETED.

Continue with page 62

Scene 69 Deleted.

70. INT DRAIN - DAY FOR NIGHT

70.

The monkey drags the water bottle through a pool of yellow sludge-
approaching a circle of daylight.

71. EXT DRAIN OPENING, THIRTY TWO POLES - DAY FOR NIGHT

71.

The monkey emerges from the drain, raising its head, looking...

71A. EXT THIRTY TWO POLES - DAY FOR NIGHT

71A.

The monkey drags the water bottle onto the salt lake. Behind him we see
the thirty two poles.

We pull back until the monkey becomes nothing more than a black speck.

DISSOLVE to:

71B. EXT SKY, SALT LAKE - DAY

71B.

We hold on the sun rising high in the sky, then:

DISSOLVE to:

Scene 72 Deleted.

Scene 73 Deleted.

74. EXT SAND DUNES - DAY

74.

The horse is on its last legs. It staggers once... twice... then falls
to its knees...

The horse rolls - toppling over the side of a dune, tumbling down the
sand.

The horse, with MAX still on its back, comes to a stop at the bottom of
the dune.

N.B. This stunt will be done first with the real horse and a dummy of
MAX. And second using the dummy horse and MAX's stunt double.

75. EXTERIOR - SAND DUNES - DAY.

75.

The wind is rising fast. The MONKEY has stopped, looking around, indecisive...
He starts to move off.....

76. EXTERIOR - SAND DUNES - SINKHOLE - DAY

76.

MAX writhes to free himself from the collapsed HORSE. Finally,
his bleeding wrists break free of the bonds.

He scrambles off the HORSE and tears the mask from his face.

He is blinded by the glare.

(**NB: MAX has been in the Devil's Anvil for 30 hours. His face
is cracked and sweaty.)

76A. EXTERIOR - SAND DUNES - SKY

76A.

The wind is blowing hard. We HOLD on the sun, partially obscured
by flurries of dust and sand.

77. EXTERIOR - SAND DUNES - DAY

77.

The MONKEY, still dragging the water bottle, battles through the dust
storm.....

*78. DELETED

78.*

*79. DELETED

79.*

80. EXTERIOR - SAND DUNES - SINKHOLE. DAY

80.

The water from the glass flask trickles in to the sand.

MAX reaches out for the water.....

Suddenly the HORSE drops, falling about six inches.....

MAX pulls back.....

The water flask is swallowed by the sand.....the HORSE'S head following....

The sand around MAX'S knees starts to sink.....

He turns, crawling up the wall of the dune.....

80. CONTINUED

80.

The sand collapses around his legs.....the side of the dune walls start to crumble.....

The bottom of the dune collapses, swallowing the HORSE.....

MAX scrambles.....slips.....then scrambles higher.....

His legs break free of the sand.....

He crawls to the lip of the dune and looks down - the last part of the HORSE disappears.....

He turns back, relieved.....

He screams, recoiling.....

The MONKEY screams and leaps back.....

MAX starts to slither back down the dune.....

He digs his hands and feet in.....and holds.

He crawls back to the top of the dune and grabs the water bottle, drinking greedily.

FADE TO BLACK.

81. EXTERIOR - SAND DUNES. DAY

81.

A trail of footsteps - rapidly being whipped away by the howling wind - leads us to MAX and the MONKEY.

As they stagger on we HOLD on their empty water bottle, lying abandoned in the sand.

The wind starts to bury it.....

(**NB: This is three days later, MAX now has seven days beard, his eyes sunken, face blistered from the wind and heat.)

FADE TO BLACK.

82. EXTERIOR - SAND DUNES. DAY

82.

(**NB: Two more days have passed.)

MAX is bent forward, struggling against the howling wind.

The MONKEY is curled tight against his chest.

FADE TO BLACK.

82A. EXTERIOR - SAND DUNES. DAY

82A.

The wind is screaming - a full force gale.

MAX, totally disoriented, staggers through great eddies of swirling dust.

He falters, turns and staggers back the way he has come.....

FADE TO BLACK.

83. EXTERIOR - SAND DUNES. DAY

83.

The MONKEY is now tied to MAX'S back.

He stumbles through the dust.....

He falls face down.....

He tries to push himself up.....

Ssswhack! A hand bursts out of the sand and grabs his face, pulling him down in to the sand.....

84. THUNDERDOME - HALLUCINATION. NIGHT

84.

The hand pulls MAX'S face through a membrane.

A mass of hands reach out, grabbing at him.....

MAX is falling in to the Thunderdome - the whole dome covered with people, reaching for him.....

MAX screams, snapping his head backwards.....pulling back through the membrane.....

85. EXTERIOR - SAND DUNES. DAY

85.

MAX pulls his face out of the sand, scrambling to his feet, running, stumbling, terrified.....

86. EXTERIOR - SAND DUNES. DAY

86.

MAX lurches through the dust storm, coming closer to us.....

Suddenly, the CAMERA ROLLS radically and MAX falls out of frame.....

86A. EXTERIOR - SAND DUNES - SFX HALLUCINATION. DAY

86A

MAX is rolling...tumbling...over the edge of a dune.....

We CUT TO an extreme close-up of his terrified face.....

Suddenly, the crest of the sand dune enters the frame at the top of the screen, pushing down on MAX'S head.....

We see a little MAX tumbling down the dune, falling in to his own face.....

In the close-up we see MAX'S mouth open, screaming.....

The little MAX falls in to the open mouth.....

MAX tumbles through space.....

The ground rushes to meet him.....

MAX hurtles towards the ground.....

*87. DELETED

87.*

88. EXTERIOR - SAND DUNES. DAY

88.

MAX falls in to frame, his face landing on the sand.....

DISSOLVE TO:

88A. EXTERIOR - SAND DUNES. DAY

88A

MAX lies unconscious. The wind is howling, carrying drifts of dust and sand over him.....

DISSOLVE TO:

The sand is starting to cover him.....

DISSOLVE TO:

MAX is being taken by the desert - a fallen statue almost totally covered now.....

DISSOLVE TO:

89. EXTERIOR - SAND DUNES - IN THE SKY. DAY

89.

From way, way up high, we see that MAX is nothing more than a tiny mound in a vast expanse of nothing.....

90. DELETED 90.

91. EXTERIOR - SAND DUNES. NIGHT 91.

The CAMERA DRIFTS in on MAX, covered in sand.....

DISSOLVE TO:

92. EXTERIOR - SAND DUNES. NIGHT 92.

Very low on the ground we PUSH IN, much tighter on MAX.....

DISSOLVE TO:

93. EXTERIOR - SAND DUNES. NIGHT 93.

MAX lies in the rough grave fashioned by the wind and sand. Only part of his face and shoulder are visible.....

Behind him, in the distance, a shape, barely visible, begins to emerge.....

It approaches at a trot, and though distorted by the light and flurries of sand, we see that it's a human.....

Totally tribal, the person is wrapped in an animal skin, three long spears in hand and a pack on the back.....

Closer.....closer.....the figure slows, head lifting, sniffing the wind....

We see that it's a young woman. This is SAVANNAH NIX.

94. EXTERIOR - SAND DUNES. NIGHT 94.

We TRACK with SAVANNAH as she approaches MAX.

She stares at the shape in the sand then drops beside him, gently brushing the sand away to reveal his unconscious face.

FADE TO BLACK.

95. DELETED 95.

96. DELETED 96.

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97. EXTERIOR - SAND DUNES. DAY FOR NIGHT

97.

The wind is dropping.

MAX lies on a litter fashioned from spears and animal skins.

Lying inside his jacket is the MONKEY.

SAVANNAH drags the litter across the dunes.

Behind her the drag marks disappear in the distance.....

DISSOLVE TO:

*98. DELETED

98.*

99. EXTERIOR - SAND DUNES - NEAR CRACK IN THE EARTH. DAWN 99.

SAVANNAH staggers on - hauling the litter towards a fissure in the earth's surface. This narrow gorge is the Crack in the Earth.

One exhausted step after another.....and then she stops.

Summoning what remains of her strength, she throws her head back and lets out a strange, wailing cry.

99A. EXTERIOR - SAND DUNES - NEAR CRACK IN THE EARTH. DAWN. 99A

MATTE SHOT

A high, wide shot with SAVANNAH and MAX in the mid-foreground.

In front of them we see the full panorama of the giant fissure.

SAVANNAH'S cry echoes across the vast landscape.

100. EXTERIOR - EDGE OF CRACK. DAWN 100.

A frill-neck lizard suns itself on a rock. The face of an eight year-old boy, watching the lizard, turns, listening.....

This is FINN McKOO.

He leans over the precipice, yelling down in to the gorge.

100A. EXTERIOR - THE GORGE. MORNING 100A.

We TILT DOWN, down, down.....FINN'S cry bouncing off the canyon walls.

About ten Tribe Members - boys under the age of ten, and girls under fifteen - are scattered along the floor of the canyon. These are the GATHERERS. They collect plants, berries and firewood.

They look up, listening.....

100B. EXTERIOR - CANYON FLOOR. MORNING 100B.

A young BOY'S face pops in to frame, answering the cry with a yell of his own.

Strapped to his back is an elaborate, home-made kite. This is MR. SKYFISH.

100B. CONTINUED

100B

Behind him, coming up a slope, is an attractive Tribes-girl, aged about ten. In her hand she has a live SNAKE.

She pauses for a moment, twirls the snake around her head and cracks it like a whip, breaking its back. Her name is ANNA GOANNA.

She stuffs the SNAKE in her dilly bag and continues running up the slope.

Ahead of her, MR. SKYFISH is scrambling higher.....

**101. DELETED 101.

**102. DELETED 102.

**103. DELETED 103.

104. EXTERIOR - EDGE OF CRACK - SAND DUNES. MORNING 104.

FINN McKOO takes a flying leap and lands astride his lame OSTRICH.

The animal breaks in to a gallop, racing across the sand.....

FINN drives the OSTRICH faster, yelling.....

FINN McKOO

Savannah! Savannah!

**105. DELETED 105

**106. DELETED 106

**107. DELETED 107

108. EXTERIOR - NEAR CRACK IN THE EARTH - SAND DUNES. MORNING 108

Ahead, a shape emerges from the heat haze.

FINN races towards her, leaps off the OSTRICH and runs in to her arms..

Suddenly, he sees MAX lying unconscious on the litter.

FINN starts to back away.

SAVANNAH

It's him. I finded him.
Savannah Nix finded
Walker.

FINN starts to run, Savannah chasing after him.

SAVANNAH

He's done and come for us,
Finn McKoo. This here's the
salvage.

She grabs FINN, holding him.

She turns him, looking down at MAX.

SAVANNAH

We's going home.

FINN is staring at MAX, a trickle of urine running down his leg,
staining the sand.....

FINN McKOO

Tomorrow-morrow-Land?

SAVANNAH

Yeah. We's gonna live in a
high-scraper.....we's gonna see the
video-o-o....

She kneels down with FINN, close to MAX.

SAVANNAH

We's found.

She looks behind FINN to where the GATHERERS are approaching fast.
In the rear is MR. SKYFISH, trailing his beautiful kite.
The GATHERERS run to SAVANNAH.
Suddenly, they stop.....seeing MAX.....starting to back away.

FINN McKOO

It's Walker.....I touchded him.

MR. SKYFISH, bolder than the rest, comes forward.

MR. SKYFISH

Tell the balls of it.....

SAVANNAH

In the nothing. Place where salt
meet sand. I's doin' hunter
trot 'cos I got thirst on my
back.....

The GATHERERS, led by MR. SKYFISH, approach SAVANNAH and MAX.

SAVANNAH

Day's running, nights coming.
But down the pike I gets animal
snifter - strong and sour. Then
another.....I plays follow me to hump
in ground. Him there. All still.
Just waiting.

MR. SKYFISH, followed by the others kneels next to MAX.
He looks at MAX, real close, then turns to the others.

MR. SKYFISH

She ain't pissing us.
It's him.....

A tremor runs through the group.

MR. SKYFISH

When he do the flying - he standing
up or lying down?

SAVANNAH

I ain't seen that. I told
you straight. I finds him in
the hump. I drags him back.

ANNA GOANNA

If it's Walker, why ain't he
flying?

MR. SKYFISH taps his head.

MR. SKYFISH

Use your program. Or you so
wasted you ditch your history'n'all.
What about us? What about the
'ol crash landin'? He musta got
mugged by the Turbulents. That's
why he's all mashed up.

A young child pushes through the crowd. This is EDDIE.

He reaches out to touch MAX.

The MONKEY pops out of MAX'S jacket.

Some of them scream. Others, including EDDIE, jump back.

ANNA GOANNA points to the MONKEY.

ANNA GOANNA

Okay, schlock-cock, who's he?

108. CONTINUED

108.

MR. SKYFISH

You reckon Walker rides alone?
No sir, not on a long track. He
packs a buddy. He's worded co-pilot.
That's why he's littler and uglier.

EDDIE has recovered, intrigued by the MONKEY.

EDDIE

Walker's ugly. He ain't....

DISSOLVE TO:

108A. EXTERIOR - NEAR CRACK IN THE EARTH - SAND DUNES. DAY

108A.

The GATHERERS, led by SAVANNAH, carry MAX across the dunes.

They pass through the giant shadow cast by the tail section of
a 747.

DISSOLVE TO:

109. EXTERIOR - CRACK IN THE EARTH - EDGE OF GORGE. DAY

109.

The Tribe Members, bearing MAX aloft, make their way along the
edge of the gorge.

DISSOLVE TO:

109A. EXTERIOR - CANYON FLOOR - CRACK IN THE EARTH. DAY

109A.

We TILT DOWN from the top of the gorge.....down.....down.....to
find them making their way along the floor of the canyon.

DISSOLVE TO:

1098 EXT. CRACK IN THE EARTH - RIVER (EMILY'S GAP) DAY 1098

A battered, inflatable raft - patched and faded, but still recognisable as part of a plane's safety equipment - glides down a river between massive rock walls.

MAX lies in the centre of the raft.

The GATHERERS paddle towards a small beach.

We see more members of the Tribe on the shore and in the water.

ANNA GOANNA starts to yell.

ANNA GOANNA

Gekko! Gekko! It's Walker.
C'mon ... Ditch the fishes!

110 EXT. CRACK IN THE EARTH - BEACH DAY 110.

A dead tree rises out of the water. Sitting on a platform in the fork of it is a teenage boy. This is GEKKO. One of his legs is heavily bandaged with bark and rag.

On his head he wears an old pair of headphones, connected by leads to part of a plane's instrument panel which is strapped to his chest. Tied to his back is a forked stick in which is wedged an old LP record.

In the background another six Tribe members have been at work. These are the POND FISHERS.

Among them is an attractive, young woman, aged about sixteen. Her name is CUSHA and she is eight months pregnant.

111 EXT. ON THE WATER - RIVER DAY 111

The raft drifts towards the shore.

ANNA GOANNA is yelling to GEKKO.

ANNA GOANNA

Rattle your ass! It's him!

*112	DELETED	112
*113	DELETED	113
*114	DELETED	114

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REPLACEMENT PAGE 77

115

EXT

THE SHORE - LAKE

DAY

115

The raft hits the beach, the POND FISHERS gathering around it.

CUSHA hugs her friend SAVANNAH, licking her face in an affectionate greeting.

DISSOLVE TO:

*116

DELETED

10100

116

**** NO PAGES 78 & 79 ****

117 EXT CRACK IN THE EARTH - STEPS DUSK 117

The GATHERERS and POND FISHERS, bearing MAX on their shoulders, appear from behind a boulder and make their way down a set of rough-hewn steps. Alongside them a waterfall tumbles down in to a pool.

Down around the pool are a score of thatched huts, cubbies and sleeping platforms. A fire burns in a large hearth beneath a blackened outcrop of rock.

Another twenty TRIBE MEMBERS - nursing mothers, fire-keepers, cooks, and those too young to gather food - run to meet SAVANNAH and the others.

DISSOLVE TO:

*118 DELETED 118

119 EXT CRACK IN THE EARTH ^{10:00} CAMP DUSK 119

A sea of brown FACES stare down at MAX lying in the centre of the encampment.

Camera pulls back during the following conversation.

GEKKO

What's his jabber?

ANNA GOANNA

He ain't makin' wordstuff.

CUSHA

It were a long track.
He must be slogged out ...

GEKKO

Maybe. Or maybe he's just listening.

A temor passes through the TRIBE. Silence falls. MR SKYFISH leans close to MAX.

MR. SKYFISH

Walker ... Hello Walker ...

Everybody listens: Nothing.

MR SKYFISH shrugs, satisfied.

GEKKO

Maybe he is jabberin'. But
we ain't hearing ...

MR SKYFISH

You can see. His lickety's
ain't movin' ...

GEKKO

Not with wordstuff.
With the sonic.

MR SKYFISH

That thing ain't never gonna
work. Sonic-bonic-bullshit.

GEKKO slips the headphones over ¹⁰his ears and spins the record.
He holds the disc over MAX, twiddling the nobs on the instrument panel.

GEKKO

This here's Delta-Fox X-Ray.
Can you hear me?
Delta-Fox X-Ray ... Come in
please ... Anybody out there ...
Can you read me Walker?

From the darkness of a cave halfway up the rock face, a strange
face peers at the CHILDREN below laughing around MAX.

Very frightened, it turns back towards the cave. We see it is
a strange BOY, his face covered with ochre. He has the remains
of an old airline blanket pulled tight around his shoulders.
This is SCROOLOOSE.

SCROOLOOSE reaches out and touches a hide painting of an
airline pilot which forms the centrepiece of a primitive altar.

DISSOLVE TO:

121. INTERIOR - SLEEPING PLATFORM. DUSK

121.

MAX lies on a rush bed on the floor of a sleeping platform. A canopy drapes the walls and roof. We hear the Tribe chanting:

TRIBE MEMBERS

Walker....Walker....Walker....

SAVANNAH has shaved MAX and is now clipping his hair using an old, faded photograph as a reference. The photograph is a publicity shot of a smiling airline pilot.

Half of MAX'S hair has been cut. As SAVANNAH clips off another clump, she places it carefully in a bowl beside her.

GUS and EDDIE are bathing the MONKEY in a jar.
(**Or painting MAX'S toes with ochre).

A hand appears under the canopy and grabs a handful of hair clippings.

122. EXTERIOR - SLEEPING PLATFORM. DUSK

122.

MR. SKYFISH, the hair in his hands, starts to clamber down from the platform.

We see that the platform stands on poles above the pond - the most elaborate structure in the camp.

CHILDREN cling to the supports trying to get a glimpse of MAX. CUSHA is in the pond, pouring water over her belly, singing to her unborn baby.

MR. SKYFISH reaches the ground and starts to pass the hair around to the others.

The whole of the rest of the Tribe is gathered around the pond, watching the platform and chanting.

Many of them have bundled up their possessions, ready for a journey.

At the water's edge ANNA GOANNA is bathing GEKKO'S wounded leg.

DISSOLVE TO:

122A. EXTERIOR - SKY. NIGHT

122A.

It is the first night of a full moon.

122B. INTERIOR - SLEEPING PLATFORM.

122B.

Torches cast an eerie light. The chanting still drones on.

SAVANNAH takes a mouthful of water and gently passes it to MAX'S lips - who still sleeps, cradled in her lap. His face has been painted ochre.

EDDIE and the MONKEY are all curled up around MAX fast asleep.

DISSOLVE TO:

123. DELETED 123.

124. DELETED 124.

125. DELETED 125.

126. INTERIOR - SLEEPING PLATFORM. MORNING 126.

A LADYBUG crawls along a sand dune. The earth begins to undulate.

We see it is crawling along MAX'S cheek. MAX stirs.

The morning light filters through the canopy. All we can hear is the twittering of the birds. The chanting has stopped.

Two little GIRLS appear from the rear of the sleeping platform, giggling nervously. They creep toward MAX.

A little hand reaches for his fly.

SNAP! They undo his fly.

MAX'S eyes flash open. He sits up and sees the two girls staring at him. He yells. The girls scream.

In a moment he's on all fours, backing away.

Through the canopy.....

127. EXTERIOR - SLEEPING PLATFORM. MORNING 127.

MAX goes off the platform....falling....a length of twine fastened around his ankle saves him.....leaving him dangling upside down.

Topsy-turvy, he stares at the swarm of cheering children.

Trying to sit up, he looks up to the platform. More FACES stare down at him. Several BIRDS attached to the canopy roof beat their wings trying to fly off.

MR. SKYFISH hacks through the twine, as the MONKEY tries to scramble down it.

127. CONTINUED

127.

MISTER SKYFISH

Fly Walker! Fly!

The rope snaps, plunging MAX in to the water. The children scatter.

128. EXTERIOR - POND. MORNING

128.

MAX underwater. He can't believe what he's just seen.

He sits up and tries to stand out of the water. He falls back, letting out a cry.

MAX

Whoa!

He hears the sound repeated around him.

TRIBE

Whoa...whoa...whoa...

He looks around, but can't see anyone. He looks back up to the platform, just as SAVANNAH and the others disappear.

Greedily, he starts to drink, shovelling water down his throat.

He hears his slurping sounds echo around him.

MAX looks up. Some of the children are creeping towards him, mimicing what he does. Behind him he notices some fruit hanging off one of the sleeping huts.

Not taking his eyes off the children, he walks out of the water.

129. EXTERIOR - CRACK IN THE EARTH - CAMP. MORNING

129.

The kids part to make way for him.

MAX reaches for the fruit as the MONKEY jumps in and takes a banana. A little hand offers MAX another piece of fruit.

SAVANNAH and the others approach from the direction of the sleeping platform. Children run past her with more fruit in their hands.

More Tribe Members appear, running for food, competing with each other to lay it before him.

MAX, famished, eats as if there's no tomorrow.

The kids crowd around imitating him. MAX backs away as he eats.

MAX

Who are you?

The tribe repeats the words, the sound rippling through them.

MAX looks around the faces, muttering:

MAX

What the hell.....

Very soft - the tribe repeats it.

MAX raises his voice.

MAX

Who brought me?

Louder, they repeat it.

MAX

Your parents? Where are they?

Even louder, they chant it back.

MAX yells.

MAX

Answer me!

The tribe yells back.

MAX

Shut up!

The tribe screams the words.

129. CONTINUED

129.

MAX puts his fingers in his mouth and whistles.

He's answered by a score of whistles.

MAX now finds himself in the centre of the camp near the fireplace, surrounded by a sea of faces.

From above the camp, a severed boar's head lands at MAX'S feet.

The children take a step back. Silence falls.

The Tribe turns. MAX looks up.

130. EXTERIOR - ROCK LEDGE - CRACK IN THE EARTH. MORNING

130.

A warrior, aged about 16, stands above them. He is dressed and ornamented with the spoils of past hunts: skins, teeth and fur. In his hand he carries a rifle - but lashed to the barrel is a spear. This is SLAKE M'THIRST, the leader of the tribe.

Arrayed behind him are another 8 teenage boys, all HUNTERS.

Between them, slung on a pole, they carry a wild boar.

All of them stare down at MAX.

Without taking his eyes off of MAX, SLAKE hurls his spear.

It impales itself in the boar's head.

SAVANNAH moves up to MAX and calls out to SLAKE.

SAVANNAH

We's found, Slake.....

SLAKE takes hold of a flying fox and swoops down towards the sleeping hut.

131. EXTERIOR - CRACK IN THE EARTH - CAMP. MORNING

131.

SLAKE lands on a rocky ledge near the sleeping hut and turns to look at MAX.

The assembled Tribe look from SLAKE to MAX.

SLAKE jumps down from the ledge and moves slowly towards MAX.

131.

CONTINUED

131.

The other HUNTERS begin to arrive, curious, intrigued.

SLAKE, like a cat, approaches and prowls around MAX, hands out as if feeling his aura. He draws back, sucking in his breath.

The Tribe mimics the sound.

MAX

Who are you?

The Tribe repeat it.

SLAKE throws an arm up, commanding silence.

SLAKE

We's the waiting ones.....

MAX takes it slow.....

MAX

Waiting for what?

SLAKE

Waiting for you.....

The words "for you" are repeated softly by the Tribe. MAX repeats SLAKE'S gesture for silence.

MAX

Is this all of you?

SLAKE

Not as many as your time.
Nows we count 52.....

MAX

Where are your parents?

The Tribe are puzzled by the question.

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REPLACEMENT PAGE 87

131. CONTINUED

131.

SLAKE

Ain't got that code, Walker.
What's parents?.....

MAX shifts nervously.

MAX

Who...who gave birth
to you?

SLAKE

We birthed ourselves....

SLAKE points to a littl'un.....

SLAKE

He be Cusha's first.....
Savannah popped Little Finn.....

MAX

Yeah. But who birthed you?

The Tribe's puzzlement grows. SLAKE is surprised that MAX doesn't
know this.

SLAKE

Her name were Joanna. Member her?
She were a fire-keeper.....

MAX realises he has to play along.

MAX

Yeah....well....where is
she now?

SLAKE

Her time come. She took the
leaving.....

MAX

She died?

The Tribe are really confused, upset at the word....

SLAKE

No. She took the leaving.

SLAKE is stunned by MAX'S ignorance. He looks to SAVANNAH who tries to jog MAX'S memory.

The Tribe's confusion is turning to panic as the word "died" ripples among them.

SAVANNAH

She were one of a count of eight. I 'member 'em...trotting way out, 'till you couldn't sight 'em no more...All night long we sang 'em a chant for luck.

MAX

Oh yeah...uh-huh...right...

SLAKE

What you wordin' Walker?
They didn't find you?

MAX

I don't know - you meet a lot
of people out there.....

The Tribe look to one another, puzzled.

MAX

Who do you think I am?

The Tribe laughs.

MAX laughs back.

The Tribe start to mutter questions, chattering among themselves.

TRIBE

What's his program?....How come
he didn't know?....What's happened to
his 'memberment?...It were history
back...Don't he know his own tell?

131. CONTINUED

131.

MR. SKYFISH sidles up to SLAKE, whispering.

MR. SKYFISH

I reckon he's testin' us?

SLAKE puts it to MAX.

SLAKE

This a testin' Captain?
You reckon we been slack?

MAX

I dunno...maybe.....

SLAKE

We ain't. We kept it
straight. Everything marked,
everything 'membered. You'll
see.

SLAKE hits a gong.

DISSOLVE TO:

*132. DELETED

132.*

*133. DELETED

133.*

134. EXTERIOR - TELLING WALL. DUSK

134.

Through the smoke of flaming torches, SLAKE'S face appears covered with ochre. We PULL BACK to see he is flanked by GEKKO and MR. SKYFISH holding the torches.

SLAKE holds a viewing slidebox in one hand and the Telling Stick in the other. The stick is topped by a rectangular frame.

134.

CONTINUED

134.

SLAKE

This you knows - I be First Tracker
and times past count I done
the Tell. But it weren't
me that tumbled Captain Walker.
It were Savannah. It only right she
take the Tell.....

The entire Tribe is gathered in front of a rock wall, like a crowd at a Saturday matinee.

The HUNTERS hold flaming brands casting weird shadows and illuminating the children's shining faces.

All of them wear their finery - a strange assortment of metal, fur and relics adorning their clothes and bodies.

MAX sits in the remains of an old plane seat. GUS and EDDIE nestle at his feet.

The Tribe murmur their approval. SAVANNAH stands and moves forward as she speaks.

SAVANNAH

This ain't one body's tell. It's
the Tell of us all
We got it mouth to mouth, so you
gotta lissen it and 'member -
'cos what you hears today, you
gotta tell the birthed tomorrow.....

The children with the firebrands in the audience begin to douse their flames. One of the Tribe offers MAX some popcorn: a bowl of small, roasted berries.

GEKKO and MR. SKYFISH move to the Wall which is hidden behind a screen.

SAVANNAH

I's lookin' behind us now.....
across the count of time.....

SAVANNAH turns towards the Wall, moving up to it, as GEKKO and MR. SKYFISH draw back the screen.

134. CONTINUED

134

SAVANNAH

Down the long haul.....
in to history back.....

We hear the Tribe, in chorus, make the sound of a bomb whistling through the air as it drops.

SAVANNAH raises the Telling Stick.

SAVANNAH

I sees the end what were the start.....

She points with the Stick to the first image on the Wall:

A mushroom cloud.

SAVANNAH

It's Pox-Eclipse, full of
pain.....

MAX is surrounded by the Tribe, acting out the events. The Tribe make the sound of the bomb exploding and act out the "mushroom cloud" shattering and disintegrating in to a writhing mass of bodies in torment.....

SAVANNAH

And out of it were birthed cracklin'
dust and fearsome time.....

The Tribe make the sound of a desolate wind howling.

SAVANNAH

It were full on winter....and Mr. Dead
trackin' 'em all. But there were one
he couldn't catch.

In unison, the HUNTERS begin to make a primitive, guttural sound. The females counterpoint it with a high-pitched trilling.

SAVANNAH

That were Captain Walker.
He gathers up a gang, catches the
wind and rides the sky.

SAVANNAH points the Telling Stick at the second major image on
the rock wall:

A 747.

The Tribe have formed themselves in to ranks, miming a plane ride,
humming the sound of the engines.

SAVANNAH

So's they ditch the homeland.
Say bidey-bye to the high
scrapers.....

The Tribe act out the farewell to the city.....

SAVANNAH

...and what were left of the
knowing, they left behind.....
Some say the wind just stoppered,
others reckon it were a gang called
Turbulents.

SAVANNAH points to the third major image:

A 747 on the ground, its back broken.

In the background the Tribe has been making the sounds of the
engine sputtering and coughing, resolving itself in a high-pitched
whine and the crash.

The Tribe lie about miming the crawling out of the wreckage around
MAX.

SAVANNAH

And when it were quiet, some had
been jumped by Mr. Dead and some
had got the luck. And it
leads 'em here.....

SAVANNAH turns back to the Telling Wall.

SAVANNAH

One look and they's got the
hots for it. They word it -
from that rock to them woods -
Planet 'Erf. And they says:
"We don't need the knowin',
we can live here....."

We hear the Tribe repeat the words, whispering them. Above the wall,
SCROOLOOSE and the MONKEY are eating berries. SCROOLOOSE silently
mouths the words.

TRIBE

We don't need the knowin',
we can live here.....

MR. SKYFISH and GEKKO start to beat out a rhythm.
SAVANNAH points to the dating marks etched in to the Wall.

SAVANNAH

Time counts - and keeps counting..... and
some of 'em gets to missing
what they had. They gets sore
lonely for the high-scrapers and the
v..v..v..video.

TRIBE

V..v..v..video..o..o..o

SAVANNAH

And they does the showin' so
the others will 'member what
it were like.....

MR. SKYFISH

It were the number one blockbuster
telling.....

GEKKO

In stereo-o-o-o sonic.....

SAVANNAH flanked by GEKKO and MR. SKYFISH, is joined by SLAKE holding up the viewing box. They move towards MAX.

SLAKE offers the box to MAX who puts it up to his eyes.

SLAKE pushes in a faded slide. It's a blurred image of:

The City Skyline at Night.

SAVANNAH starts to intone and is answered by the Tribe.

SAVANNAH

They say: 'Member this?

HUNTERS

Tomorrow-morrow-Land.
The knowin' and the doin'
of it all.

The Tribe starts this new refrain. One of the Tribe starts to hop around, almost rap-dancing with excitement to the beat.

TRIBE

The knowin' and the doin' and
the doin' and the knowin' and
the knowin' and the doin'.....etc.....

SAVANNAH continues over this chant. A second image is pushed in. It's the City At Night showing the freeways with time lapse ribbons from the car lights.

SAVANNAH

'Member this?

HUNTERS

The River of Light.

A third slide is pushed in:

It's a sunset shot of a jumbo jet flying over the city.

SAVANNAH

'Member this?

HUNTERS

Skyraft!

The next slide shows an Airline Pilot.

SAVANNAH

'Member this?

TRIBE

Captain Walker!

They all turn, looking at MAX.

The fifth slide drops in. This time it's a Stripper in a nightclub (or a Playboy Bunny).

SAVANNAH

'Member this?

The Tribe have now reached a climax in emotion and are shouting.

TRIBE

Mrs. Walker!

MAX looks up from the viewing box. From behind him, a new rhythm has been started by the HUNTERS, who beat it out with their spears. It's constant, heavier and ominous, taking over the refrain.

SAVANNAH, accompanied by GEKKO and MR. SKYFISH moves back to the Wall, speaking as she raises her Telling Stick.

SAVANNAH

So's Captain Walker picked them of an age and good for a long haul. They counted twenty and that were them. The First Leaving.

She points with her Stick to the Wall. We see etched in to the Wall the following:

134. CONTINUED

134.

RESCUE PARTY, DEPARTED ON THE 8.11.05.
LED BY FLT. CAPT. C.L. WALKER

Beneath it are nineteen names that have been scratched in, but they have been obscured by time - the same as the date - so that we can no longer read them. They are followed by:

MAY GOD HAVE MERCY ON OUR SOULS

SAVANNAH continues.

SAVANNAH

They said bidey-bye to them
what they birthed.....And
from out of the nothing, they
looked back, and Captain Walker
hollered: "Wait. One of us will
Come....."

TRIBE

One of us will come.....

SAVANNAH

But nobody come. So's them of
an age took their own leaving.
That be the Second.

She points to the second set of etchings, more primitive than
the first.

TRIBE

Wait. One of us will come.....

SAVANNAH

And then be the Third.....

We see the markings of the Third Leaving, even more primitive.

134. CONTINUED

134.

CHILDREN

Wait. One of us will come.....

SAVANNAH

And then came the Fourth.....

Past her we see the last leaving consists of a solitary figure, very obviously SAVANNAH NIX.

CUSHA sitting near MAX, calls out:

CUSHA

Savannah Nix. It were her time.....

The Tribe pick up the name and start to chant it.

TRIBE

Savannah Nix. Savannah Nix....

SLAKE gestures. Silence.

SAVANNAH

An somebody did come.....

SAVANNAH motions to a little boy, smeared in paint from his efforts, to come forward. This is SCRATCH.

He hesitates but is pushed forward by those around him.

Proudly he pushes the screen away to reveal a large painting of MAX with arms stretched out, carrying on them all the members of the Tribe.

The painting is topped by what remains of a peaked flying cap.

SLAKE removes the cap and goes to MAX.

He puts the cap on his head.

134.

CONTINUED

134.

SAVANNAH

We's heartfelt to you, Captain Walker....

SLAKE

We's ready now. Take us
home.....

MAX looks at the picture, getting to his feet, mustering his thoughts.

He lays the cap down on the chair.

The Tribe reacts, worried.

SLAKE

We kept it straight. It's
all there ain't it? Everything marked,
everything 'membered.....

MAX

Yeah. You kept it good.
You ain't been slack.

GEKKO pushes the cap back in to MAX'S hands.

GEKKO

What we waitin' for?

MAX

That ain't me. You've
got the wrong guy.

MR. SKYFISH

Quit joshin' Captain.

134. CONTINUED

134.

GEKKO

Catch us the wind.....

ANNA GOANNA

We gotta see Tomorrow-morrow-Land....

The rest of the Tribe start to call out.

HUNTERSHome! Home!
Tomorrow -morrow-Land!MAXListen. Right now let's get
two things straight. One - I'm
not that man. Two - we ain't
goin' nowhere.

The Tribe react, calling out questions, close to panic.....

CUSHAThe knowin'. How we gonna
get the knowin'?MR. SKYFISH

We's gonna ride the sky ain't we?

GEKKO

But what about the sonic?

MAX

There ain't no sonic.

MR. SKYFISH

See, I told ya.

MAX

Or flying. That's all finished.

MR. SKYFISH

Frog shit. I's seen it.

MR. SKYFISH picks up the slides and pushes them at MAX.

MR. SKYFISH

What about this?

The Tribe start up the chant from the "slide viewing" and push towards MAX.

The WARRIORS begin to beat out with their spears an ominous rythm.

It all becomes a jumble with:

TRIBE

'Member this?

Tomorrow-morrow-Land. They got the knowing and the doing of it all.

'Member this?

The River of Light.

'Member this?

Sky raft.

'Member this?

Captain Walker.

134. CONTINUED

134.

TRIBE (CONT'D)

'Member this?

Mrs. Walker.

The knowing and the doing.....

The Tribe are clamouring around MAX. It's close to pandemonium.

SLAKE

Lissen him!

Silence falls.

MAX takes one of the slides.

MAX

There were places like these.
They were called cities.....
lots of 'em.

The Tribe react - impressed.

MAX

And they had the highscrapers
and the video. And the sonic.....
You got it right - they had the
knowin' and the doin' of lots
of things.....

He points to the image of the mushroom cloud on the Wall.

MAX

Then this happened.
It just ain't there no more.....

134.

CONTINUED

134.

He turns the cap around in his hands.

MAX

You gotta understand.
This is home.
There ain't nobody coming.
There ain't no Captain Walker.

He tosses the cap, across their heads.

It flies like a frisbee.....

A breeze catches it, lifting it.....

The breeze gathers strength, tinkling wind chimes scattered around the camp.....

The Tribe watch....

MR. SKYFISH'S kite lifts off its pegs, flying up.....

MR. SKYFISH runs for it.....

MR. SKYFISH

This is it!

The rest of the Tribe run after him, leaving MAX alone.

The wind starts to moan through the canyons, stronger, stronger....

SCROOLOOSE drops down next to MAX....touches him....then runs after the others.

GUS and EDDIE appear, returning for MAX.

They take him by the hand, dragging him along.....

134A.

EXTERIOR - CRACK IN THE EARTH - STEPS. DAY

134A

The Tribe runs up the stairs ahead of SAVANNAH who hangs back waiting for MAX being dragged along by GUS and EDDIE.

135. EXTERIOR - CRACK IN THE EARTH - GORGE WALLS. DAY 135.

As they get nearer SAVANNAH turns and starts to climb up the high, narrow walls of the gorge.

DISSOLVE TO:

136. DELETED 136.

137. DELETED 137.

138. DELETED 138.

140. EXTERIOR - CRACK IN THE EARTH - TOP OF GORGE. DAY 140.

SAVANNAH waits impatiently for MAX and GUS and EDDIE.

She helps the two littl'uns over the lip of the gorge and runs off followed by GUS and EDDIE.

MAX'S face pops up as he clears the top.

He looks across the desert.

His jaw drops.

140A. EXTERIOR - DESERT FLOOR. DAY 140A.

Out there, backlit by the sun, partly obscured by great flurries of wind-driven sand, lies the remains of the 747.

It must have hit nose first, its cockpit and most of the fuselage are covered by sand. But its great tail juts magnificently out of the sand.

Streaming towards it are all of the Tribe, bent against the wind, running as hard as they can.

MAX starts to walk towards the plane.

141. EXTERIOR - DESERT. DAY 141.

SLAKE and the Tribe fight against the wind and dust towards the plane.

ANNA GOANNA and GEKKO - limping as fast as he can - run ahead of SAVANNAH, GUS and EDDIE. MAX comes up last, stops and looks up.

142.	DELETED	142.
143.	DELETED	143.
144.	DELETED	144.
145.	DELETED	145.
146.	DELETED	146.
147.	EXTERIOR - ON THE PLANE - DESERT. DAY	147.

Almost the entire Tribe sit on the spine, hunched against the wind.

Several of the HUNTERS, led by SLAKE, are swinging bull-roarers. The sound of them, a primitive, driving tone, complements the howl of the wind.

SCROOLOOSE has scrambled to the tail.

SAVANNAH and MR. SKYFISH are by now walking out on to the wing to take their positions.

SAVANNAH

Everybody loaded, Captain.

MR. SKYFISH

We got the wind up our ass,
Captain. Let's go.

We HOLD on MAX.

Then he turns and walks away.

SAVANNAH, bewildered, watches him go.

148.	DELETED	148.
149.	DELETED	149.
150.	DELETED	150.

151.	DELETED	151.
152.	DELETED	152.
153.	DELETED	153.
154.	DELETED	154.
155.	DELETED	155.
156.	DELETED	156.
157.	EXTERIOR - CRACK IN THE EARTH - CAMP. MORNING	157.

A glorious morning. MAX is sitting next to the pond, soaking up the sun, humming gently to himself. In his hand he holds a fishing pole, the line disappearing in to the water.....

A hand appears and grabs the pole from him. It's GEKKO, retrieving what is his.

MAX looks up: the rocks and cliffs of the camp are lined with the forlorn Tribe, staring down at him.

MAX leans back, closing his eyes, stretching out in the sun....

CLANG!

The gong shatters MAX'S reverie.

Standing next to it are SAVANNAH, CUSHA, FINN MCKOO and MR. SKYFISH.

The rest of the Tribe turn and look towards SAVANNAH.

SAVANNAH

Who's comin'. We's pullin' on a leavin'.

SLAKE leaps down and confronts her.

The rest of the Tribe start to gather round.

MAX ignores them.

157. CONTINUED

157.

SLAKE

There ain't gonna be no leavings.
All that stuff's just jerkin'
time.....

CUSHA

We work it different.

SAVANNAH

We got the trick of it.....

SLAKE

Ain't you seen nothin' ⁵⁴ He
couldn't catch the wind. There
weren't no skyraftin'. There ain't
gonna be no salvage. This here's
our Tomorrow-morrow-Land. He's
proof of that.....

SAVANNAH

Program!

She addresses the Tribe.

SAVANNAH

All of you program. If he
ain't Captain Walker, who is he?

A murmur of questions and ideas ripple through the Tribe.

SAVANNAH

He ain't no different to us - that's
who. So he musta slogged it all on
foot.

GEKKO

Holy Morrow-Land!
If he can get here, we can
get back.

GEKKO starts to join the group gathered around SAVANNAH.

ANNA GOANNA grabs his arm.....

MR. SKYFISH

He ain't much bigger than us, Slake.

GEKKO points to the MONKEY.

GEKKO

He did it! And, he's littler.

SAVANNAH

That's the trick of it. Who's comin'?

About a half-dozen Tribe Members - all middl'uns - start to move
to SAVANNAH'S side.

GEKKO breaks free of ANNA GOANNA and limps up to SAVANNAH.

ANNA GOANNA

Across the nothin'? Don't you
'member?.....

She addresses SAVANNAH.

ANNA GOANNA

When you finded him. Weren't
he near as damn jumped by
Mr. Dead?

Three of the middl'uns, on their way to join SAVANNAH, turn and
go back to their original positions.

SAVANNAH

Nobody's sayin' it ain't a hard slog. We knows that now. But if we wants the knowin' and the doin' there ain't no easy ride....

SLAKE

There ain't no knowin' or doin', there ain't no sonic, there ain't no skyrafting. You slog out there to nothin'.

MAX

Worse than nothin'.

He starts to get to his feet, approaching SAVANNAH.

MAX

The first place you'll find is a hole called Bartertown. If the earth don't swallow you, sure as hell that will.

SAVANNAH turns away.

SLAKE

There ain't no Tomorrow-morrow-Land. Lissen him!

SAVANNAH

We done that. He's got wordstuff from his ass to his mouth.

SAVANNAH heads up the trail out of the camp.

157.

CONTINUED

157.

SAVANNAH

Whoever's got the juice - track
with us.....

About twelve to fourteen Tribe Members start to follow her.

MAX grabs SLAKE'S rifle.

He reaches out and grabs several of the bells off of one of the
wind chimes: we see that they're bullets.

SAVANNAH and her supporters are making their way up the track.

MAX raises the loaded rifle.

BLAM! He fires.....

A large pottery water urn near SAVANNAH shatters, spilling its
contents.....

The Tribe run for their lives.....

SCROOLOOSE scampers in to his cave.....

Only SAVANNAH stands her ground.....

MR. SKYFISH, GEKKO and several others cower among the rocks nearby.....

MAX

Now listen good. I ain't Captain
Walker. I'm the guy who keeps
Mr. Dead in his pocket. And I
say we're gonna stay here.
We're gonna live a long time.
And we're gonna be thankful. Right?

SAVANNAH turns, walking on up the trail.....

BLAM! MAX fires again.

Much closer to SAVANNAH, a sack of grain is torn apart.

SAVANNAH wheels, woomera flashing.....

157. CONTINUED

157.

A spear sails down, burying itself between MAX'S feet.

Ssshwhack!

Ssshwhack!

Two more spears land next to SAVANNAH'S.

MAX looks up.

CUSHA and FINN McKOO stand on the rocks above SAVANNAH.....

SAVANNAH turns her back on MAX, calling to the others.

SAVANNAH

Keep trackin'.....

GEKKO, MR. SKYFISH and SAVANNAH follow FINN McKOO and CUSHA up the trail.

MAX runs for SAVANNAH.

She turns, another spear at the ready.

MAX knocks it out of her hand, backhanding her across the face, grabbing her and hauling her back in to the camp.

MAX

Slake! Grab 'em.

SLAKE and his HUNTERS run toward SAVANNAH'S followers.

SCROOLOOSE, peering out of the shadow of his cave, withdraws in to the darkness.

Nobody pays him any mind.....

*158. DELETED

158*

*159. DELETED

159*

160. EXTERIOR - CRACK IN THE EARTH - CAMP. NIGHT

160.

The Rebels - SAVANNAH, CUSHA, MR. SKYFISH, GEKKO and FINN McKOO (holding the MONKEY) - are tied one to the other.

The rope/twine leads to the trigger of the rifle which MAX has set up on a rough tripod pointing at them.

SURROGATE is tending to DOGHEAD'S wounded leg.

MAX goes to the fire to get himself more food.

As he approaches, the Tribe Members back away.

160A. EXTERIOR - CRACK IN THE EARTH - CAVE. NIGHT

160A.

TIGHT ON SCROOLOOSE'S hide painting of the pilot. The image starts to distort.....

We PULL BACK to reveal that SCROOLOOSE has the corner of the picture in his mouth, tearing at it. He bites off part of it and chews it up.

161. DELETED 161.

162. DELETED 162.

163. DELETED 163.

164. DELETED 164.

165. EXTERIOR - CRACK IN THE EARTH - CAMP. DAWN

165.

ANNA GOANNA bends over MAX, shaking him awake.....

He sits up, his leg jerking the rope tied to his leg.

CLICK!

The rifle's hammer falls, but there's no bullet.

The barrel is pointing straight at MAX.

Tears are streaming down ANNA GOANNA'S face.

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REPLACEMENT PAGE 112

165. CONTINUED

165.

ANNA GOANNA

He's gone. You gotta get him back.

MAX looks at the camp: the place is deserted.

ANNA GOANNA

Savannah took him -
took 'em all.

MAX

Who let 'em loose?

ANNA GOANNA

Scrooloose.....

MAX

Who?

ANNA GOANNA puts her finger to her temple, indicating a crazy person.....

MAX followed by ANNA GOANNA, runs for the top of the gorge.

166. EXTERIOR - CRACK IN THE EARTH - DESERT FLOOR. DAY

166.

MAX crests the lip of the gorge.

In front of him he sees SLAKE and the Tribe staring out, past the wrecked 747, across the Devil's Anvil. The Tribe are wailing. As far as the eye can see, the desert is empty - except for a trail of footprints leading towards the horizon.

SLAKE turns at MAX'S approach.

MAX

How long?

166. CONTINUED

166.

SLAKE

Half a night - maybe less.

MAX

They can't be far.....

SLAKE

They be doin hunter trot.....

ANNA GOANNA

Not Gekko. His leg ain't healed.

MAX

Good. He'll slow 'em up.

SLAKE

It won't. That's hunter law.
Stand or fall....

ANNA GOANNA'S face crumples.

ANNA GOANNA

You gotta bring him back.
You gotta, Captain.....

MAX

Don't call me Captain.....

The Tribe are wailing.

MAX looks across the shimmering desert, the sun climbing higher.

MAX

I'll need water - as much as I
can carry.

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REPLACEMENT PAGE 114

166. CONTINUED

166.

MAX looks at SLAKE. SLAKE nods.

SLAKE motions to several Tribe Members. They shed their water pouches and dilly bags.

ANNA GOANNA starts to equip herself.

MAX

What are you doing.?

ANNA GOANNA

I's coming salvage for my buddy.....

MAX nods.

She turns to SLAKE.

ANNA GOANNA

We needs a hunter.

SLAKE looks at the HUNTERS. They all back away.

GUS and EDDIE try to load themselves with supplies.

TUBBER TINTYE steps forward.

TUBBA TINTYE (V.O.)

No!

He picks up several large water bags.

MAX sets off, followed by ANNA GOANNA and TUBBER TINTYE.

GUS and EDDIE appear through the legs of two HUNTERS, watching.....

End

166. CONTINUED

166.

DISSOLVE TO:

167. EXTERIOR SAND DUNES. DAY

167.

MAX, followed by ANNA GOANNA and TUBBER TINTYE make their way across the dunes.

A trail of footprints stretch ahead of them.....

Very faint, we hear a cry.....

MAX scrambles to the top of the dune, looking ahead.

TUBBER tries to speak, but MAX stops him, listening.....

Another cry.....

TUBBER taps him on the shoulder.....

MAX turns and looks back.

Cresting the rise behind him are GUS and EDDIE, carrying a toy tiger, an old teddy-bear and one container of water.

MAX curses, storming onwards.

MAX

They hold their own, okay?

DISSOLVE TO:

168. EXTERIOR SAND DUNES. DAY

168.

GUS'S head crests the top of a dune.....then we see: she's sitting on MAX'S shoulders.....

Behind him, ANNA GOANNA and TUBBER TINTYE help EDDIE up the rise.....

DISSOLVE TO:

168A. EXTERIOR SAND DUNES. SUNSET

168A.

MAX, with GUS on his back, trudges along the top of a dune, followed close behind by the other three.

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REVISED PAGE 116

168A. CONTINUED

168A.

The sun is setting, the wind starting to gather strength.....

FADE TO BLACK.

168B. EXTERIOR - SAND DUNES. MORNING

168B.

Close on MAX'S boots following the trail.

The wind is blowing hard, obscuring the footsteps.....

DISSOLVE TO:

*169. DELETED

169.*

*170. DELETED

170.*

171. EXTERIOR - SAND DUNES. DAY

171.

The trail of footsteps is almost gone, the wind carrying flurries of dust and sand.....

MAX and the others are bent against it, ¹⁰¹⁰⁰slogging on.....

ANNA GOANNA sees something lying on the trail ahead.....

She runs towards it.....

MAX starts to run.....

ANNA GOANNA picks up GEKKO'S forked stick.

She yells, running ahead.

ANNA GOANNA

Gekko! Gekko!

172. EXTERIOR - SAND DUNES. DAY

172.

A figure, all alone, crawls across the sand, looking for his stick.

As he turns we see his anguished face. It's GEKKO, his eyes sightless, blinded by the glare of sun and sand.....

172. CONTINUED

172.

Coming towards him, running, is ANNA GOANNA.....

Through the shimmers of heat and dust, MAX and TUBBER TINTYE see the two figures converging.

ANNA catches hold of GEKKO.

He's feverish, distraught.

GEKKO

The sonic! I's lost the
sonic.....

ANNA gives him the forked stick and opens her water pouch, holding it to his lips.

MAX stares down at them.

FADE TO BLACK.

172A. EXTERIOR - SAND DUNES. NEAR SINK HOLE. DAY

172A.

A fierce wind buffets MAX as he drags a litter fashioned from furs and spears. On it lies GEKKO and, sitting at his feet, GUS - still clutching her toy tiger.....

173. EXTERIOR - SAND DUNES - CREST - NEAR SINK HOLE. DAY

173.

MAX and his companions crest a rise. In front of them stretches nothing but virgin sand - the trail of footsteps swept away.

All of them are close to exhaustion.

GUS, riding on MAX'S shoulders now, points ahead.

High in the sky, something is flying.

MAX

Yeah. It's a hawk.....

TUBBER looks, squinting.

173. CONTINUED

173.

TUBBER

That ain't bird-rafting.
That's Mr. Skyfish.

MAX AND TUBBER start to run - towards the kite.

174. EXTERIOR - SAND DUNES - SINKHOLE. DAY

174.

We tilt down from the kite to find it tethered to MR. SKYFISH'S foot.

MR. SKYFISH is spread-eagled on the ground, acting as anchor for a human chain which stretches to the bottom of the dune.

SAVANNAH clutches a piece of leather.....

Gripping the other end is FINN McKOO, up to his neck in a sinkhole.

*175. DELETED

175.

176. EXTERIOR - TOP OF DUNE. DAY

176.

MAX sees that they have almost lost FINN McKOO.

He unhitches himself from the litter and sprints for the sinkhole.

177. EXTERIOR - SAND DUNES - SINKHOLE. DAY

177.

SAVANNAH is pulling with all her strength.

FINN McKOO is sinking....up to his chin.....

178. EXTERIOR - TOP OF DUNE. DAY

178.

MAX'S feet pound across the sand.....

179. EXTERIOR - SAND DUNES - SINKHOLE. DAY

179.

FINN McKOO fights to keep his mouth out of the sand.....the leather strains.....FINN McKOO slips.....

He's gone, disappearing in to the sand, dragging the leather and SAVANNAH after him.....

SCROOLOOSE fights to hold SAVANNAH'S ankle.....his hand is slipping.....

SAVANNAH is sliding head first in to the hole.....

The whole chain straining to breaking point.....

Suddenly, between CUSHA and SCROOLOOSE, it snaps.....

MAX is diving down the dune.....

SAVANNAH and SCREWLOOSE slither down the hole.....

MAX grabs SCROOLOOSE'S hand.....

He pulls hard.....

SAVANNAH'S head and shoulders are dragged out of the sand.....back from the dead.....

In her hand she still holds the leather strap. The other end emerges from the sinkhole - no FINN McKOO.

SAVANNAH is pulled over the rim of the sinkhole.

All of them - MAX, TUBBER, SAVANNAH, ANNA, SCROOLOOSE; CUSHA, GEKKO, MR. SKYFISH, GUS and EDDIE - sit there, exhausted.

Perched on the rim is a rough sled which SAVANNAH has used to carry water across the desert.

MR. SKYFISH gives GUS the kite to hold.

Very proud, she watches it fly.....plunking herself down on the sled.....

It pitches forward.....carrying GUS down the slope.....accelerating towards the sinkhole.....

She screams.....

MAX turns.....

MR. SKYFISH yells.....

MR. SKYFISH

Hold the kite!

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REPLACEMENT PAGE 120

180A. EXTERIOR - SAND DUNES - SINKHOLE. DAY

180A.

The sled hits the sinkhole. The sand starts to swallow it.....Gus, crying, holds on to the string which reaches to the kite fluttering above MAX and the rest of the tribe.

180B. EXTERIOR - SAND DUNES - RIM OF SINKHOLE. DAY

180B.

SCROOLOOSE jumps up.....reaching.....grabbing the string.....

GUS is sinking.....

MAX and SCROOLOOSE pull on the string.....holding Gus.....

180C. EXTERIOR - SAND DUNES - SINKHOLE. DAY

180C.

The sled - and all the water pouches - disappear.....

MAX and SCROOLOOSE haul on the string.....

Pulling GUS out of the hole.....reeling her in.....

*181. DELETED

181.*

182. EXTERIOR - SAND DUNES - RIM OF SINKHOLE. DAY

182.

GUS, still holding the string, is hauled up to join the others staring down at the hole which has swallowed FINN McKOO and, now, all their water.

SAVANNAH unscrews a small, battered globe of the world which she wears around her waist. Inside is an Emu egg filled with water.

She gives it to GUS who takes a sip and passes it to MR. SKYFISH.

MR. SKYFISH

Give it to Gekko.....

He hands it to CUSHA who shakes her head and passes it to SCROOLOOSE who gives it to ANNA GOANNA. She bends down to GEKKO. He's very weak, feverish.

GEKKO

No...no...we's gonna
need it later.....

182. CONTINUED

182.

SAVANNAH

C'mon Gekko. We's
got plenty. Drink.....

GEKKO empties the egg.

The wind rises.

The Tribe hunker down, too exhausted to fight it.....

FADE TO BLACK.

182A. EXTERIOR - SAND DUNES. TWILIGHT

182A.

The wind has dropped - nothing more than a gentle breeze blowing
across an expanse of empty dunes.

A small area of sand starts to shift - the kite emerges, revealing
a huddle of kids.

GEKKO crawls out, struggling towards the top of a dune.

GEKKO

I can hear it.....I's
hearing the sonic.....

ANNA GOANNA goes after him.

GEKKO

It's there. I's hearing it.

182B. EXTERIOR - SAND DUNES. TWILIGHT

182B.

ANNA GOANNA and GEKKO look across the dunes.

A long way off, we see pillars of smoke rising in to the sky.

Suddenly, a halo of light - looking like the aurora-borealis -
illuminates the pillars of smoke. The lights of Bartertown have
just come on.

182B. CONTINUED

182B.

ANNA GOANNA

Captain! Captain!
He's there.

The rest of the kids get up, looking.....

MAX steps forward, watching the distant glow in the sky.

MR. SKYFISH picks up a spear and hurls it in to the ground.
Attached to it by the string is his kite, starting to climb up
in to the sky.

MR. SKYFISH

That be Finn's marker. And the
bird be his eyes, watching over
us all.....

Goodbye Finn McKoon.

WIPE.

182C. EXTERIOR - SAND DUNES - THIRTY-THREE POLES. NIGHT

182C.

We TILT DOWN from a skull on top of a tall pole to find SAVANNAH
and ANNA GOANNA tending to GEKKO.

Around them are the other 32 poles which stand as a testament
to those who have been sentenced to the Devil's Anvil.

SAVANNAH looks up to check on the progress of the rest of the
group.

183. EXTERIOR - CLIFF OVERLOOKING BARTERTOWN. NIGHT.

183.

MAX leads CUSHA, TUBBER, MR. SKYFISH, GUS and FODIF
to the top of the cliff. Above it we see the glow of Bartertown's
lights.

First MAX, then the others, peer over the crest - looking straight
down in to Bartertown. Close by, directly opposite them, is
the ENTITY'S penthouse.....

The town is hopping, the Thunderdome sign flashing.

The kids gaze in wonder then start jabbering.

TRIBE MEMBERS

We's there!
Tomorrow-morrow-land.
Where's the video?
They got their own stars.
We's home.
Morrow-Land!
A high-scraper!

MAX tries to keep them quiet.

MAX

Shut up.
It's not Tomorrow Land.
It's Bartertown.

A movement part-way down the cliff catches MAX'S eye - it's an IMPERIAL GUARD on patrol.

He starts to pull the kids off the ridge, but no sooner does he get them down than MR. SKYFISH is back at the top again.

MAX hauls him down, then he realises.....

MAX

Where's what's-his-name?

No response.

MAX

You know?

He indicates a crazy person.

The kids look around for SCROOLOOSE.

MR. SKYFISH

Not just him.
Co-pilot's gone the lost.....

183. CONTINUED

183.

MAX curses, sheparding the kids down the cliff, back towards the 33 poles.

We CRANE UP and push in to ENTITY'S penthouse: a silhouette of a woman is clearly visible.

*184. DELETED

184.*

*185. DELETED

185.*

*186. DELETED

186.*

187. EXTERIOR - THIRTY-THREE POLES. NIGHT

187.

A shadow emerges out of the gloom, approaching MAX.

It's SCROOLOOSE.

He doesn't talk, but very excited, he starts to pull at MAX'S arm, wanting him to follow.

MAX

Alright....alright.....

He turns to the others..

MAX

You lot - stay here.

He follows SCROOLOOSE.

188. EXTERIOR - DRAIN OPENING. NIGHT

188.

SCROOLOOSE leads MAX to where the MONKEY waits next to the drain opening.

MAX

Good.

SCROOLOOSE grins, very pleased with himself.

188.

CONTINUED

188.

MAX

Now wait. Wait here -
understand? I'll get the others.

He turns.

Everybody except SAVANNAH, ANNA GOANNA and GEKKO is standing there,
watching.....

MAX

Everybody waits here.
Get it?

He picks up a length of wood, speaking to SCROOLOOSE.

MAX

Use this. The first person
who moves - belt 'em.

He gives it to SCROOLOOSE.

MAX

Understand?

SCROOLOOSE nods.

MAX turns.

WHACK!

SCROOLOOSE belts him one.

MAX shakes his head - more in disbelief than pain - and goes.

188A.

EXTERIOR - THIRTY-THREE POLES. NIGHT

188A.

GEKKO is lying in ANNA GOANNA'S lap as she and SAVANNAH try to tend him.

MAX looks down at GEKKO: his eyes are glazed, his breathing shallow,
muttering incoherent words and phrases.

ANNA GOANNA

He's talkin' to Mr. Dead.....

MAX bends to GEKKO.

188A. CONTINUED

188A

GEKKO

That you Captain?
We's there?

MAX gathers the boy in to his arms and starts to walk up the hill
toward the lights of Bartertown.

SAVANNAH and ANNA GOANNA follow.

188B. EXTERIOR - CLIFF TOP. NIGHT

188B.

MAX, with GEKKO in his arms, crests the rise.

Bartertown lies below them.

MAX drops to his knees, supporting GEKKO, pointing at the lights.

SAVANNAH and ANNA GOANNA look on.

GEKKO tries to focus his eyes.

We see Bartertown as nothing more than a blur of light.

GEKKO

I sees it. I sees the
river of light.....

He looks across to ENTITY'S penthouse: a blurred image of something
floating.

GEKKO

Skyraft - they's skyrafting.....

He turns to MAX.

GEKKO

We's there, ain't we?
Tomorrow-morrow-Land.

MAX

Yes son.....

ANNA GOANNA is fighting her tears.

GEKKO speaks to her.

GEKKO

But where's the sonic?
I can't get no sonic.....

ANNA GOANNA puts GEKKO'S forked stick in to his hands and slips
the headphones on to his ears.

GEKKO

It ain't there.....

He takes the headphones off.

GEKKO

I ain't gonna hear it.....

He pushes the headphones in to ANNA GOANNA'S hands.

GEKKO

But you will. You'll
hear it for me.....

GEKKO'S hand spins the old LP.....then drops down.....

At last he's still.

MAX lifts ANNA GOANNA to her feet.

MAX

You want me to bury him?

She shakes her head.

188C. EXTERIOR - THIRTY-THREE POLES. NIGHT

188C

MAX, SAVANNAH and ANNA GOANNA - carrying the old LP - make their way down from the cliff top.

We CRANE UP to reveal GEKKO'S body, backlit by the lights of Bartertown. He sits cross-legged, forked stick in his hand, staring out at the river of light.....

188D. EXTERIOR - DRAIN OPENING. NIGHT

188D

MAX, SAVANNAH and ANNA GOANNA approach the drain opening.

The rest of the Tribe have disappeared.

MAX curses, looking around.

GUS pops her head out of the drain.

She uses her thumb to point over her shoulder, down the drain.

MAX shepherds SAVANNAH and ANNA GOANNA in to the drain, then turns and takes one last look across the wasteland.

The first light of dawn is breaking across the horizon.

1.10.84

REPLACEMENT PAGE 129

****Note:** GUS will NOT be departing from Crack in the Earth with MAX.

*189. DELETED

189.*

190. INTERIOR - DRAIN. DAWN

190.

SAVANNAH, followed by ANNA and MAX crawl along the drain.

SAVANNAH passes a large side pipe.

ANNA turns in to it, deciding to explore.

MAX grabs her, pushing her down the main drain.

They disappear around a curve.....

190A. INTERIOR - DRAIN GRILL. MORNING

190A.

The end of the drain is blocked by a grid of iron bars.

CUSHA and TUBBA - too big to squeeze through the bars - are greeting SAVANNAH.

MAX and ANNA crawl up to join them.

MAX

Where are the others?

CUSHA points out, through the bars, in to Underworld.

MAX comes up close, looking out.

191. INTERIOR - UNDERWORLD. MORNING

191.

MASTER is huddled in a small pen in the pig enclosure. Heavy chains manacle him to one of the rails.

On a platform above, IRONBAR and MUSCLEMAN GUARD are playing a bizarre version of Indian arm wrestling.

MUSCLEWOMAN and GUARD #3 are watching as the contestants each pull down on a handle attached to a system of chains and pulleys.

191. CONTINUED

191.

The object of the game is to pull down on the handle, thus raising the opponent's hand - in to a grid of sharp spikes.

The CAMERA TILTS UP to a maze of pipes and cables above. Nestled among them is another spectator: SCROOLOOSE.

192. INTERIOR - DRAIN GRILL. MORNING

192.

MAX, horrified, has seen him.

He looks down to where the GUARDS are engaged in their game.

193. INTERIOR - UNDERWORLD. MORNING

193.

IRONBAR is psyching out MUSCLEMAN, staring him straight in the eye, humming a happy little ditty.....

MUSCLEMAN looks at him.

IRONBAR smiles.

MUSCLEMAN snaps.....IRONBAR'S hand pulls down hard.....

MUSCLEMAN'S hand flies up.....in to the spikes.....

MUSCLEWOMAN and GUARD #3 cheer.

So does SCROOLOOSE.....

The GUARDS look up in to the plumbing.....

SCROOLOOSE withdraws in to the shadows.....

194. INTERIOR - DRAIN GRILL. MORNING

194.

MAX signals frantically, urging SCROOLOOSE to hide.....

He looks at the GUARDS.....

195. INTERIOR - UNDERWORLD. MORNING

195.

They hesitate for a moment, then resume the game.

MUSCLEWOMAN takes hold of one handle.

IRONBAR smiles at her and grabs hold of the other handle in his teeth.

They both start to pull.

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REPLACEMENT PAGE 131

196.	DELETED	196.
197.	DELETED	197.
198.	DELETED	198.
199.	DELETED	199.
200.	INTERIOR - DRAIN GRILL. MORNING	200.

MAX slumps back, relieved.

MAX

Okay - now where are
the other two?

Everybody shrugs.

MAX looks back in to Underworld.....

201.	DELETED	201.
202.	DELETED	202.
203.	DELETED	203.
204.	INTERIOR - UNDERWORLD - PIG NURSERY. MORNING	204.

PIG KILLER is holding a tiny piglet, letting it suckle from
a teat on the end of an old beer bottle.

EDDIE (V.O.)

Walker...Walker...

PIG KILLER turns to see EDDIE standing there, watching him.

EDDIE

Captain Walker?

204. CONTINUED

204.

PIG KILLER

Where are you from?

EDDIE

Planet Erf.

*205. DELETED

205.*

206. INTERIOR - UNDERWORLD - PLATFORM. MORNING

206.

The muscles and veins on IRONBAR'S neck and head are straining as his teeth pull down on the handle.

MUSCLEMAN and GUARD #3 are urging the contestants on....

We TILT UP to find SCROOLOOSE leaning over, teeth clenched tight, mimicing IRONBAR.....

IRONBAR grunts with the strain.....

SCROOLOOSE grunts very loud.....

IRONBAR looks up.....

MUSCLEWOMAN jerks down.

IRONBAR'S head flies up - hitting the spikes.....

He screams, abandoning the game.....

The other GUARDS look up, seeing SCROOLOOSE.....

*207. DELETED

207.*

*208. DELETED

208.*

209. INTERIOR - DRAIN GRILL. MORNING

209.

MAX, at the bars, is signalling, urging him to run....

210. INTERIOR - BARTERTOWN - UNDERWORLD PLATFORM. DAY 210.

IRONBAR and the other GUARDS are scrambling up in to the pipes, closing in on SCROOLOOSE.

A figure appears on the end of a chain, swinging across the cavern.

It's MR. SKYFISH.

He swoops towards SCROOLOOSE, kicking out at MUSCLEWOMAN as he passes, hitting her in the small of her back, knocking her off the pipes, in to the pigs below.....

IRONBAR looks up, enraged.....

MR. SKYFISH gathers up SCROOLOOSE.....

210A. INTERIOR - UNDERWORLD - MASTER'S PEN. MORNING 210A.

MASTER, awake now, stands at the side of his pen watching as MR. SKYFISH and SCROOLOOSE swing back across the cavern, towards the drain grill.

As he turns to follow their progress he comes face to face with EDDIE and PIG KILLER.

EDDIE looks at him.

EDDIE

Captain Walker?

PIG KILLER silences them, pointing?

210B. INTERIOR - BARTERTOWN - UNDERWORLD PLATFORM. MORNING 210B.

IRONBAR, carrying a musket-style rifle, leads MUSCLEMAN and GUARD #3 off the platform.

MUSCLEMAN is wielding a huge pair of bolt-cutters.....

211. DELETED 211.

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REPLACEMENT PAGE 134

212. INTERIOR - DRAIN GRILL. MORNING

212.

A pair of legs are disappearing through the bars and in to the drain.....

213.	DELETED	213.
214.	DELETED	214.
215.	DELETED	215.
216.	DELETED	216.
217.	DELETED	217.
218.	DELETED	218.
219.	DELETED	219.
220.	DELETED	220.
221.	DELETED	221.
222.	DELETED	222.
223.	DELETED	223.

224. INTERIOR - UNDERWORLD - PIG PEN. MORNING

224.

GUARD #3, followed by IRONBAR, hurries towards the pipe.

MUSCLEMAN is a long way behind.....

225. INTERIOR - UNDERWORLD - DRAIN GRILL. MORNING

225.

GUARD #3 starts to climb a pipe which will allow him to see in to the drain.

226. INTERIOR - UNDERWORLD - PIG PEN. MORNING

226.

MUSCLEMAN makes his way through the pigs, hurrying to catch up.

A hand taps him on the shoulder.

He turns.

Sssswhack!

A shovel hits him in the face.....dropping him to the ground among the pigs.

226. CONTINUED

226.

PIG KILLER grabs the bolt-cutters, crouching low among the pigs.

IRONBAR turns, looking for MUSCLEMAN.

Nobody there - just pigs.

He turns back to the drain grill.

227. INTERIOR - UNDERWORLD - DRAIN GRILL. MORNING

227.

GUARD #3 peers through the bars, in to the drain.

Smack!

MAX'S fist flashes out of the darkness, dislodging him, sending him tumbling down in to the pigs.....

228. INTERIOR - UNDERWORLD - PIG PEN. MORNING

228.

IRONBAR raises the rifle, firing.....

229. INTERIOR - DRAIN. MORNING

229.

The bullet ricochets off the walls of the drain.....

MAX herds the kids back down the drain.

Behind them, IRONBAR'S face appears at the grill, looking in....

He sees MAX'S boots disappearing in to the side pipe.

230. INTERIOR - UNDERWORLD. MORNING

230.

IRONBAR drops down from the grill and starts to move along the pipes, listening, stalking the intruders.....

231. INTERIOR - SIDE PIPE.

231.

In almost complete darkness, MAX and the kids crawl along the pipe.

Crunch...crunch...underfoot as they make their way along it.....

232. INTERIOR - UNDERWORLD - MORNING

232.

IRONBAR makes his way underneath a large pipe, following the sound.....

Something catches his eye.

He turns to see PIG KILLER lifting MASTER out of the pen and on to the catwalk. EDDIE is standing there, watching.....

PIG KILLER realises he's been seen.

IRONBAR raises the rifle.

PIG KILLER

Hold it!
Just remember - no matter where
you go, there you are.....

IRONBAR looks at him, confused.....

MASTER, on the catwalk, throws a lever.

A large, overhead chute swings down from the pipe above.

IRONBAR looks up.

Boing!

The end of the chute knocks him cold.

As he falls to the ground a torrent of grain and other pig food starts to bury him.

233. INTERIOR - SIDE PIPE

233.

MAX is sliding down the pipe and in to the feed chute.....

234. INTERIOR - UNDERWORLD. MORNING

234.

The pigs are snorting around a great pile of feed as MAX hurtles out of the chute.....

PIG KILLER stares at him, amazed.

KID'S heads start to pop out of the pile of grain.....

MASTER, goggle-eyed, watches as they get to their feet.

234. CONTINUED

234.

EDDIE waves to his friends, then steps up close to MASTER, putting his arm around his shoulder: Buddies.

MAX picks himself up from the floor.

Everyone's starting to ask questions.....

MAX

Quiet!

They listen.

From a distance we hear someone singing the Torreador March from Carmen.....

It's getting closer.....coming from a side tunnel.....closer....

235. INTERIOR - UNDERWORLD. TUNNEL ENTRANCE. DAY

235.

The mechanic, BLACKFINGER, is arriving for work, lunch pail and tool box in hand, singing at the top of his voice!....

He comes out of the tunnel and sees MAX, PIG KILLER, MASTER and the KIDS staring at him.

BLACKFINGER

Hi guys!

He keeps singing, marching on until he sees the body of one of the GUARDS.

Still singing, he marks time for a beat, then starts to march in reverse.....

Suddenly, he turns tail and runs.....

MAX chases.....

MASTER rattles his chains.....

MASTER

Quickly!

235. CONTINUED

235.

PIG KILLER, using MUSCLEMAN'S bolt-cutters, severs the chains.

MASTER takes command.

MASTER

All of you - no questions.
Just do as you're told.

236. INTERIOR - TUNNEL (SYDENHAM). MORNING

236.

BLACKFINGER is racing down the tunnel.

MAX is in hot pursuit....

BLACKFINGER runs through a set of large doors....

MAX is gaining.....

BLACKFINGER disappears around a curve.....

MAX follows.....

For a beat the tunnel is empty.....

MAX comes charging back, closely followed by BLACKFINGER, THE COLLECTOR and two IMPERIAL GUARDS.....

MAX passes the set of doors.....

SAVANNAH is there, slamming them shut.

She and MAX shove their backs to the doors, holding them shut.

G R A A W!

A chainsaw blade bursts through the timber next to MAX'S face...

It rips down the timber until.....

A large metal bar slides across, right in its path.....

The chainsaw chews in to the metal then seizes up.....

SAVANNAH gives the bar another shove and jams it in to place, holding the doors.

MAX

What now?

236. CONTINUED

236.

SMASH!

Someone outside is using a sledge hammer to batter at the door.

WHOO-HOO! WHOO-HOO!

MAX and SAVANNAH look up at the sound of a train whistle coming from inside the Underworld.....

237. INTERIOR - UNDERWORLD - TUNNEL ENTRANCE. DAY

237.

MAX and SAVANNAH hurry out of the side tunnel.

They see everyone on board the old locomotive which forms part of the technological heart of Underworld.

PIG KILLER sits in the driver's cabin, beside him, MR. SKYFISH and ANNA GOANNA.

MASTER, EDDIE and SCROOLOOSE are on a platform above.

Coupled to the rear of the locomotive is the flatbed containing the gypsy-style caravan which once served as MASTER'S home.

CUSHA and TUBBA are standing on the flatbed.

Everyone on board the train has their fingers in their ears.

MAX and SAVANNAH do the same.....

MASTER pulls down on a lever.....

The ground shakes....followed by a mighty explosion in the large tunnel directly in front of the train.....

Dust and debris is blown out of the tunnel.....

238. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

238.

AUNTY ENTITY, practising tai-chi, reacts to the sound of the distant explosion.....

239. INTERIOR - UNDERWORLD - LOCOMOTIVE. DAY

239.

The whole place is full of smoke and dust.

239. CONTINUED

239.

MASTER

All aboard!
Platform One!
The Orient Express!

PIG KILLER throws the locomotive in to gear.

It starts to strain at the pipes and cables which tether it
to the rest of the machinery.....

240. INTERIOR - UNDERWORLD. DAY

240.

SAVANNAH and MAX hurry through the dust towards the locomotive.....

241. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

241.

AUNTY ENTITY pulls the periscope down to eye level.....

242. INTERIOR - UNDERWORLD - LOCOMOTIVE. DAY

242.

MASTER sees the other end of the periscope turning.

He points....

MASTER

It's her!

243. INTERIOR - UNDERWORLD. DAY

243.

MAX turns, looking straight at the periscope lens.....

SAVANNAH keeps going for the locomotive.....

244. INTERIOR - BARTERTOWN - PENTHOUSE. DAY

244.

AUNTY ENTITY sees MAX - back from the dead.....

She staggers, then looks again.....

245. INTERIOR - UNDERWORLD. DAY

245.

MAX has grabbed IRONBAR'S rifle, raising it.....

BLAM!

He fires, blowing apart the periscope lens.....

He lowers the rifle.

GRAB!

A tattooed arms snaps around his neck, choking him.

It's IRONBAR - out of the wheat, looking for revenge.....

MAX swings the rifle butt, smashing IRONBAR'S totem off his back. (**Note: IRONBAR now wears a tall pole strapped to his back. Attached to the top of the pole is a weird, oriental style mask. This appendage is known as his totem.)

MAX jerks free of IRONBAR.

IRONBAR draws a machete, raising it.....

246. INTERIOR - UNDERWORLD - LOCOMOTIVE. DAY

246.

On the top platform, SCROOLOOSE grabs hold of an overhead cable.

Emulating MR. SKYFISH, he leaps off the platform and swoops towards MAX.

247. INTERIOR - UNDERWORLD. DAY

247.

IRONBAR has the machete raised, about to throw.....

SAVANNAH leaps on his back, biting in to his neck.....

They fall to the ground.

SWISH! SCROOLOOSE whips over the top of them - straight in to MAX.

MAX falls to the ground.

IRONBAR is up, machete raised, ready for the kill.....

SWISH!

SCROOLOOSE hurtles past on the back swing...straight in to IRONBAR.... flipping him backwards...in to a large vat of pig crap.

MAX and SAVANNAH run for the train.

SCROOLOOSE lands back on board.....

248. INTERIOR - UNDERWORLD - LOCOMOTIVE. DAY 248.

PIG KILLER opens the throttle.

The whole train shudders.....

The wheels are grinding out sparks.....

MAX and SAVANNAH, on board now, look up to see a series of pipes, tearing away under the strain.....

One large pipe explodes, belching steam and flame.....

249. EXTERIOR - BARTERTOWN - MARKET SQUARE. DAY 249.

The COLLECTOR is running towards ENTITY'S tower.....

A pipe explodes next to him, sending him reeling towards a storage shed.....

The shed explodes, pinballing him backwards towards the tavern.....

The tavern goes up - sending him reeling.....

He looks up to the penthouse.....

250. INTERIOR - BARTERTOWN - PENTHOUSE. DAY 250.

AUNTY ENTITY, dressed for battle, looks down on the destruction that is being wrought.

She turns to camera, her face contorted with rage.....

251. INTERIOR - UNDERWORLD. DAY 251.

We TRACK along the railway lines towards the train.....

252. INTERIOR - UNDERWORLD - LOCOMOTIVE. DAY 252.

MAX and SAVANNAH stagger as the train shudders forward.....

The faces of several kids appear at the windows of MASTER'S little caravan, staring out.....

More pipes and cables tear away.....

The train breaks free, moving down the tracks.....gathering speed.....

252. CONTINUED

252.

One last huge pipe rips apart, exploding, filling the whole place with dust and smoke.....

253. EXTERIOR - BARTERTOWN - BASE OF TOWER. DAY

253.

An explosion rips at the base of the tower.

Flames race up the tower, towards the penthouse.

The COLLECTOR emerges through the smoke, screaming.

COLLECTOR

Aunty! Aunty!

254. INTERIOR - BARTERTOWN - PENTHOUSE. DAY (TENT SET)

254.

The fabric on the walls starts to burn.

AUNTY ENTITY is bent over a chest. Out of it she pulls a bandolier of bullets and a bizarre machine gun. This is AUNTY'S cannon.

She turns, running towards camera.....

The walls are all on fire.....

The floor starts to tilt.....

255. EXTERIOR - BARTERTOWN - BASE OF TOWER. DAY

255.

The COLLECTOR is looking up, screaming.....

The whole tower - penthouse blazing fiercely, is falling.....

MEN run in panic.

AUNTY ENTITY is in the penthouse, riding it down.....

The COLLECTOR is screaming.....

AUNTY leaps, in to a tent.....

The tower crashes to the ground behind her.....

She runs towards the wreckage.....

255. CONTINUED

255.

The COLLECTOR lies on the ground, still alive, but his body crushed.....

He reaches out to AUNTY ENTITY.....

She holds him in her arms as he dies.....

256. INTERIOR - UNDERWORLD. DAY

256.

The train has gone.

We TRACK through great billows of steam.....past pipes belching smoke.....to the vat of pig crap.

The top of a bald head emerges, then the eyes and the rest of the face.....

It's IRONBAR BASSEY. Very angry.....

257 INT UNDERWORLD - TUNNEL

257

The train is gathering speed through the smoke filled tunnel.
(Note: This will be simulated travel)

PIG KILLER is at the wheel, ANNA and MR SKYFISH alongside him in the cabin.

MASTER, SCROOLOOSE and EDDIE are on the platform above; MAX, SAVANNAH, CUSHA and TUBBER are crowded on the flatbed behind.

258 INT TUNNEL

258

Point of view travelling down the tunnel, through the dust.

TWO IMPERIAL GUARDS are running as fast as they can as the train rattles along, gaining on them ...

Ahead, we see an arc of daylight ..

259 INT TUNNEL - TRAIN CABIN

259

The train is travelling faster. (Note: simulated travel).

Sunlight breaks across PIG KILLER'S face ...

260 EXT COOBER PEDY - RAILWAY CUTTING DAY

260

The cutting is full of dust from the explosion.

About four IMPERIAL GUARDS have left their vehicles and are peering down the line, trying to see through the dust...

Their TWO COMRADES come charging out of the gloom, yelling ...

The other four hesitate, then turn and run ...

The train roars out of the dust, almost on top of them.

They throw themselves out of the way as the train speeds by ...

261 EXT BARTERTOWN - MARKET PLACE DAY

261

The town is in chaos: pipes belching steam, fire gutting wreckage, a series of small explosions as the flames find pockets of methane ...

Groups of TRADERS and STOREKEEPERS have packed their goods and are heading out, abandoning Bartertown ...

A herd of pigs - escapees from Underworld - charge through the side alleys in and around Thunderdome, and out the entrance tunnel ...

Among those deserting the town we find DR. DEALGOOD leading his white horse. Behind him, TWEEDLEDUM shepherds a team of four camels and TWEEDLEDUMMER drags a hand cart laden with weapons, water and food.

Dr Dealgood is selling as he goes.

cont'd

DR DEALGOOD

Demolition sale! Everything goes ...
Final clearance!

An explosion rips apart a set of pipes behind him.
He doesn't miss a beat.

DR DEALGOOD

Fire sale! Make an offer. Four
camels

Off screen we hear another explosion.

A piece of flying fur smacks Dr Dealgood in the face.

DR DEALGOOD

One camel! It won't last - buy now!

262 EXT BARTERTOWN STREET DAY

262

Dune buggies, bikes and pursuit vehicles - all of them manned by IMPERIAL
GUARDS - appear from every direction and form a semi-circle.

We pull back to reveal AUNTY ENTITY and BLACKFINGER arriving on her vehicle.

ENTITY

Bartertown lives! Tomorrow - we
rebuild.

As she speaks Blackfinger is tinkering with the engine, tuning it for maximum
performance...

ENTITY

I want the little man back. Alive

Blackfinger slips off his seat and under the vehicle, making more adjustments....

ENTITY

To the man that brings him - wealth
and power ...

The Imperial Guards cheer, starting their engines ...

Aunty Entity puts her foot down. The car takes off.

Blackfinger grabs hold of the fender, dragged along on the skateboard which he

cont'd

262 continued

262

has tied to his back.

The vehicle roars down the street and in to a puddle, dislodging Blackfinger.

Awash with mud and water, he sits in the puddle as all the other vehicles stream past him, following Aunty Entity out of the town ...

263 EXT BARTERTOWN BROTHEL DAY

263

DR DEALGOOD, the white horse, TWEEDLEDUM, TWEEDLEDUMMER and one camel make their way past the brothel.

BLACKFINGER appears from behind the brothel, on to the top ledge, jumps on to a panel van and leaps on to Dr Dealgood's white horse.

The horse starts to dance ...

Blackfinger leaps off, past Dr Dealgood and out of shot ...

He reappears on a ledge and jumps on to the camel.

The camel sits down.

Blackfinger scrambles off ...

264 EXT BARTERTOWN HILL ROAD - DAY

264

The Big Foot truck roars down the hill, towards the entrance tunnel.

BLACKFINGER runs in to foreground, jumps on to a barrel and grabs hold of the truck as it passes.

He climbs up, standing on the back of it, giving a mighty rebel yell.

The top of the tunnel takes him square on the forehead, flipping him backwards, off the vehicle

265 EXT BARTERTOWN REFUGEE ROAD - DAY

265

Entity's vehicle roars out of the tunnel and on to the road.

Other vehicles stream past ...

We hold for a beat on the entrance ...

Another vehicle roars out.

As it passes we see something being towed behind ...

It's an old push-tricycle.

Riding it like a water-skier, is BLACKFINGER

CUT

266 EXT TRAIN TRACKS COOBER PEDY DAY

266

The train, trailing pipes and other wreckage, speeds across a vast, empty landscape.

PIG KILLER is at the wheel, CUSHA and TUBBA beside him. SAVANNAH leans out the window, the wind whipping through her hair.

267. EXT TRAIN CABIN COOBER PEDY DAY

267

MAX and SAVANNAH crouch on top of the cabin, looking ahead, trying to see how much truck they've got.

THEY swing down, alongside PIG KILLER'S window.

MAX

So - what's the plan?

PIG KILLER

Plan? There ain't no plan....

MAX

Where are we going?

PIG KILLER

The end of the track....

MAX

Where's that?

PIG KILLER laughs

PIG KILLER

Who knows.....

He laughs again, accelerating the train down the tracks.

MAX and SAVANNAH turn, making their way toward the carriage behind....

268. INT MASTER'S HOUSE TRAIN DAY

268

MASTER is packing all of his valuables in to a beaten-up satchel, getting ready to abandon the train.

MR SKYFISH, ANNA, EDDIE and SCROOLOOSE are intrigued by all of the paraphernalia inside the carriage.

MASTER packs a picture of BLASTER, a couple of small books, drafting equipment....

As he does so, SCROOLOOSE takes everything out of the satchel, examining it....

MASTER puts in some pencils and turns away.

SCROOLOOSE retrieves them, looks at them for a moment, then bites one in half, chewing on it...

ANNA has found an old hand-cranked gramophone. She starts to wind the handle. Nothing happens. Trying to discover what it is, she looks underneath it, then peers down the horn...

EDDIE has joined SCROOLOOSE, who offers him a pencil. EDDIE starts to chew on it.

SCROOLOOSE pulls out an old toothbrush, stares at it, then realises its use: he uses it to comb his hair.

ANNA lifts the lid on the gramophone, revealing a record turning slowly on the turntable.

She grabs hold of MR SKYFISH, pointing at it, whispering...

ANNA

He's got his own sonic....

From out of the folds of her dress ANNA produces the record given to her by GEKKO.

MR SKYFISH takes the battered record from her.

SKYFISH

GEKKO had it straight. It ain't bullshit....

Very carefully he places it on top of the other record.

ANNA turns the handle.

The record starts to spin.

They put their faces up close to the horn, listening...

SCROOLOOSE has retrieved a pair of binoculars from MASTER'S satchel.

He fiddles with them, raising them, the wrong way round, to his eyes...

MAX has been at the door, watching.....

268 INT MASTER'S HOUSE TRAIN DAY CONTD

268

MR SKYFISH continues to crack the handle. ANNA listening. Together they whisper:

ANNA/SKYFISH

Delta Fox x-ray....

MAX's hand enters frame through the window and drops the needle in the groove.

Crackle....crackle....pop.....

All of the kids, including SCROOLOOSE, crowd around....

EDDIE takes the binoculars from SCROOLOOSE and tries to figure out how they work....

MAX turns up the volume on the gramophone...

The kids lean closer.

We have a very precise voice as the record begins:

RECORDED VOICE

Repeat after me: Bonjour, monsieur...
comment allez-vous?
Good morning. How are you?
Je suis tres bien, mere:.....

MAX smiles but the kids are awe-struck by the disembodied voice.

EDDIE has the binoculars round the right way. He raises them, looking out the window.

269. EXT TRAIN TRACKS DAY

269

Charging down the tracks behind them is a hand-powered rail cart. Pumping up and down on the handle is IRONBAR BASSEY...

EDDIE laughs, delighted with the binoculars....

Suddenly, an IMPERIAL GUARD'S snarling face pops up - huge- in to frame....

EDDIE screams.

270. INT MASTER'S HOUSE TRAIN DAY

270

The GUARD crashes through the window, pushing EDDIE aside, lunging for master...

The kids scatter.....

270 INT MASTER'S HOUSE TRAIN DAY CONTD

270

The GUARD collars MASTER.....

MAX appears at the side window of the little house and grabs one of MASTER'S cooking utensils.

BOING!! He belts the marauder in the face...

SMASH! Guard #2 bursts through the other side window....

SCROOLOOSE, having learned from MAX, picks up a frying pan.

BOING! He wallops Guard #2.

The kids laugh.

A massive forearm locks around MAX's neck.

Guard #3, on the outside of the little house, yanks MAX away from the window.....

271 EXT LITTLE HOUSE TRAIN DAY

271

MAX and Guard #3 wrestle on the bonnet of the car.

Guard #3 slips, grabbing hold of MAX's jacket, hanging on...

The jacket is pulled from MAX's back...Guard #3 slips further...MAX swivels, kicking.....

Guard #3 falls...in to the cloud of dust....

273. EXT LITTLE HOUSE TRAIN DAY

273

All of the kids are leaning out the windows. SAVANNAH clings to the side of the little house...

They watch as MAX clambers over the rear of the vehicle towards the driver's cockpit.....

274. EXT MOO CAR DAY

274

The driver looks up.....

CRUNCH! MAX's fist smashes down, knocking him out...

The moo -car veers off, out of control.....

MAX hauls the driver out of the seat.....

- 275 EXT LITTLE HOUSE TRAIN DAY 275
- The camera pushes past the kids faces as they watch - then comes to SCROOLOOSE.
- He's standing on the balcony at the front of the little house, frying pan in hand.
- He grins as what was once MAX's bizarre dune buggy but is now being driven by Guard #4 draws alongside the train.
- SCROOLOOSE crouches...and leaps.....
276. EXT MAX'S BUGGY DAY 276
- SCROOLOOSE lands on the rear of the buggy, still clutching his frying pan...
277. EXT LITTLE HOUSE DAY 277
- ANNA, SKYFISH, EDDIE and SAVANNAH watch in amazement as SCROOLOOSE scrambles towards the front of the vehicle.
278. EXT MAX'S BUGGY DAY 278
- SCROOLOOSE perches himself on the framework directly above the driver...
The driver looks up...
BOING! SCROOLOOSE let him have it with the frying pan.
The driver slumps over the wheel, foot still on the accelerator...
SCROOLOOSE settles back to enjoy the ride.....
279. INT CABIN TRAIN DAY 279
- PIG KILLER, TUBBER and CUSHA turn as SCROOLOOSE, sitting atop the unguided vehicle, roars past the window.....
280. EXT TRAIN TRACKS DAY 280
- Low angle as the train and SCROOLOOSE'S vehicle roar towards us. SCROOLOOSE'S vehicle starts to veer up the embankment...
The train rushes on....
SCROOLOOSE'S vehicle ramps the tracks...the train hurtles through, just missing its tail.....

281 INT TRAIN CABIN DAY 218
PIG KILLER, CUSHA and TUBBER open their eyes, turning to see SCROOLOOSE'S vehicle roar down the other embankment....

282 EXT MAX'S BUGGY DAY 282
The driver (Guard #4) starts to come round, pulling himself upright in the driver's seat...
BOING! SCROOLOOSE'S frying pan knocks him flat again.

283 EXT DESERT DAY 283
Low angle tracking in front of SCROOLOOSE'S vehicle as other vehicles - driven by Imperial Guards pass him....

284 EXT MAX'S BUGGY DAY 284
SCROOLOOSE looks down from his perch, watching the other drivers...
He picks up the frying pan and holds it in his hands like a steering wheel.
He turns it from side to side, mimicking the other drivers...smiling in the fond belief that he's somehow controlling the rampaging vehicle...

285. EXT TRAIN TRACKS DAY 285
IRONBAR is still pumping the hand-car in hot pursuit of the train as a wave of marauder vehicles draw alongside him...
One of the vehicles mounts the embankment and accelerates to run parallel with him.
IRONBAR abandons the hand-car and leaps on to the vehicle.....

286. EXT MARAUDER VEHICLE #1 DAY 286
IRONBAR scrambles across the rear of the vehicle and leaps.

287 EXT MARAUDER VEHICLE #2 DAY 287
He lands on top of the second vehicle, steadies himself and leaps again....

288 EXT HARPOON VEHICLE DAY 288
His hands just grab the side of a vehicle mounted with a large, harpoon-style gun.....

288	EXT	HARPOON VEHICLE DAY	CONTD	288
		His feet drag in the dust as he hauls himself aboard... The driver accelerates hard... IRONBAR clambers in to position behind the harpoon gun....		
289	EXT	DESERT DAY		289
		The harpoon vehicle charges through the marauder pack, gaining fast on the train....		
290	EXT	TRAIN TRACKS DAY		290
		Tracking fast behind the train as IRONBAR's vehicle surges past....		
291	INT	TRAIN CABIN DAY		291
		PIG KILLER looks out the window to see IRONBAR swivelling the harpoon gun.		
292	EXT	HARPOON VEHICLE DAY		292
		IRONBAR fires.... Sshwhack! The harpoon smashes in to the cabin door....		
293	INT	TRAIN CABIN DAY		293
		PIG KILLER smiles...then slumps forward... CUSHA leans over to him.. She looks down: the harpoon has come through the door and buried itself in PIG KILLER'S thigh....		
294	EXT	HARPOON VEHICLE DAY		294
		IRONBAR reloads and re-cocks the weapon.... The driver swings closer towards the train, coming in for the kill....		
295	EXT	TRAIN DAY		295
		As the rear of the train clears frame, the moo-car - MAX at the wheel - hurtles towards us. At high-speed it ramps up the embankment, becomes air-borne, clears the tracks and skids in to position behind the harpoon vehicle.		

295	EXT	TRAIN DAY CONTD	295
MAX accelerates hardgaining fast on the harpoon vehicle...			
CRUNCH!			
MAX shunts the harpoon vehicle.....			
296	EXT	HARPOON VEHICLE DAY	296
IRONBAR is thrown forward, just managing to hang on....			
CRUNCH!!			
MAX shunts them again, forcing them past the cabin...forward of the trainon to the tracks....			
297	INT	TRAIN CABIN DAY	297
The engine hurtles towards the harpoon vehicle.....			
298	EXT	HARPOON VEHICLE DAY	298
IRONBAR turns...the train is almost on the vehicle....			
IRONBAR screams.....			
299	EXT	SIDE OF TRACKS DAY	299
The train smashes through the harpoon vehicle, shattering it...roaring on down the track....			
300	EXT	TRAIN TRACKS DAY	300
As the moo-car and the train roar towards us we see IRONBAR, blackened but alive, clinging to the front of the engine....			
301	EXT	ALONGSIDE TRAIN DAY	301
Tracking behind the moo car as a giant vehicle, known as BIG FOOT, surges up behind the moo car and shunts it forward....			
302	EXT	MOO CAR DAY	302
MAX wrestles with the wheel as BIG FOOT powers him forward, forcing him away from the train...out in to the desert....			

- 303 EXT BIG FOOT DAY 303
Guard #5 transfer from the back of BIG FOOT, on to the train...
- 304 INT TRAIN CABIN DAY 304
TUBBA and CUSHA look out the window, back down the train to see BIG FOOT pull away, revealing AUNTY ENTITY'S vehicle....
- 305 EXT MOOR CAR DAY 305
Tracking with the moo car, MAX driving, as he rejoins the chase, gaining fast on the train and ENTITY'S vehicle.....
- 306 EXT LITTLE HOUSE TRAIN DAY 306
Guard #5, on board the train, helps ENTITY transfer from her vehicle, on to the side of the little house...
- 307 EXT TRAIN DAY 307
With ENTITY safely aboard, the driver of her vehicle accelerates forward, allowing BLACKFINGER (THE MECHANIC) to clamber aboard where the locomotive is coupled to the flat-bed containing the little house.
308. INT LITTLE HOUSE TRAIN DAY 308
ANNA, SKYFISH, EDDIE, and MASTER turn as Guard #5 lunges through the window....
SMASH!! SKYFISH wallops him.
GRAB! ENTITY, at the rear window, grabs for MASTER...
SMASH! EDDIE wallops her....
- 309 EXT MOO-CAR DAY 309
MAX has brought the moo-car up on to the tracks, straddling the rails, tail-gating the train...
He sees ENTITY tumble backwards, just hanging on to the rear of the train....
- 310 INT LITTLE HOUSE DAY 310
The kids react to somebody trying the handle of the door....
CRASH!
The door is smashed off its hinges.
Guard #5 follows close behind...coming for MASTER.....
Suddenly he's yanked backwards.

310 INT LITTLE HOUSE DAY CONTD

310

BANG! He's belted on the head....
He slumps to the ground, revealing SAVANNAH.....
She motions to the kids and MASTER.....

SAVANNAH

C'mon!

311 EXT SIDE OF TRAIN DAY

311

ANNA and EDDIE, helped by SAVANNAH, make the jump across from the front of the little house to the rear of the engine....

312 EXT TRAIN COUPLING ARM DAY

312

BLACKFINGER, working to pull the pin which couples the train to the little house, looks up to see the kids making the jump....

313 EXT SIDE OF TRAIN DAY

313

AUNTY ENTITY makes her way along the side of the little house...

As she comes to the front of it she sees that MASTER is still aboard the little house.

She yells to BLACKFINGER.

ENTITY

Pull the pin!

314 EXT TRAIN COUPLING ARM DAY

314

BLACKFINGER nods and pulls out the pin, separating the train from the little house....

315 EXT SIDE OF TRAIN DAY

315

SAVANNAH grabs hold of MASTER and - as the train separates - leaps across, on to the locomotive.

ENTITY screams to BLACKFINGER.

ENTITY

Hold it!

316 EXT TRAIN COUPLING ARM DAY 316

BLACKFINGER watches as the locomotive slowly pulls away.
He hurls himself forward and catches hold of the rear of
the locomotive.
His feet drag and hold on a bar attached to the front of the little house.
BLACKFINGER now couples the carriage to the locomotive.

317 EXT SIDE OF TRAIN DAY 317

ENTITY scrambles forward to the front of the carriage, reaches out and
grabs hold of MASTER'S leg.

SAVANNAH tries to pull him aboard the locomotive...

ENTITY pulls him hard...

SAVANNAH is being pulled off the locomotive....she clings to it by one
hand...

ENTITY yanks again...

SAVANNAH almost falls...letting go of MASTER....

He swings across the gap...in to ENTITY'S arms...

She yells to BLACKFINGER.

ENTITY

Let go!

318 EXT TRAIN COUPLING ARM DAY 318

BLACKFINGER lets go with his hands, freeing the locomotive...

He swings down, arms flailing, almost being run over by the carriage..
but his feet hold, allowing him to scramble aboard the carriage...

319 EXT FRONT OF LITTLE HOUSE DAY 319

ENTITY, holds MASTER up in triumph.....

320 EXT REAR OF LOCOMOTIVE DAY 320

SAVANNAH and the kids look back at MASTER on the engine slowly pulls
away from the carriage, the gap widening....

SAVANNAH reacts as MAX appears on the roof of the little house....

321 EXT FRONT OF LITTLE HOUSE DAY 321

MASTER, being held aloft, senses something and turns.....

322 EXT TOP OF LITTLE HOUSE DAY 322

MAX is running hard....
MASTER holds up his arms.....

323 EXT SIDE OF TRAIN DAY 323

The gap between the carriage and the locomotive is widening...
MAX enters frame, feet pounding....scoops MASTER out of ENTITY's hands
....leaps...across the gap...and on to the rear of the locomotive....

324 EXT FRONT OF LITTLE HOUSE DAY 324

ENTITY, shocked, watches as the locomotive - with all the Tribe,
MAX and MASTER on board, draws away.

325 EXT LOCOMOTIVE DAY 325

The tribe and MASTER cling to the side of the speeding locomotive.
A blackened face appears around the side of a large hanging pipe...coming
for them.....
It's IRONBAR BASSEY.
He lunges for MASTER, grabbing him...
The kids kick and punch him but he's pulling MASTER away...
POW!

MAX's boot crashes into Ironbar's head.....
The pipe IRONBAR is holding on to gives way, swinging out at right-angles
to the train...leaving him dangling in mid-air...the ground rushing by
beneath him....

326 EXT SIDE OF LOCOMOTIVE DAY 326

A Bike Rider draws alongside the train, trying to position his side-car
so that IRONBAR can drop on to it...

BIKE RIDER

Jump! Jump!

IRONBAR turns to look at the Bike Rider.

327 EXT MOTOR BIKE DAY 327

The Bike Rider turns, looking ahead...
He screams.
A few yards in front of him is a deep gully.
The rail track crosses it on a bridge. All along the bridge are a number
of steel supports which extend about five feet above the track. Together,
they form a series of 'hurdles'.

328 EXT EDGE OF GULLY DAY 328

The Bike Rider, braking hard, hits the edge of the gully.
The nose of the bike drops...catapulting him forward...in to mid-air...
down into the gully....

329 EXT SIDE OF TRAIN DAY 329

IRONBAR looks down to see the Bike Rider plummet to the ground below...
He looks up....
He's almost on the first steel support.
He jumps, hurdling it...
Jumps again, taking the second.....
And the third...
And the fourth...
And the last....

He smiles with relief, turning to look at the locomotive.

330 EXT LOCOMOTIVE DAY 330

MR SKYFISH has almost succeeded in smashing through the pipe which
supports IRONBAR

331 EXT END OF PIPE DAY 331

IRONBAR smiles weakly....

332 EXT SIDE OF LOCOMOTIVE DAY 332

The pipe breaks....
IRONBAR falls on to the side of the track....

333 EXT SIDE OF TRACKS DAY 333

Wide angle as locomotive rounds a bend and disappears in the distance.

334 EXT SIDE OF LOCOMOTIVE DAY 334

MAX and SAVANNAH scramble along the locomotive to the door of the cabin.
PIG KILLER, the harpoon still in his leg, is conscious now, propped
up in the driver's seat...

MAX

I'm gonna open the door. I'll count
to three.

PIG KILLER nods....

MAX/PIG KILLER

One.....

334 EXT SIDE OF LOCOMOTIVE DAY CONTD 334

MAX yanks open the door, pulling the harpoon out of PIG KILLER'S leg...

PIG KILLER'S eyes glaze with pain...

SAVANNAH - behind MAX - grabs him, pointing...

MAX looks up...then swings in to the cabin and jams on the brake...

335 EXT FRONT OF CABIN DAY 335

As the train grinds to a halt, everybody - including PIG KILLER - looks forward, down the track.....

336 EXT MIDDLE OF TRACK DAY 336

Standing in the middle of the track, brandishing two massive rifles, is Jedediah Jnr (Gliderboy).

337 EXT FRONT OF TRAIN DAY 337

The train stops only feet away.
MAX and the others clamber out, confronting him...

338 EXT MIDDLE OF TRACK DAY 338

Jedediah Jnr levels the weapons at them.

JEDEDIAH JNR

Stick 'em up.
You're dead meat.

Before they have time to react, Jedediah Jnr looks beyond them....

JEDEDIAH JNR

Oh...shit...we're all dead meat!

He turns and starts to run.....

339 EXT FRONT OF TRAIN DAY 339

MAX and the others turn...

Behind them is a cloud of dust....

AUNTY ENTITY and her Imperial Guard are advancing fast...

MAX, PIG KILLER, MASTER, SAVANNAH and the kids start to run, following JEDEDIAH JNR.....

340 EXT RIDGE DAY 340

From the top of a high ridge - some distance away - we see MAX and the others, in silhouette, running along the top of a mesa...

ENTITY'S vehicle, followed by the others, skids to a halt at the edge of the ridge.

She looks across to see the figures on the mesa.

She turns at the sound of a roaring engine. It's SCROOLOOSE'S buggy, blasting through from the back of the pack.

He's in the driver's seat now - having worked out the function of the steering wheel.

He roars past ENTITY, showering her in dust, over the edge of the ridge, hurtling straight down the precipice...

All the other vehicles follow....

341 INT SCROOLOOSE'S VEHICLE DAY 341

SCROOLOOSE is at the wheel, mouth open, eyes popping, completely out of control.

342 EXT BOTTOM OF RIDGE DAY 342

SCROOLOOSE, followed by the other vehicles, charges down the wall and on to the plane below, heading for the mesa.....

343 EXT MESA TOP DAY 343

Jedediah Jrn, just in front of the others, runs to an old car wreck, lying half buried in the sand....

He leaps in to the trunk and slams it shut behind him.

MAX, the first to arrive, pulls open the trunk.

Empty.

He peers in: The floor of the trunk has been removed; a shaft, wide enough for a man, drops straight down in to the ground...

344 INT JEDEDIAH'S HOUSE DAY 344

JEDEDIAH JRN is running through an underground passageway. Rooms, hewn out of the rock, open off of it...

We held a bit.... then MAX and the others run through after him.

345 INT JED'S HOUSE PASSAGEWAY DAY 345

It's a large bedroom, with a double bed against a side wall.

JEDEDIAH JNR has run out a door at the other end.

MAX stops:

Someone is lying in bed, reading - their face obscured by an old, glossy magazine. On its cover is a picture of some island paradise and the title:

345 INT JED'S HOUSE PASSAGEWAY DAY

345

Slowly the magazine is lowered, to reveal the face of JEDEDIAH (GLIDERMAN).

(Note: the sequence which opens the film has been changed so that JEDEDIAH now flies a small, bizarre plane instead of a hangglider).

MAX

You!

JEDEDIAH

Me!

MAX comes towards him.

MAX

It's your lucky day...

JEDEDIAH

It is?

MAX

You've got a plane...

JEDEDIAH

I have

MAX grabs him, pulling him out of bed.

MAX

It just might save your life

JEDEDIAH

It will.

JEDEDIAH scrambles for the door.

346 INT JED'S HOUSE PASSAGEWAY

346

We track with JEDEDIAH, MAX and the others down the passageway to a circle of sunlight at the end.

From outside we hear the sound of the plane engine kicking over.....

347 EXT JEDEDIAH'S HOUSE DAY

347

We see that the house is actually built in to the side of a rocky outcrop.

All of the gang emerge from the passageway and enter a courtyard at the front of the house.

Standing in the middle of it is JEDEDIAH'S plane, revving in the sunlight, JEDEDIAH JNR at the controls....

348 EXT SIDE OF PLANE DAY

348

MAX is bundling everybody aboard.

MR SKYFISH is looking at the plane, its framework shuddering under the power of its engine.

MR SKYFISH

Sky-rafter!

MAX grabs him, cramming him aboard.

MAX

Let's go.

MR SKYFISH

We got the wind up our ass!

MAX leaps in behind him, clinging, half-in, half-out of the door.

349 EXT JED'S HOUSE COURTYARD DAY

349

The plane, riding low on the ground with the weight, lumbers out of the courtyard, around a corner and out of frame....

We hold on the empty courtyard, the dust settling...then we hear the sound of engines approaching fast.....

Several fan, lightweight dune buggys scramble down the rocky inclines and in to the courtyard.

They set off after the flame.....

350 EXT RUNWAY DAY

350

The plane has emerged on to a stretch of rough, flat dirt which more or less approximates a runway. The dirt strip comes to an abrupt end at the edge of the mesa...

The plane draws away from us gathering speed, trying to get up enough power to lift off.....

Suddenly, SCROOLOOSE'S vehicle blasts in to frame.....

351 INT SCROOLOOSE'S VEHICLE DAY 351

SCROOLOOSE is at the wheel, driving with confidence, fully in control.

The Imperial Guard lying next to him stirs.

SCROOLOOSE nonchalantly lifts a hand off the wheel and belts him with the frying pan.....

352 EXT RUNWAY DAY 352

Tracking behind the plane as it strains and bounces, trying to take off.

353 INT PLANE COCKPIT DAY 353

JEDEDIAH JNR is flying the plane.

His father is fiddling with a weird assortment of devices which he wears around his neck, trying to make calculations, measuring distances.

MAX's face appears from behind.

MAX

C'mon! Take it up.....

JEDEDIAH

There's no lift!
We've got too much weight.....

354 EXT RUNWAY DAY 354

Tracking behind the plane are suitcases, an old sink, a teddy bear and other assorted junk tumbles out of the door....

355 EXT SIDE OF PLANE DAY 355

MAX, helped by SAVANNAH, is tossing out more of JEDEDIAH'S possessions: a rusted typewriter, cartons, blankets....

MAX turns, looking ahead....

356 INT PLANE COCKPIT DAY 356

JEDEDIAH reacts, panic on his face.

357 EXT SIDE OF PLANE DAY 357

The plane skids to a halt - right at the edge of the mesa.

We hold for a beat, then SCROOLOOSE'S vehicle roars up, sliding in to a mighty handbrake u-turn.....

The plane starts to turn around as MAX and SAVANNAH tun to SCROOLOOSE and drag him towards the plane.

358 EXT PLANE DOOR DAY 358

MAX crams SCROOLOOSE and SAVANNAH back in to the plane - now facing back down the runway.

The engine dies.....

359 EXT FRONT OF PLANE 359

JEDEDIAH is out of the plane, walking forward, waving a white flag, yelling:

JEDEDIAH

We're friendly!
We're friendly!

All men are brothers.....

MAX appears behind him, looking past JEDEDIAH, where a great armada of vehicles are approaching.

MAX speaks to JEDEDIAH:

MAX

Start her up.

JEDEDIAH starts to fiddle with his instruments again.

JEDEDIAH

You might not understand this - it's very technical - but we haven't got a chance. There's no runway.

MAX grabs him.

MAX

There will be.

He shoves JEDEDIAH towards the cockpit.

JEDEDIAH

Yes...yes...of course there will.....

360 EXT FRONT OF PLANE DAY 360
Tight on the propellor as it kicks and spins.....

361 EXT RUNWAY (VEHICLES) DAY 361
Tracking ahead of the first wave of AUNTY'S troops as they close in
for the kill.....

362 EXT RUNWAY (PLANE) DAY 362
Long shot of the plane approaching, throwing up a cloud of dust in
its wake.....

363 EXT RUNWAY (VEHICLES) DAY 363
Tracking ahead of AUNTY ENTITY as she accelerates towards us...
She looks across to see IRONBAR BASSEY - driving a big off-road vehicle
- nudging his way through the pack.....

364 INT IRONBAR'S VEHICLE DAY 364
We push in on IRONBAR'S blackened, snarling face.....

365 EXT RUNWAY (PLANE) DAY 365
Tracking ahead of the plane as it starts to gather speed....
We hold on it until, out of the dust behind, a vehicle emerges,
drawing alongside the plane.....

366 EXT RUNWAY (VEHICLES) DAY 366
ENTITY reacts, trying to figure out what's going on....

367 EXT RUNWAY (PLANE) DAY 367
Tracking alongside the plane as SCROOLOOSE'S vehicle enters frame,
overtaking the plane.
As it moves past we see that MAX is at the wheel.

368 INT PLANE COCKPIT DAY 368
JEDEDIAH and his son stare out the window, looking back at MAX.....

369 EXT PLANE DOOR DAY 369
SAVANNAH and PIG KILLER, surrounded by the others, peer out of the open door, watching MAX.....

370 EXT MAX'S VEHICLE DAY 370
MAX looks up at SAVANNAH and PIG KILLER, raises his hand in farewell and accelerates forward.....

371 EXT PLANE DOOR DAY 371
SAVANNAH and PIG KILLER watch him go....

372 EXT RUNWAY (PLANE) DAY 372
Tracking ahead of the plane as MAX'S vehicle accelerates ahead....

373 EXT RUNWAY DAY 373
Helicopter POX as MAX'S vehicle leads the plane down the runway, surging towards the mass of approaching vehicles.....

374 EXT RUNWAY IRONBAR'S VEHICLE DAY 374
Tracking in front of IRONBAR'S vehicle as it accelerates towards us....

375 EXT RUNWAY ENTITY'S VEHICLE DAY 375
Close on ENTITY, driving hard....

376 EXT RUNWAY (PLANE) DAY 376
Tracking alongside the plane as it accelerates, trying to gain airspeed.....

377 EXT SIDE OF RUNWAY DAY 377
Wide angle as the plane and AUNTY'S troops converge very fast.
IRONBAR BASSEY'S vehicle surges in to the lead.....

378 EXT RUNWAY MAX'S VEHICLE DAY 378
MAX manhandles the Imperial Guard - still unconscious from SCROOLOOSE'S frying pan - in to the driving seat, jamming his foot down on the accelerator.....

379 EXT RUNWAY IRONBAR'S VEHICLE DAY 379
IRONBAR'S face contorts with rage as he roars towards MAX'S vehicle....

380 EXT SIDE OF RUNWAY DAY 380
Wide angle as the vehicles hurtle towards each other.....

381 EXT MAX'S VEHICLE DAY 381
Tracking with MAX's vehicle as he clambers out of the driving seat and on to the top of the vehicle....

382 EXT IRONBAR'S VEHICLE DAY 382
IRONBAR'S vehicle charges straight at us...huge in frame....

383 EXT MAX'S VEHICLE DAY 383
MAX crouches on the top of his vehicle, bracing himself for the crunch.....

384 EXT SIDE OF RUNWAY DAY 384
MAX and IRONBAR'S vehicles hit.
MAX cannonballs off his perch...in to mid-air....
Two marauder vehicles, hard behind IRONBAR swerve, rolling, tumbling over and over.....
MAX soars over them....
As he falls, we see the plane enter frame; lumbering higher, its wheels just clearing the wreckage....
We pan with the plane, gaining height....

385 EXT RUNWAY DAY 385
From the plane's POV we see the wreckage below...
Fuel from a smashed vehicle ignites....
Flames burst in to the sky.....

386 EXT PLANE COCKPIT DAY 386
JEDEDIAH and his son stare down at the fireball.....

387 EXT PLANE DOOR DAY 387
SAVANNAH,*PIG KILLER and MASTER look down at the wreckage.
We push in on MASTER.....

388 EXT RUNWAY DAY 388

Tracking in front of ENTITY'S vehicle as she watches the plane slowly climb away.....
We hold in it until it starts to recede.....

389 EXT RUNWAY DUSH 389

ENTITY'S vehicle slows to a halt....
She gets out of the vehicle, accompanied by two heavily-armed Imperial Guards...
They walk forward and stop, looking down....
MAX lies sprawled in the dirt, behind him the air is filled with smoke, the ground littered with wreckage....
Slowly MAX raises his head...
The two Imperial Guards raise their weapons, taking aim....
MAX stares at them, too beaten to resist....
ENTITY'S hand comes out, forcing the weapons down....
She looks at MAX....

ENTITY

Ain't we a pair, raggedy-man.....

MAX stares up at her.
She smiles then turns on her heel, walking towards her vehicle. The Guards follow....
As she reaches the driver's seat she pauses and turns, looking at him one last time.

ENTITY

Goodbye....soldier.

She gets in to the vehicle, swings it round and drives off, towards the setting sun, in to the wasteland....

MAX drags himself to his feet...staggering...swirling smoke behind him...alone amid the wreckage....

DISSOLVE TO:

390 EXT CLOUDS AIR TO AIR DUSK 390

The tiny plane pitches and soars through rolling mountains of cloud finally passing us and looking to fly straight in to the sunset...

391 EXT PLANE DOOR DUSK 391

The faces of SAVANNAH, PIG KILLER and the others fill the door.....

392 INT PLANE COCKPIT DUSK 392

JEDEDIAH and his son are flying the plane.
MR SKYFISH is squeezed in to the cockpit with them, the magic of flying

392 INT PLANE COCKPIT DUSK CONTD 392

reflected in his face.....

JEDEDIAH looks up.

The plane approaches a huge cloudbank.....

393 EXT PLANE DOOR DUSK 393

SAVANNAH and the others watch as cloud and fog skids by, partially obscuring them...the plane starting to push down, through the cloud... They look down to see a hole opening through the cloud....

394 EXT IN FLIGHT DUSK 394

Clear POV from the plane as it drops through the cloud and we see the ground: a mighty broken canyon rushing towards us....

395 INT COCKPIT DUSK 395

JEDEDIAH pulls the nose up, levelling out....

396 EXT IN FLIGHT DUSK 396

Clear POV between the walls of the canyon towards a bend...banking off the wall..round the curve to reveal the ruins of Sydney Harbour Bridge - either end intact but the whole of the centre missing.... What was once Sydney Harbour is now a massive, dusty canyon....

397 EXT PLANE DOOR DUSK 397

SAVANNAH and the others stare in awe at the ruins....

398 INT COCKPIT DUSK 398

JEDEDIAH and his son bring the plane around to pass close to one end of the Bridge, revealing the shattered shells of the Opera House standing on the edge of a towering bluff....

As we swing past it, the whole of the ruined city comes in to view: giant, broken monoliths jutting out of great drifts of sand.

It's totally deserted.....

399 EXT PLANE DOOR DUSK 399

We see SAVANNAH'S face: it's a place more wondrous than imagination would have ever allowed.....

400 EXT IN FLIGHT DUSK 400

Clear POV from the plane down and through a city street...the gaping shattered buildings all around us....

401 INT COCKPIT DUSK 401

We're pushing in closer to a tall building....

JEDEDIAH and his son lift her up...clearing the building....dropping back down across the remnants of the suburbs....

SLOW DISSOLVE TO:

402 EXT DESERT DUSK 402

In a vast, empty world, backlit by the last light from the setting sun, we find a figure walking...

It's MAX, carrying a weapon, a water bottle and bedroll on his back....

SAVANNAH (V/O)

This you knows - I be First Tracker
and times past count I done the Tell...
But it ain't one body's Tell. It's
the Tell of us all.....

SLOW DISSOLVE TO:

403 EXT RUINED CITY NIGHT 403

A jumble of broken skyscrapers, lights flickering here and there...
in the centre, on a rooftop high above the ground, fifty people -
mostly kids - gathered around a fire....

SAVANNAH (V/O)

And that be the part of how we got
from Crack in 'Erf to Ruinland.....

404 EXT ROOFTOP NIGHT 404

Figures gathered around the fire.
SAVANNAH, much older now, telling them the story.

SAVANNAH (V/O)

It's about the stranger who brought us here...
the man we lost. And every night we come
here....

Two of the Tribe move forward and stoke the fire so that it flares up high....

404 EXT ROOFTOP NIGHT CONTD

404

SAVANNAH (V/O)

....to light the beacon for him
- cos we knows he's out there somewhere....

DISSOLVE TO:

405 EXT WASTELAND DUSK

405

It's twilight. A tiny figure, in silhouette, makes his way along the top of a ridge. All around him, darkness.....

SAVANNAH (V/O)

And there'll come a night when he's
coming home.....

FADE TO BLACK

ROLL END CREDITS.