

**Bruce Dawe's *Homecoming*,
a screenplay written by Emma
Year 10, Wilderness School, 2002**

1. EXT. TARMAC OF AN AIRPORT – DAY

There are 3 flashes of a plane taking off, all the same apart from the date of filming in the corner, which is the date of 3 consecutive days. The camera is in front of the plane so each time it looks as though the plane is flying over the viewer's head.

2. EXT. MUDDY WAR ZONE, THE FIGHTING HAS STOPPED - DAY

There are dirty soldiers dragging others, injured, out of bushes etc. The camera skims over one, hidden deep in the bushes that the soldiers miss and leave behind.

3. EXT. THERE ARE CONVOYS OF TRUCKS - DAY

As the convoy passes the camera follows the procession and you see bodies piled up on the fronts of trucks, and as the camera swings around you see the back of a truck open with more bodies piled on top of each other.

4. INT. A LARGE SPARSE ROOM – DAY

There are rows of green plastic body bags. The camera zooms in on 3 people in white coats zipping up some bags. They are zipping up one particular bag, which is folded down for a couple of seconds, and you see a bluish/white face lying still. The cover is whipped up and the face is gone. You don't see the faces of the assistants. The camera swivels around to the other side of the room, over rows of bags, and zooms in on another 3 people who are attaching tags to the bags. The room is silent apart from the zipping of bags and fiddling of tags. You see a hand with a thick black texta writing surnames on the tags.

5. INT/EXT. BIG DOORS OPENING INTO A LOADING BAY - DAY

A heavy silver door opens and a trolley is wheeled out by a man wearing a mask. The trolley is stacked high with green bags. The camera swings round 180° and on the way shows an airport with buildings on the horizon. It finally rests at 3 jumbo jets waiting,

engines humming. The sky is overcast and the mood is glum. There are no voices.

6. EXT. CONVEYOR BELT IS ATTACHED TO ONE OF THE JETS – DAY

There is a large luggage conveyor belt slowly taking green bags up into the plane. The camera shot changes and is stationed half way up the belt and the bags are rolling past side by side. All are different lengths, widths, shapes and all have the surnames visible in harsh black texta.

7. EXT. PLANE GAINING HEIGHT AFTER TAKE OFF - DAY

As a plane rises after take off it flies over buildings with huge pillars of steam/smoke rising from wide vents.

8. EXT. SUNNY COAST - DAY

The shadow of a plane, flying low in a clearing sky, traces the edge of a beautiful blue coast.

9. EXT. PLANE FLYING IN A VIBRANT ENDLESS BLUE SKY - DAY

The camera is on the side view of the plane as it starts to turn and slants on an angle, the view shifts down to a perfect coast below with scrub just behind the beach (the coast is on the left of the screen, sea on the right) The camera flicks through images of dry hills, damp mangrove-swamps and dry arid deserts.

10. INT. INSIDE OF STORAGE CABIN IN PLANE - DAY

You see the green bags slide a little on the floor of the poorly lit cabin as the plane tilts to turn.

11. EXT. LANDING TARMAC OF AIRPORT – SUNSET

You see a plane coming down from a radiant orange sky and then a small group of people looking sad, some crying. The group is standing together yet each member looks lonely.

12. EXT. MUDDY JUNGLE EDGE - DAY (flashback)

A couple of men are tentatively advancing from the jungle's edge. One

starts to run and is shot in the chest. He falls to his knees. The others are already bloody and can only look on from the safety of the bushes.

13. EXT. LONELY FARMHOUSE – SUNSET

A lonely farmhouse on a large flat property comes into view. The camera zooms in on a well-used tired old ute. There's a blue heeler sitting in the tray of the ute with its nose raised...waiting. However the driver's seat is empty.

14. EXT/INT. TREE-LINED STREET – DAY

The camera looks down a tree-lined street and there are leaves falling from the trees in a gust of wind. The camera turns and focuses on a man getting out of a car, carrying a yellow telegram. He walks up the front path of number 28 and knocks on the door. You see a woman come to the door. The camera gets closer as she takes the letter and you can see she is shocked and distraught from the delivery. She slowly swings the door shut as the man walks away. She reappears at the front window of the house reading the telegram. The camera zooms through the window into the room and the woman slows down as she reads the letter and eventually sinks down into a sofa and puts her head in her hands. The camera moves upwards to a picture of a young man, her son, on the mantelpiece. The camera zooms out and backwards out of the window. It swings from the sobbing woman to a branch of an overhanging tree and the image sharpens on a spider's web, old and broken with a dragonfly caught in the remains. As the view moves upwards you see a spider in its web, and the web is swaying in the wind.

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