

Animal Kingdom

Written
by

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TITLE CARD ON BLACK: **'This is fiction.'**

1

INT. POLICE CAR - NIGHT

1

Twenty year-old DANIEL HORDERN is in police uniform on patrol with PETER SIMMONS, 22. Peter drives. It's late. The streets are quiet. The radio crackles. They sit in silence a while.

DANIEL

She's leaving messages on the machine now at, like, three in the morning and mum's, like, screaming at me to get her to stop, but you know, yeah, but how?

PETER

She'll quit it eventually. She'll get bored.

DANIEL

Maybe. I dunno. I dunno if crazy people get bored. You know what I mean?

The radio crackles. OVER comes the male voice of police radio communications centre VKC (D-24).

VKC (D-24)

Prahran 49. Do you copy?

Daniel lifts the radio receiver.

DANIEL

Prahran 49. We copy.

VKC (D-24)

49. What's your current position?

DANIEL

49. We're heading north on Punt Road out of St Kilda.

VKC (D-24)

South Melbourne's units are tied up. Can you head over to 48 Davis Ave in South Yarra? A Mrs Bowden of that address has reported a yellow Commodore sedan in the middle of the road. Says it looks abandoned, windows are smashed.

DANIEL

OK. We'll give it a look.

2 **EXT. SUBURBAN STREET - NIGHT**

2

Daniel and Peter have pulled up close behind the yellow sedan in a quiet, plush neighbourhood. Their radios crackle.

They head to the driver's side. Peter shines his torch through the broken window, then opens the door. He shines the torch under the steering column. Wires dangle. He climbs in the front seat and shines the torch around the floor of the car. Daniel crouches on the road beside him.

A SHOTGUN BLAST rips into Daniel's head. Peter spins, splattered with blood and flesh. Semi-blinded he dives out of the car in an attempt to grab the assailant. A blast rings out, hitting him in the body.

Another blast echoes down the street. Three figures in the darkness sprint from the scene. A light goes on in a neighbouring apartment block. The street is still.

CUT TO BLACK:

3 **INT. APARTMENT / LOUNGE - DAY**

3

JOSHUA 'J' CODY (17), in school uniform and one oversized rubber dishwashing glove, sits on the couch beside his mum, JULIA CODY (35), who is asleep, chin on her chest, in front of game-show TV. J watches TV, but is noticeably anxious. He picks up the remote and changes channels with the gloved hand. This is difficult. He switches hands.

An OLD WOMAN with thinning hair and big sunglasses appears at the apartment's open door. J jumps up to meet her.

OLD WOMAN

Can you help me with my groceries?
The taxi's waiting.

J

I can't right now.

OLD WOMAN

They're just downstairs.

J

I can't right now. I'm waiting for
someone really important.

OLD WOMAN

How am I going to get them up?

J

I don't know. I'm really sorry. I
can't be fucking around with that
stuff right now.

(CONTINUED)

CONTINUED:

The intercom beside the door sounds. J buzzes them in.

J (CONT'D)
I'll come and help you in a bit.
Sorry about saying 'fuck'.

The old woman stands inscrutable behind her sunnies. Two paramedics appear behind her with kit bags. They push past her. J leads them inside. They shine torches in Julia's eyes.

PARAMEDIC
What's she had?

J
Heroin.

The paramedics go to work, drawing Narcan into syringes and administering. They check her pulse.

PARAMEDIC
Not responding. We'll need a MICA.

J looks over to the open apartment door, anxious. The old woman is still there, staring blankly through her sunglasses.

4 **INT. J'S AND JULIA'S APARTMENT / LOUNGE - LATER** 4

J is on the phone. He's been crying. He waits for an answer.

J
(into phone)
Grandma. It's J. Josh [...] Not too good. Mum's gone and OD'd. She's died [...] Sorry, I probably should have said it slower and not just go and blurt it out and that. I don't really know what I'm supposed to do [...] They took her away. An ambulance came [...] Yeah, they turned up and took a statement and that [...] I don't really know what to do. They didn't say anything about, you know, like am I supposed to organise the funeral and that? I don't really know what I'm supposed to do now with the paperwork and arrangements and that.

5 **I/E. J'S AND JULIA'S APARTMENT - NIGHT** 5

J sits on the couch with two bags packed beside him. He sits in silence. The intercom buzzes. J gets up and answers it.

J
Grandma.

(CONTINUED)

CONTINUED:

SMURF
It's me, honey.

J opens the door and watches JANINE 'SMURF' CODY (57) climb the stairs. She sees J.

SMURF (CONT'D)
Come here, baby.

J goes to her. She holds him. J cries.

SMURF (CONT'D)
It's OK, sweetie. We'll take you to Uncle Craig's. There's room there.

6 **I/E. CAR - NIGHT**

6

Run **TITLES** over Smurf and J driving city streets, silent. The city is big and brooding. A sense of impending doom. Neon and traffic. People on the streets seeming to lead normal lives. J has no real idea where this journey is taking him.

7 **INT. KITCHEN / CODY HOUSE - DAY**

7

Through a doorway, we see two men sitting at a kitchen table. BARRY 'BAZ' BROWN (35) is counting a sizeable wad of cash, stacking it in front of him. Opposite sits DARREN CODY (22) in designer T-shirt, sunglasses on his head. The men laugh.

BAZ
Eight-four.

He wraps elastic around the pile and hands it to Darren.

DARREN
Twenty minutes work. No shots fired.

BAZ
Three weeks prep. We should be pulling more than eight grand. This is getting stupid.

Smurf is at the bench stuffing fruit into a juicer.

J appears in the doorway in an over-sized T-shirt and bed hair. The men look up, startled. Baz gathers the money and packs it in a bag quickly, but calmly. Darren shoves his in his man-purse.

J
Hey.

Smurf turns. J smiles, shy and hesitant.

(CONTINUED)

CONTINUED:

SMURF
Morning, baby.

J
Hi. Hi, Uncle Darren.

DARREN
Don't you start calling me uncle.

SMURF
Do you know Baz? Have you two met?
J, Barry Brown.

Baz sticks his hand out. J shakes it.

BAZ
Sorry to hear about your mum.

J nods his thanks.

BAZ (CONT'D)
You want juice? Smurf's juicing.

SMURF
Apple and pear, hon. It's good.

Baz pushes a chair out for J. J sits.

BAZ
You haven't seen these guys for a while.

J
Not really.

BAZ
You're in for a surprise. How old are you now? I'm gonna guess. Show us your muscles. Do like this.

Baz flexes his biceps. J does likewise, unsure of himself. J looks to Darren who sits impassive.

BAZ (CONT'D)
OK, now sing the alphabet.

J
I'm seventeen.

BAZ
(smiles, to Darren)
And you two 'played' together when you were little kids?

Smurf starts up the JUICER. It's LOUD. The boys wait for it to stop. Noise stops. Smurf pours the juice into a glass.

(CONTINUED)

CONTINUED: (2)

She holds the glass up and looks close at it. She puts the glass before J.

SMURF (CONT'D)
Look at that. It looks like an
apple milkshake.

CRAIG CODY (27) enters, agitated, shirtless, tattooed. He carries a big knife and drags a Doberman by its collar.

SMURF (CONT'D)
What are you doing, love?

CRAIG
What's it look like?

Craig exits. They watch him go. Smurf hits the BLENDER again. Noise is LOUD. Darren and Baz laugh. J smiles.

DARREN
What the fuck, mum?

Then Craig bursts back in the room.

CRAIG
Turn that fuckin thing off!

Smurf switches off the juicer and pours juice into a glass.

CRAIG (CONT'D)
Who said you could bring that noise
thing in my house?

SMURF
It's yours, love. It's not mine. It
lives under your sink. You want a
juice?

CRAIG
Bullshit it's mine.

SMURF
It is. I found it under there.

CRAIG
Who said you could use it?

Craig unplugs the juicer, stuffs it under his arm and storms out. Smurf puts the juice in front of Darren. The sound of the juicer SMASHING on cement outside can be heard. J flinches. Darren smiles. Baz looks over to J.

BAZ
Surprise.

J sits on the bed. Smurf stands on a chair, her head buried in a box, bum in the air. The room is hot and musty.

SMURF

This's all Uncle Pope's stuff. He's getting out any day now. They won't tell us when exactly, but we might need to sort something out when he gets home. It might be best for you to stay somewhere else.

Craig enters carrying a sports bag. He sits on the bed.

CRAIG

I got some things I want you to do.

SMURF

Craig. Let him settle.

CRAIG

He needs to keep busy, keep his mind off things. I'm only gonna start him off small.

SMURF

Don't start him off any size. Let him settle.

CRAIG

Can you not interrupt, mum?

(to J)

What's your form? You been in trouble with the police?

J

Only once.

CRAIG

What for?

J

Stealing cars.

CRAIG

Yeah? And what happened?

J

I squirmed out of it. No conviction.

CRAIG

OK, where do we start?

CONTINUED:

SMURF

Craig.

CRAIG

What?

SMURF

What did I say?

Smurf steps down off the chair. She takes Craig's chin in her hand. Craig seems to go meek. She looks at him warmly a few long seconds. J doesn't know what's going on. Smurf kisses Craig on the lips, his eyes closed. J watches.

SMURF (CONT'D)

I said leave him alone.

9

INT. HENRY-EMERY HOUSE / KITCHEN - DAY

9

GUS EMERY (36), a big bearded man with tattooed forearms, sits on the kitchen floor with his son ANDY (9) whose eyes are clenched shut, face covered in food. Gus wipes muck from Andy's eyes with his fingers.

GUS

It's OK, bud. We'll clean you up.

ANDY

I'm blind! Fuck!

GUS

You're not blind. It just stings.

(yells)

Nicky!

ANDY

Fuck.

GUS

Stop saying 'fuck'. You're not blind.

(yells)

Nicole!

NICKY (O.S.)

What?

GUS

Come in here a sec.

NICOLE 'NICKY' HENRY (17) enters in track pants and little bra, rings on all her fingers.

NICKY

What?

(CONTINUED)

CONTINUED:

GUS
Don't just yell 'what' when I call.

NICKY
You just yelled at *me*.

GUS
Can you get us a rag or something
for the little man?

Nicky runs a tea towel under the tap.

GUS (CONT'D)
Don't you think you should be
dressed if you're gonna walk around
the house?

NICKY
I am dressed. You called me like it
was a major emergency.

She kneels and wipes cake from Andy's eyes. Andy quietens.

NICKY (CONT'D)
(to Andy, softly)
What's going on with you? You got
food all on you.

ANDY
(eyes clenched shut)
Fuck.

GUS
I'm serious, Andy. Stop saying
'fuck'. Mum'll go crazy if she
hears you saying 'fuck'.

The back door slides open. J has let himself in. He waves
'hi'. Nicky stands and rinses the rag in the sink.

GUS (CONT'D)
Hey, bud. How you feeling?

J
Yeah, I'm OK.

Andy stands and goes blindly searching for a handshake from J
with clenched eyes and outstretched hand. J stands with his
hand out ready, waiting for Andy to find it.

J (CONT'D)
(to Nicky)
How come you're in the nude?

Andy finally finds J's hand. They shake. Gus watches J.

10 **INT. NICKY'S BEDROOM - DAY**

10

J lies face down on Nicky's bed. Nicky lies on top of him. He speaks, almost struggling for breath under her weight.

NICKY

Am I squashing you?

J

I keep thinking I should be having intense emotions and that but I don't and now I feel like I'm just waiting for them, you know what I mean? I feel like I'm just waiting for something bad to happen.

Nicky starts kissing the back of J's neck seductively.

NICKY

I'll take care of you.

Nicky rolls off J and then rolls back on, holding a decapitated doll's head.

NICKY (CONT'D)

Simon's only a head. He's got no arms or legs but he's our son, damn it, and we love him so much we think our hearts are gonna break. Love Simon. Kiss him.

Nicky holds the doll head in front of J's face. J kisses it.

11 **INT. BAZ'S CAR - DAY**

11

Baz drives down a suburban street in his new model Commodore. As he approaches his driveway, he spots a car parked down the road. Two men sit behind the wheel.

12 **EXT. BROWN-SAYLES HOUSE - DAY**

12

Baz pulls into his driveway. He gets out of the car, carrying the sports bag, and heads for the front door, glancing back across the street at the parked car.

13 **INT. KITCHEN / BROWN-SAYLES HOUSE - DAY**

13

Baz enters. His de facto wife CATHERINE SAYLES and their baby daughter Evie are at the kitchen bench. Cath is on the phone. Baz kisses her on the cheek and stacks the sports bag under the sink. He heads back to the front door.

CONTINUED:

CRAIG (CONT'D)

Stand just close somewhere. Don't
make a big deal out of yourself.
When I click my fingers, you come
put the bag near Roache's feet.

J nods uncertainly, examining the sealed cornflakes box.

CRAIG (CONT'D)

You got all that?

J

How does it work?

A CAR HORN. The light is green. Craig looks in the rearview.

CRAIG

You put the cash in the bottom,
under the cornflakes, then glue it
shut again.

Two young guys in hoods are in the car behind, yelling abuse.

CRAIG (CONT'D)

Look at these clowns.

Craig stays put, sitting at the green. The car HONKS again.
Craig reaches under his seat. He pulls out a handgun and puts
it in J's lap, still looking in the rearview.

The car behind pulls out and up beside Craig. The hood
closest yells more abuse. Craig just stares blankly at him.

J sits still, staring at the gun in his lap.

The hood car moves off. Craig moves with it, holding his
stare. They yell more abuse and up the speed. Craig stays
with them, side by side, his eyes dangerously off the road.

The hoods are enraged. They take off. Craig follows steadily.

They wind down side streets. After two corners, the hood car
hits its brakes. They've had enough. Craig slows to a stop
five car lengths behind. He looks to J, who is staring at the
gun in his hands - he's never held one before in his life.

The driver hood is out of his car, approaching angry.

CRAIG (CONT'D)

Go get him. Let him know who's
king.

J looks up scared and confused. Craig watches J, eerily calm.

17 **EXT. STREET - DAY**

17

J climbs out of the car. One hood is almost on them. J raises the gun tentatively, trying to maintain composure. The driver immediately backs down, apologising, backing away. J says nothing, watches him retreat, feels the power.

The driver gets back in his car and drives away hastily. J stands watching him leave, then heads back to the car.

18 **INT. CRAIG'S STATION WAGON - DAY**

18

J gets back in, numb, buzzing. Craig smiles. The hood car peels away.

CRAIG

How'd that feel? You get a stiffy?

J stares at the gun in his lap, then hands it back to Craig.

CRAIG (CONT'D)

Butt first, mate.

He demonstrates gun handling, then slides it under the seat.

J is dazed. Craig laughs into a coughing fit as he backs the car away.

Craig stops and realises he's gotten himself half lost in the chase. He hits the brakes and finishes coughing.

CRAIG (CONT'D)

Where are we?

19 **INT. PET SHOP - DAY**

19

J stands before a wall of cages with puppies inside. Lots of PET NOISE. He sticks his finger in a cage. A puppy chews it.

Craig is a few metres away, before a wall of fish tanks, with RANDALL ROACHE (40s) in jeans and Lacoste T-shirt. Craig holds a brown paper bag. Roache points to it.

ROACHE

That there's good. Tested at 92 per cent. 400 grams. You can make that stretch.

CRAIG

Is this the Anderis gear?

ROACHE

That's half. Other half's still in lock up.

(hurrying Craig)

We'll talk about it later.

(CONTINUED)

CONTINUED:

ROACHE (CONT'D)

My kid's in the car. I gotta take
him to soccer practice.

Craig clicks his fingers in J's direction.

ROACHE (CONT'D)

Tell your mate Barry Brown to pull
his head in. The Armed Robbery
Squad are making funny noises.

CRAIG

What about?

Roache nods his head in J's direction, letting Craig know J
hasn't heard the click. J is staring into puppy cage space.
Craig turns, clicks again. J heads over.

CRAIG (CONT'D)

What've they got against Baz?

ROACHE

They want him off. They don't think
anything they've done is gonna
stand in court. So they wanna put
him off themselves.

J places the bag by the wall. He and Roache eye each other.

CRAIG

You know this for sure? What's he
supposed to do?

ROACHE

I'd just be telling him to pull his
head in. The whole thing's falling
apart over there. They're gonna
disband Armed Rob altogether pretty
soon and then I'd say this'll all
go away. Just tell him to pull his
head in for now.

CRAIG

His head's in. Your head doesn't
get more in than Baz's head.

Roache reaches down for the bag J has left by his feet.

ROACHE

Mate, even if I gave a shit, you'd
still be telling the wrong guy.

20

INT. MEN'S ROOM / VIETNAMESE RESTAURANT - NIGHT

20

J pisses at a urinal. Baz pisses beside him.

(CONTINUED)

CONTINUED:

BAZ
How do you feel about coming to
stay with me and Cath for a while?

J
(beat)
OK. Maybe. Thanks.

J zips his fly.

BAZ
Your Uncle Pope's getting out soon.
Be good to give him some space.

J takes this in and looks to Baz. Baz finishes and zips, then
heads to the sink, washes his hands.

J
Thanks.

Baz goes to the hand dryer. J looks at himself in the mirror.

BAZ
(loud, over dryer)
Nicole's a sweetie. Where'd you
find her?

J
Found her at school.

Baz moves to leave. J follows. Baz stops.

BAZ
What are you doing?

J
What?

BAZ
Have you washed your hands?

J
No.

BAZ
(serious)
You had your hand on your cock.
Your hands go anywhere near your
arse or your cock, you wash 'em
after.

Baz escorts J to the sink. He points to the soap dispenser.

BAZ (CONT'D)
Little bit of soap.

(CONTINUED)

CONTINUED: (2)

J squeezes soap into his hand.

BAZ (CONT'D)
Now tap. Get a lather going.

J washes, smiling.

BAZ (CONT'D)
OK, that's enough. Rinse.

J rinses, hits tap, laughing. Baz drags him to the dryer.

BAZ (CONT'D)
Now stick your hands under there.

J sticks his hands under the dryer. Nothing happens.

J
These things never see me. I'm
invisible.

BAZ
No one's invisible, mate. You gotta
get right up there in it.

Baz drags J under the dryer. It roars. J smiles, Baz exits.

21 **INT. VIETNAMESE RESTAURANT - NIGHT**

21

J resumes his seat beside Baz. It's a big, messy dinner with Craig, Smurf, Darren, Cath and Nicky. Other diners can't ignore the chaos of the extended Cody family table. Baz calls for the bill. Craig takes a seat beside Baz and lights a cigarette. He hands J a wad of cash.

CRAIG
That's for today.

J turns the cash over in his hands, looks at it. It's a lot.

CRAIG (CONT'D)
(to Baz)
It's the Armed Robbery Squad
outside your house.
(to J)
Put it away.

J slips the money in his pocket. Nicky watches him.

BAZ
I know. What do they want?

CRAIG
Roache says just pull your head in.

A WAITRESS brings the bill. She leans over Craig's shoulder.

(CONTINUED)

CONTINUED:

WAITRESS

I'm sorry, sir. No smoking in here.

CRAIG

(dismissive)

I'm only doing it a little bit.

BAZ

(to Darren, questioning)

They're not watching you.

Darren shakes his head. The waitress moves away.

CRAIG

He said something about Armed Rob coming apart at the seams and you're unfinished business.

The waitress talks to a CASHIER, pointing to the table.

CATHERINE

They're still gonna be dark about Collingwood, about Pope shooting that guard in Collingwood.

DARREN

He lived.

CATHERINE

Yeah he lived, but he's an ex-cop and now he's crippled.

(to Baz)

You were there. They're not gonna forget that. And you know it.

BAZ

But why now? That was six years ago. More. Seven.

CRAIG

Can you cut them in? Give 'em a drink.

BAZ

They're cowboys. They don't do business.

CRAIG

Roache just says pull your head in and everything'll go away.

Baz is contemplative. The cashier appears at the table.

CASHIER

Sir, you cannot smoke in here.

(CONTINUED)

CONTINUED: (2)

CRAIG
Oh, for fuck's sake.

Craig spins and knocks a bottle to the floor. It smashes. Baz strips hundreds from his roll.

BAZ
I think we're leaving, mate.

22 **EXT. VIETNAMESE RESTAURANT - NIGHT**

22

Baz, Cath and Smurf are on their way down the street, Baz talks on his mobile, his arm around Smurf. J and Nicky are behind them. Darren sidles up beside J.

DARREN
You gonna go stay at Baz's place
for bit maybe?

J
Yeah, maybe.

DARREN
Cool. It'll be fun.
(yells)
Mum, I'm going home.

Smurf turns and stops.

SMURF
Are you OK to drive, sweetheart?
Have you drunk too much?

DARREN
I'm OK, mum.

SMURF
Come here and give me a kiss.

DARREN
Shit.

Smurf kisses Darren's lips. Darren shakes Baz's hand, then peels away. Craig lags behind, on his phone. He BURPS loud.

23 **INT. LOUNGE / CODY HOUSE - NIGHT**

23

MUSIC is on. Craig is mixing up speed on the coffee table. J, Nicky, Cath and Smurf are seated. Baz stands. J and Craig are wearing matching sideways BASEBALL CAPS.

BAZ
Mate, do you ever stop? Every time
I see you you're chopping in. Why
don't you try going to sleep for
once in your life?

(CONTINUED)

CONTINUED:

CRAIG
I'm fun and interesting.

Cath watches uncomfortably. Nicky watches Craig's fixing.

CRAIG (CONT'D)
You want some?

J
No, she doesn't.

NICKY
Says you?

CRAIG
(to J)
Don't trample her freedom. She's
trying to get involved.
(to Nicky)
You want some?

NICKY
I'm just watching.

BAZ
You're a fuckin freak show. We're
all here having a nice night and
you're about to hack your arm up.

CRAIG
Fuckin, avert your eyes if you
don't like it.
(to J)
Go get drinks. Get Baz a really big
one. Loosen the cunt up a bit.

J heads to the kitchen.

24 INT. KITCHEN / CODY HOUSE - NIGHT

24

J enters, switching on the light. He goes to the fridge and pulls out four beers. He closes the fridge and turns.

A man (35), solid and tattooed, is sitting at the table. J drops one of the beers. It SMASHES on the tiles around his feet. The man, POPE CODY, gestures J to keep quiet.

SMURF (O.S.)
Are you alright, love?

J doesn't respond. The man continues his silent 'shhhing'.

POPE
Fuck. It wasn't s'posed to work
this way. It was s'posed to be mum
coming in. Now what?

(CONTINUED)

CONTINUED:

SMURF (O.S.)

J?

POPE

Shit. OK. You should answer her
you're alright.

J

(loud, uncertain)

I'm alright.

POPE

You sure? Guess who am I.

J

You're Pope.

SMURF (O.S.)

What?

J

(tentative)

Do you know who I am?

POPE

You're Julia's kid.

Nicky enters, cautiously. Pope watches her strangely,
smiling. He motions her to hurry in. Smurf enters, startled.

SMURF

Oh Christ. Pope.

POPE

Surprise!

She steps over and kisses him, hugging him where he sits.
Smurf is suddenly overcome with drunk tears. Pope hugs her.

SMURF

When did you get out?

POPE

This morning.

SMURF

Where have you been all day?

POPE

Eating Chinese.

SMURF

(wipes her eyes, yells)

Boys, get in here!

(to Pope)

Do you remember J?

(CONTINUED)

CONTINUED: (2)

POPE
 (to J, re the beers)
 Yep. Can I have one of those?

J is standing in a puddle of beer and broken glass, still holding three beers. He offers one warily.

Pope opens the beer and guzzles. Baz enters, breaking into a big smile.

BAZ
 Oh - my - God.

Pope stands. The two men hug, long and warm. They stand looking at each other. They laugh. Pope smiles cheeky. Craig enters, looking alarmed, listening.

CRAIG
 Can you hear that? Hi, Pope.

SMURF
 Craig, honey. Look who's home.

CRAIG
 Shhh. Fuck. Listen.

SMURF
 What?

Craig heads right towards the back door. As he passes Pope he sticks his index finger out.

CRAIG
 Smell my finger.

Pope grabs his arm and wrenches him to the floor. They wrestle dangerously. Pope pins Craig. Craig's legs flail, knocking chairs over. J steps back, out of the broken glass. Baz takes one of the beers J holds and opens it, smiling.

CRAIG (CONT'D)
 (laughing)
 Smell my finger!

Craig struggles.

SMURF
 Kids, cut it out.

Pope puts his knee into the back of Craig's head.

CRAIG
 Ow! Mum, tell him to get off me!

SMURF
 Get off him, honey.

(CONTINUED)

CONTINUED: (3)

POPE
(to Craig)
Go limp.

CRAIG
Get off me.

POPE
I'm not gettin off till you go
limp.

Craig goes limp. Pope climbs off. Craig gets up and takes a seat. Pope sees Cath in the room and smiles. She returns it uncomfortably.

CATHERINE
We should go, Baz.

BAZ
Pope's out, honey.

CATHERINE
It's late.
(to Smurf)
Charlie's baby-sitting.

BAZ
Honey. Pope's out. Fuck. Tell
Charlie I'll give her a thousand
bucks if she stays over the night.

CATHERINE
Baz.

Baz steps over to Catherine, holds her face in his hands and kisses her softly on the lips.

BAZ
Pope's out. I'm not leaving.

Everyone watches this exchange. Cath backs away from Baz.

CATHERINE
OK. Sorry. But I'm gonna go.

SMURF
Bye, love.

Cath exits. Pope watches her go. Baz claps his hands.

BAZ
Alrighty.

Baz snaps the top off a beer.

25 **INT. LOUNGE / CODY HOUSE - NIGHT**

25

It's late. Pope and Baz sit with acoustic guitars. They play slow and beautiful. Their eyes are shut. Smurf is asleep on the couch. J and Nicky are beside her. Nicky is asleep.

J watches them play. The music is incongruously beautiful for men so rough. J's eyes start to droop. He falls asleep.

Pope stops. He watches J. Baz keeps playing, eyes closed.

Pope puts his guitar down and stands. While Baz plays, Pope gently lifts the sleeping Nicky off the couch. He carries her out of the room.

26 **INT. BEDROOM / CODY HOUSE - NIGHT**

26

Pope stands at the end of the bed, Nicky in his arms. The doona is in a heap on the bed. Pope lays her down carefully beside it. Nicky sleeps, her skirt pulled up high on her thighs. Pope watches her. He then takes the doona and spreads it out over the bed. It floats down on top of her. She stirs and looks over through gummy eyes, then rolls back to sleep.

J appears at the door, sleepy, disturbed that Pope is there looking at Nicky. Pope heads out. He leans into J's ear.

POPE

She's beautiful, mate.

He exits. J feels deeply unsettled.

27 **INT. BEDROOM / BROWN-SAYLES HOUSE - DAY**

27

Baz pulls on a clean T-shirt, peering through the blinds. Another surveillance car is parked outside his house.

28 **INT. KITCHEN / BROWN-SAYLES HOUSE - DAY**

28

Pope stands in Baz's kitchen, holding Evie like he's never held a baby before. Cath is at the bench, mixing baby food. She is dour. Pope is awkward.

CATHERINE

What are you gonna do now? Have you got a plan?

POPE

Not sure.

Baz enters. He fills a glass, pops vitamins.

BAZ

(to Pope)
We should go.

(CONTINUED)

CONTINUED:

POPE
(to Cath, re Evie)
Where should I put this?

CATHERINE
Just set her back down.

Pope sets Evie down in the bassinet. Baz pinches Cath's arse.

CATHERINE (CONT'D)
Can you not touch my arse every
five seconds?

BAZ
I can't help it. I love it.

He grabs her in a bear hug and lifts her off the ground,
showing her arse to Pope.

BAZ (CONT'D)
Check that out. It's incredible.

CATHERINE
Put me down!

BAZ
Back me up, mate.

Cath starts laughing. Pope smiles.

POPE
It's pretty good.

BAZ
We gotta go.

Baz drops Cath and kisses her.

29 **EXT. BROWN-SAYLES HOUSE - DAY**

29

Baz and Pope walk from the door to the car parked in the
drive. As they walk, Baz spots the mystery car in the street.

BAZ
Wait here at sec.

Baz heads across the street to the parked car. Pope watches.

Baz reaches the driver's side. The window is wound down.

BAZ (CONT'D)
What do you want?

DRIVER
(cool)
Nothing.

(CONTINUED)

CONTINUED:

BAZ

What are you doing here?

DRIVER

We're just having a think.

BAZ

You wanna go think somewhere else?

DRIVER

Yeah, maybe in a bit.

Baz stands awkward for a moment. He stares at the driver, then heads back to Pope.

BAZ

(to Pope)

Let's go.

They get in Baz's car.

30

INT. SUPERMARKET - DAY

30

Pope and Baz walk the aisles. Baz searches. Pope looks lost.

BAZ

I dunno what you're thinking, about your future and that.

Baz reaches over a woman with trolley for a roll of tape.

BAZ (CONT'D)

(to woman)

Excuse me, love.

They continue walking. Baz speaks softly, discreetly.

BAZ (CONT'D)

I've been pumping cash into the stock market. You get a foot in that door, there's serious money to be made. You know? Our game's over, mate. It's getting too hard. Craig's making a fuckin fortune with the drug thing, but I don't know I got it in me. It's grubby. It's grubby business. It's a whole world of grubs and you don't know them from a bar of soap and any one of them can bring you undone. You know what I mean? So the stock market, mate. The resources boom. I'll get you started. I'll set you up an account and you're away.

Pope walks beside Baz, seeming confused.

(CONTINUED)

CONTINUED:

POPE

I don't know what I'm gonna do.

BAZ

Yeah. Me neither is what I'm saying. But, you know, every day's a new one is what I'm also saying.

31 **EXT. SUPERMARKET - DAY**

31

Baz and Pope cross the busy outdoor car park. Baz carries a plastic bag. They walk in silence, then Pope stops.

POPE

Take a look at this.

He sweeps his arm across the car park and stands lost. Baz smiles and puts his arm around Pope's shoulder. Pope suddenly looks like he might cry.

BAZ

I know, bud.

POPE

What the fuck is all this?

Pope and Baz look around the car park: fat women with trolleys, old men looking lost, kids with their jeans halfway down their arses. And everywhere cars.

Baz takes his arm off Pope's shoulder and moves off across the car park. Pope doesn't move. Baz turns.

BAZ

You coming?

POPE

I'm gonna walk round a bit.

BAZ

I gotta take off. I gotta pick J up, bring him round to my place.

Pope nods, looking around. He stands like a kid lost in a department store. Baz smiles, then heads off towards his car.

32 **EXT. STREET - DAY**

32

Baz crosses the street and pulls keys from his pocket. He gets in his car and starts the engine. He pulls on his seatbelt and looks in the rearview mirror.

He sees two plainclothes cops carrying shotguns approaching the car. He spins to look through the back window. He sees another two detectives with shotguns. Apprehensive, he winds his window down as they approach. He acts casual.

(CONTINUED)

CONTINUED:

BAZ

'Bout time you guys stopped
sneaking round and just -

DETECTIVE

Drop the gun!

The detective raises his shotgun and blasts Baz in the body.
Blood splatters the car interior.

33 **EXT. SUPERMARKET - DAY** 33

Hearing the BLAST, Pope spins to see detectives surrounding
Baz's car. He takes steps over, shocked and helpless.

34 **EXT. STREET - DAY** 34

Baz's bloodied body is slumped in the car. Shielded by other
officers, a detective pulls a handgun from the front of his
pants and throws it at Baz's feet.

35 **EXT. SUPERMARKET - DAY** 35

Pope stands in shock as people converge on the scene. His
head is spinning. A cop looks over at him and smiles.

36 **INT. CRAIG'S STATION WAGON - DAY** 36

Craig drives. J's in the passenger seat. Craig sings along to
the radio while J counts a sizeable wad of cash beside him.

Craig's mobile phone rings. He answers it cheerily.

CRAIG

Hello!

His demeanour changes instantly. J notices it with concern.

CRAIG (CONT'D)

Who told you that?... When?

Craig spins the wheel hard. The car squeals through traffic.

37 **INT. LOUNGE / CODY HOUSE - DAY** 37

Craig bursts into the room. J follows. They're in their
matching baseball caps. Smurf is there, upset.

SMURF

Oh, honey.

CRAIG

Have you spoken to Cath?

SMURF

It's OK to cry, honey.

(CONTINUED)

CONTINUED:

Craig kicks the legs out from under a side table, knocking a lamp and dirty dishes smashing to the floor.

CRAIG
Cunts. Those fuckin dog cunts.

SMURF
Honey, come here.

CRAIG
Those fuckin dog cunts.

Craig moans strange and guttural. Smurf goes to him. He pushes her away and exits. Smurf follows him. J is scared.

38 **EXT. BACK YARD / CODY HOUSE - DAY** 38

Craig paces hysterically. He smashes a pot plant onto the cement. The dog jumps around him, barking, tail wagging. He attacks the dog kennel, kicking it stupid. He picks up a cricket bat and smashes it more, moaning.

Smurf approaches. She holds him from behind. Craig is now crying hard. He tries to break free, but she won't let go. He stops, breathing heavy, then breaks down. He lets himself be comforted by his mother. He looks up at the house.

39 **INT. LOUNGE / CODY HOUSE - DAY** 39

J stands, staring out the window at Smurf and Craig. Pope enters. He is strangely silent and still. He sits on the couch and stares ahead. Moments pass. J is deeply unsettled. Pope seems to not even know he is there.

40 **INT. HENRY-EMERY HOUSE - EVENING** 40

The TV is on. Nicky's mum, ALICIA HENRY (40), chops carrots. Nicky's in her school uniform with her arm around Andy, slouched in front of the TV. Gus is in an armchair.

ALICIA
Nick, does it have to be so loud?

NICKY
Nothing has to be anything.

ALICIA
I'm serious. I can hardly hear myself think. I just want -

Nicky grabs the remote and hits 'mute'. TV sound dies. There is a TAPPING at the back door. Nicky jumps up to answer it.

ALICIA (CONT'D)
Don't be a child, Nicole.

(CONTINUED)

CONTINUED:

NICKY

Make up your mind. You want me to be an adult you should've asked me to turn it down nicely, but you treat me like a child so I'm acting like one coz that's what you want.

J is on the other side of the door. Nicky slides it open.

41 **EXT. HENRY-EMERY HOUSE - EVENING**

41

Nicky slides the door shut. J seems distressed.

NICKY

Are you OK?

J

I don't think so.

NICKY

What's wrong?

J

Baz is dead. The cops shot him.

NICKY

Oh my God... Oh my God.

J

I really need you to ask your parents if I can stay for a bit. Can you ask them, please?

42 **INT. HENRY-EMERY HOUSE - EVENING**

42

J follows Nicky into the lounge. Nicky feigns contrition.

NICKY

J needs to stay here for a while.

ALICIA

That can't happen.

NICKY

Please. There's stuff going on and he really needs somewhere to stay.

ALICIA

It can't happen, Nick. You've got school. You're in Year 12.

NICKY

He really needs somewhere. There's things going on.

(CONTINUED)

CONTINUED:

ALICIA

What things?

NICKY

Just things. It'd only be for a while.

ALICIA

You've got school, Nick. You're probably gonna make a mess enough of it as it is. And you shouldn't be asking me this with J standing right next to you.

NICKY

Why, because you don't want him to see what a bitch you are?

GUS

Hey.

NICKY

One of J's friends got shot by the cops today and he's dead. And I don't think it'd be that big a deal to let him stay here for a bit.

J

I didn't know him that well.

Alicia is shocked. Gus looks up from the couch.

GUS

Where?

J

Um, Northcote. I think.

GUS

I saw on the news.

J

I didn't know him that well. It's just a shock and everything.

GUS

Is there anything we can do? You want a drink or something?

J

No, thanks.

Alicia stands at the bench with her hand to her mouth.

NICKY

So maybe you can think about that.

(CONTINUED)

CONTINUED: (2)

Nicky drags J away. When they've left, Alicia looks over to Gus. She tries to talk quietly, but she's emotional.

ALICIA
What is going on here?

GUS
He didn't know him that well.

ALICIA
We wouldn't know. We wouldn't know if he's telling the truth or not. We wouldn't know what's going on.

GUS
He's had a rough trot. You know? His mum's died and -

ALICIA
She died of a fucking drug overdose. He's dropped out of school.

GUS
I don't know.

ANDY (O.S.)
Mum said 'fuck'!

GUS
All I can go on is he's a good kid. He's good to Andy. He's good to me. We can't ask more than that. Try keep them apart, you can kiss her goodbye.

Alicia looks to Nicky's bedroom door. She's shaking.

GUS (CONT'D)
Just relax. Everything's fine.

43 **INT. NICKY'S BEDROOM - EVENING**

43

Nicky holds J, faux adult supportive. J pushes her away.

J
Can you not blurt shit out about people getting shot!

NICKY
You asked me to ask them.

J
Yeah, I asked you to ask them if I could stay, not go tell them about everything.

(CONTINUED)

CONTINUED:

NICKY

They feel sorry for you.

J

Don't do it. What's the point of it?

NICKY

What do you care what they think?

J

There's no way I can stay here now.

J is freaked. He sits on Nicky's bed, his face in his hands.

J (CONT'D)

Fuck.

Nicky sits beside him gently and puts her arms around him.

NICKY

I'm sorry. I'm looking after you.

J

Fuck.

NICKY

I love you. I'm sorry.

44 INT. J'S BEDROOM / CODY HOUSE - DAY

44

Smurf's in a little black dress and heels. She's on a chair doing her make up before a full-length mirror. She's got the chair backwards like Christine Keeler. She looks sexy.

J stands beside her in a suit, trying to tie a necktie.

J

Her parents won't let her come.
She's got school.

Smurf puckers her lips. J's struggling with his tie.

SMURF

You wanna be careful, hon. With cleanskins. They may live across the street, but really they're from, you know, they're from a different planet. None of us makes sense to them. You know what kind of a person you are. You know you're a good person. You do the right thing and you look after the people you love. And still they'll judge you.

(CONTINUED)

CONTINUED:

SMURF (CONT'D)

They don't even know they're doing it. They think they're not and they do it anyway.

Smurf puckers her lips and starts on her mascara.

SMURF (CONT'D)

You're mum never wrapped her brain round that. She was always carrying on about people like they owed her something.

Smurf finishes her make up and stands, looking herself over in the mirror. She then turns to J on the bed.

SMURF (CONT'D)

Let's get a look at you. Stand up.

J stands. Smurf undoes his necktie and re-ties it.

SMURF (CONT'D)

She was a handful, your mum. She didn't speak to me once for a whole year because we had a fight about - you know the card game Five Hundred? She reckoned you could play the joker whenever you wanted in a No Trumps hand. She was drunk. I was drunk too, but I was right.

She pulls J's tie tight and steps back to inspect him.

SMURF (CONT'D)

How do I look?

J

You look good, nanna.

SMURF

No, not 'good'. Girls don't like words like 'good'. They like flowery words like 'beautiful' and 'ravishing'.

J

You look ravishing, nanna.

Smurf kisses J's lips.

SMURF

Beautiful boy.

45

EXT. CODY HOUSE - DAY

45

J and Darren load flowers into the back of Craig's car. Darren stops loading. He tries to brush lily pollen off his bone-coloured suit. Smurf and Craig appear from the house.

(CONTINUED)

CONTINUED:

CATHERINE

His mother is, I think. Maybe she's been on a cruise. I don't know. Never talk to the bitch.

SMURF

Can I get you anything, love?

CATHERINE

No.

SMURF

You sure?

CATHERINE

I said I'm fine, Smurf.

J puts a cup of tea in front of Cath. Smurf strokes her hair.

SMURF

You're upset, hon. I know.

CATHERINE

It's not fuckin fair.

SMURF

I know, love. It's not right.

CATHERINE

I don't want to live like this.

SMURF

None of us do, love.

Smurf motions to J to tell the others it's time to go.

50 **INT. LOUNGE / BROWN-SAYLES HOUSE - NIGHT**

50

J enters the room.

J

I think Smurf says we're going.

Darren stands. Craig looks up. Evie cries in another room.

CRAIG

There's five overs left in this innings.

Smurf appears in the doorway.

SMURF

(insistent)

It's time to go.

(CONTINUED)

CONTINUED:

CRAIG
 (yells to the kitchen)
 Come and watch the cricket, Cath.
 Take your mind off things.

SMURF
 Craig.

Craig stands and heads for the door.

51 **INT. KITCHEN / BROWN-SAYLES HOUSE - NIGHT** 51

Catherine is at the table. Craig steps quickly to her.

CRAIG
 You take it easy, Cath. I'm sorry
 about your loss.

Craig hugs her and exits. The other men stand in line to hug her. She doesn't hug back. They follow Craig out the door. J stands with Smurf in the doorway. Smurf nudges J to hug Cath. He does so. It's awkward.

Pope moves to Cath. Smurf and J exit. Pope holds Cath and leans into her ear.

POPE
 Everything'll be good.

He exits. She watches him go, anguished and confused.

52 **INT. LOUNGE / CODY HOUSE - NIGHT** 52

Mick is at the stereo, going through CDs. Craig watches the TV. J's in an armchair, Darren on the couch. Pope's restless.

MICK
 You got any more speed?

CRAIG
 Sit down and watch the fuckin
 cricket, Mick.

Mick takes a CD from its case and opens the stereo's CD tray.

CRAIG (CONT'D)
 Get away from the fuckin stereo.
 You're driving me nuts. What did I
 say? Sit down. Today's not the day.

Mick closes the CD tray and looks at more CDs. Darren gets up and goes to the kitchen. Pope leans menacingly into J's ear.

POPE
 Go to your room.

(CONTINUED)

CONTINUED:

Confused, J gets up and heads for the door.

53

INT. KITCHEN / CODY HOUSE - NIGHT

53

Darren is at the sink fixing a Scotch and soda. Pope enters and stands behind him, looming. Darren knows he's there.

POPE

When did you decide to be gay?

DARREN

What?

POPE

Your suit looks gay. Are you gay?

Darren continues fixing his drink. He feels uncomfortable.

DARREN

You're the one who's been inside drinking sperm.

POPE

I'm asking a serious question. I'm comfortable with your lifestyle. I just want you to be open about it. I want you to talk to me about it.

Pope watches the back of Darren's head closely.

POPE (CONT'D)

You know cops are gonna die for what happened.

Darren flinches. Pope continues watching him. Darren doesn't respond. He takes a long time with his drink.

POPE (CONT'D)

What do you think we should do, Darren?

DARREN

We've gotta be there for his family, for Cath and that.

POPE

What are you gonna do, Darren?

DARREN

I dunno. He's dead. It's wrong and that but, you know...

Darren stops fixing his drink. He stares into the sink. Pope steps up close behind him. He's gentle with Darren.

(CONTINUED)

CONTINUED:

POPE

If you don't wanna do anything coz
you're scared, then just say so.

Darren watches the tap drip. Pope is almost embracing him.

POPE (CONT'D)

Is it coz you're scared? It's
alright if you are. I just want you
to tell me.

Craig enters, all hopped up. He goes to the fridge.

CRAIG

That guy's driving me fuckin nuts.

The tension hangs between Pope and Darren. At that moment,
MUSIC starts up loud in the lounge.

Pope gently pulls Darren by the arm to the lounge.

54 INT. LOUNGE / CODY HOUSE - NIGHT

54

Mick is crouched before the stereo. Pope enters with Darren.

Pope pulls a handgun from his pants, steps across the room
and shoots Mick in the back of the head.

Mick crashes face-first into the shelves. Knickknacks topple.

POPE

That's what they've gone and done
to us.

Pope puts his gun back in his pants like it's no big thing.

POPE (CONT'D)

I just think we should do something
about it.

Craig enters.

CRAIG

Fuck, dude. The carpet.

Pope exits down the hall. Craig scurries for the back door.
Darren is left stunned with death and music.

55 INT. J'S BEDROOM / CODY HOUSE - NIGHT

55

J stands in his room, startled, listening. He opens his door.

SLO-MO: Pope passes in the hall on his way out, shoving his
gun back down the front of his pants. They make eye contact.

(CONTINUED)

CONTINUED:

Still in suit pants, barefoot and no shirt, J walks the hall to the lounge door, inches ajar. He opens it tentatively.

56 **INT. LOUNGE / CODY HOUSE - NIGHT**

56

Bent face first against the shelves, Mick lies dead. Darren stands on the other side of the room, in shock. J steps anxiously into the room. Darren looks over to him, blankly.

The back fly-wire door opens. Craig enters dragging a sheet of thick black plastic behind him.

The dog charges past Craig from the back door and goes straight to the body, sniffing and licking.

CRAIG

Daisy! Get out of it! Get him off the carpet, Darren.

DARREN

This suit's not mine. It's already dirty. I already got pollen on it.

Darren heads for the door, strangely catatonic.

CRAIG

Hey, get back here.

Darren exits without responding. The dog keeps licking.

CRAIG (CONT'D)

Daisy! Get out of it!

Craig grabs the dog by its collar, dragging it to the door. J is left alone with the body. It makes a GURGLING MOAN.

Craig reappears. J can hardly breathe.

CRAIG (CONT'D)

We gotta national park this cunt.

J

I think he's alive.

CRAIG

Hey?

J

He's making sounds.

Craig hears Mick moan. He stomps his foot down hard twice, then stops and listens. No sound. He lays the plastic down.

CRAIG

Grab the other end. Lay it down flat. Get him off the carpet.

(CONTINUED)

CONTINUED:

J does so. Craig grabs the body, pulling it backwards. It flops back awkwardly, face up, bloody and battered.

CRAIG (CONT'D)
Lift the corners up. Like this.

J grabs the corners of the sheet, keeping blood pooled inside. Craig rolls the body onto it and takes the corners.

CRAIG (CONT'D)
Let's get him outside. You ready?
One, two, three.

They drag. Mick is huge and heavy. J slips and falls forward.

CRAIG (CONT'D)
Fuck. He's huge. We're never gonna get him in the car. Maybe we should chop him up.

Craig thinks, blinking a lot.

57 **INT. BATHROOM / CODY HOUSE - NIGHT** 57

Craig lines the bathroom walls with black plastic. J stands beside him with a roll of masking tape, tearing strips off for Craig to use to hold the plastic up. J is freaked.

58 **INT. BATHROOM / CODY HOUSE - LATER** 58

J stands just outside the bathroom door as the sound of a chainsaw starts up inside. And then the sickening sounds of the saw's blade tearing into flesh and bone. The sound goes for a while. J is stunned. And then the saw switches off.

CRAIG (O.S.)
Jesus Christ.

Craig appears in the doorway, covered head to toe in blood.

CRAIG (CONT'D)
This is gonna take longer than I thought. Can you pass me that beer?

J hands him a beer. Craig sits on the edge of the bath, looking at off-screen horror, just behind the bathroom door.

59 **EXT. CODY HOUSE - NIGHT** 59

Craig and J heave heavy garbage bags into the back of Craig's station wagon. Craig climbs up and drags them in.

J
Will I need shoes?

(CONTINUED)

CONTINUED:

CRAIG

Yeah, you'll need shoes. We're going bush. Hurry up.

60 **I/E. CRAIG'S STATION WAGON - NIGHT** 60

Craig drives, silent, along the freeway. J watches people in other cars oblivious to the mess in the back of Craig's.

61 **INT. BATHROOM / CODY HOUSE - DAY** 61

J sits nude under the shower, numb. The dog Daisy sits just outside the shower, looking at J. J stares right back at her.

62 **INT. LOUNGE ROOM / CODY HOUSE - DAY** 62

J enters, hair wet. Pope is standing, watching an old video for Olivia Newton-John's 'I Honestly Love You' on the TV.

POPE

Mate, I need a favour. I need you to get us a car, a late-model Commodore or something. I'm told you're good at cars, yeah? There'll be a little kicker in it for you.

J doesn't know how to respond.

POPE (CONT'D)

I gotta run now, but you can bring it to Darren's place at 2am, yeah?

J

What do you need it for?

Pope watches the TV, then glances down at his watch.

POPE

Shit. I gotta run. You're good with that? I can leave it with you?

J half-nods, uncertain. Pope exits.

63 **EXT. STREET - NIGHT** 63

J walks a quiet suburban street, sizing up parked cars, baseball cap pulled tight over his face. He sees a yellow Commodore, walks behind it, crossing to the driver's side.

As he crosses, he looks down at the licence plate: **LRB-200**.

At the driver's side door, he slides a metal strip from his sleeve and jams it in the car door, popping it open. He gets behind the wheel and pulls the plastic casing away under the steering column. He starts the car in seconds.

64 INT. STAIRWELL / APARTMENT BUILDING - NIGHT

64

J pushes through the stained-wood doors of a nice apartment building and walks the plush carpeted stairs to the top. He knocks on a door. It is opened a crack by Craig.

65 INT. DARREN'S APARTMENT - NIGHT

65

J enters. Pope is in an armchair, quiet and still. Darren is sitting on the couch. He packs himself a bong and smokes it. He seems anxious. Craig makes Berocca in the kitchenette.

CRAIG

Where is it?

J

Parked round back. It's a yellow Commodore. Where are you going?

Craig picks up a sports bag beside the couch. It's noticeably heavy. Darren doesn't move. He stares at the bong.

POPE

If it was the other way round, if Baz was sitting where you are right now, we wouldn't even be having this conversation. There'd be nothing to talk about. Because he loved you, you know that don't you?

Darren continues staring at the bong. Pope is gentle.

POPE (CONT'D)

Why are you getting stoned now? What makes you think that's a good idea?

Darren stands, puts keys in his pocket. Pope stands a beat later.

POPE

(to J)

Anyone calls, mate, tell them Darren's in the shower.

They exit. Pope closes the door behind him. J is left alone in the lounge. He sits, his heart pounding.

CUT TO BLACK:

STATIC, then male voice of police radio communications centre VKC (D-24). Dialogue is OVER, RADIO-FILTERED and SUBTITLED.

VKC (D-24)

VKC to Prahran 49. Do you copy? Over.

66 **I/E. POLICE CAR / STREET - NIGHT** 66

RADIO STATIC over anonymous POV of streets from moving car.

VKC (D-24)
Prahran 49...
(long pause)
VKC to Prahran 49. Do you copy?
Over.

67 **INT. DARREN'S APARTMENT - NIGHT** 67

SLOW MOTION: J is in the armchair, smoking a cigarette.

CUT TO BLACK:

Silence. Then RADIO STATIC.

VKC (D-24)
VKC to South Melbourne 420, do you
copy? Over. Any units clear in the
South Yarra area? St Kilda 510? Do
you copy?

68 **I/E. POLICE CAR / STREET - NIGHT** 68

Anonymous POV of inner city streets from slow moving car.

ST KILDA 510
St Kilda 510. Over.

VKC (D-24)
510, state your position.

ST KILDA 510
510. We're travelling east on
Commercial Road.

VKC (D-24)
510, can you head over to 48 Davis
Ave in South Yarra? I sent Prahran
49 to that address approximately 20
minutes ago to a call about an
abandoned Commodore in the middle
of the road and they're failing to
respond at this time. They haven't
called in a sit-rep but we've had
cards from residents in the area
reporting shots fired.

ST KILDA 510
Roger that. We'll take a look.

SOUTH MELBOURNE 87
South Melbourne 87. We're in the
area and can head to that one.

(CONTINUED)

CONTINUED:

VKC (D-24)
 Roger that, South 87. Any others
 available?

CITY 87
 City 87. We're five minutes from
 that one.

VKC (D-24)
 Roger that, 87.

69 **INT. DARREN'S APARTMENT - NIGHT**

69

J is on the couch, watching TV. We see mundane bits and
 pieces of Darren's apartment: wallpaper, sneakers with dirty
 socks in them, clean glasses stacked by the sink to dry.

ST KILDA 510
 St Kilda 510.

VKC (D-24)
 Yes, 510.

ST KILDA 510
 What was that address again?

VKC (D-24)
 Sorry 510, please repeat.

ST KILDA 510
 What was that address in South
 Yarra?

VKC (D-24)
 48 Davis.

70 **I/E. POLICE CAR / STREET - NIGHT**

70

Anonymous POV of street from moving police car.

VKC (D-24)
 St Kilda 510, what's your ETA for
 that one?

ST KILDA 510
 510. We're on approach now.

VKC (D-24)
 Roger that, 510. Approach with
 caution. We've had reports of shots
 fired and Prahran 49 isn't
 responding. First unit give us an
 immediate sit-rep thanks.

(CONTINUED)

CONTINUED:

CITY 87

City 87. Sorry, can you give us that address for the last again?

VKC (D-24)

It's 48 Davis. What's your position, 87?

CITY 87

City 87. We're on St Kilda Road.

ST KILDA 510

(distraught)

Urgent. St Kilda 510.

VKC (D-24)

Sorry, 510. Repeat. Over.

ST KILDA 510

St Kilda 510, urgent. We've got two members down in Davis Ave, South Yarra.

VKC (D-24)

St Kilda 510, do you require assistance? Over.

71

I/E. DARREN'S APARTMENT - NIGHT

71

SLOW MOTION TRACK in to J, staring at the TV.

ST KILDA 510

We have two members down with shotgun wounds to the head.

VKC (D-24)

510, do you require assistance?

ST KILDA 510

Affirmative. We need an ambulance here. We'll need a MICA for these guys. They're in a bad way.

CITY 87

City 87. We're entering Davis Ave now.

VKC (D-24)

Roger that, 87. Take care. Officers are down.

ST KILDA 510

St Kilda 510. We need that ambo down here now. These guys are gonna die.

(CONTINUED)

CONTINUED:

CUT TO BLACK:

VKC (D-24)
 Ambulance has been dispatched, 510.
 South Melbourne 87, what's your
 position?...

STATIC continues. Then stops. Then silence.

72

INT. DARREN'S APARTMENT - NIGHT

72

J is woken by a sound. KEYS JANGLING. He sits up on the couch. Darren is there anxious, out of breath, his tracksuit pants spattered with blood. He pushes past J and goes to the bathroom, closing the door behind him.

J follows and knocks hesitantly on the bathroom door.

J
 Darren?

No response. J opens the door. Darren is in the shower, shirtless but pants still on, scrubbing madly at their legs.

J (CONT'D)
 Darren, what happened?

DARREN
 Go to sleep.

J watches him scrub. Darren's in another world.

J
 Should I go home?

Darren doesn't respond. J shuts the bathroom door, lost.

73

INT. DARREN'S APARTMENT - DAY

73

J wakes on the couch. The phone is RINGING. He doesn't know if he should answer. He does.

J
 Hello?

CLICK. The person on the other end hangs up. J goes to the bedroom and peers in. Darren is sprawled on his front.

J exits the apartment, seriously unsettled.

74

EXT. STREET - DAY

74

J walks a major road. Police cars scream past. SIRENS wail.

CONTINUED:

J
Just to my room.

J moves away again.

POPE
If you ever need anything.

J stops, turns.

POPE (CONT'D)
You ever need to talk about
anything or anything, I'm here. For
any help you need or anything like
that. I'm happy to do that for you.
When you're in these things
together, we gotta look after each
other and care each other.

J nods awkwardly.

J
OK. Thanks.

J waits for more. Nothing comes. He exits. Pope watches him.

78 **INT. HALL / CODY HOUSE - DAY**

78

J walks the hall towards his bedroom. All is eerily silent.

And then with a BLAST of smashing glass and splintering wood, the front door is sledgehammered in. Special Operations Group (SOG) police in full black, flak-jackets and helmets, charge in, shotguns raised.

SOG 1
Get on the floor! Now! Move! Get on
the fuckin floor!

J drops to his knees, hands raised. He is kicked down.

79 **INT. LOUNGE / CODY HOUSE - DAY**

79

Pope continues staring at the TV, strangely calm.

More SOGs burst into the lounge, screaming, guns raised, and force Pope to the floor. One whacks Pope in the back of the head with the butt of his shotgun.

80 **INT. HALL / CODY HOUSE - DAY**

80

While one SOG trains a shotgun on J, another presses his knee into J's back while flex-cuffing him. A black hood is then pulled over J's head. All goes black...

81 INT. POLICE COMPLEX - DAY

81

Pope and J are led single-file along a hall. They are heavily guarded by SOGs and detectives. Uniform cops loiter and watch the procession, eyes filled with hate.

Smurf appears beside J. She is flex-cuffed, but seems relaxed. She speaks to J discreetly.

SMURF

Keep your mouth shut, hon, and everything will be alright.

They are led to a waiting area. Darren is already there, cuffed and distressed.

82 INT. INTERVIEW ROOM / POLICE COMPLEX - DAY

82

J sits in a small interview room, waiting, alone.

DETECTIVE SENIOR SERGEANT NATHAN LECKIE (39) enters with DETECTIVE JUSTIN NORRIS (32) and social worker JOHN HARROP.

LECKIE

G'day, Josh. I'm Detective Senior Sergeant Leckie, this is Detective Norris.

Leckie and Norris sit.

LECKIE (CONT'D)

Mr. Harrop here is from the Department of Community Services. It's a requirement under the law that in questioning anyone under the age of 18, they must be accompanied by a guardian or legal representative. In the absence of such a person, a department officer such as John must be present. I must also advise you that you are under no obligation to say anything at this point, but anything you do or say can be used as evidence in any later court appearances. Do you understand this, Josh?

J nods. Leckie speaks casually, reassuring.

LECKIE (CONT'D)

We won't need to keep you too long.

J

I've already been here for hours.

(CONTINUED)

CONTINUED:

LECKIE

Please state your full name.

J

Joshua Daniel Cody.

LECKIE

Do you know why you're here, Josh?

J

Wouldn't have a clue.

LECKIE

Last night two police officers were shot dead investigating a stolen car in South Yarra.

Leckie gauges J's reaction. J shifts. Norris takes notes.

LECKIE (CONT'D)

Can you tell me where you were last night?

J

I was at home.

LECKIE

And what's the address there?

J

17 Adderley St, Brunswick.

LECKIE

And what were you doing at home last night?

J looks around the room. The men watch him closely.

J

Watching TV.

LECKIE

Were your uncles at that same address with you last night?

Seconds into the interview J finds himself having to fabricate answers to simple questions. Norris takes notes.

J

They were home but I fell asleep pretty early so I wouldn't have a clue really what they were up to. I think they might have just been watching TV sort of thing.

(CONTINUED)

CONTINUED: (2)

LECKIE

They were watching TV with you?

J

They came in at some point, but by that point I was already half-asleep. I wasn't really paying attention about what they were up to.

LECKIE

What were you watching?

J

I think it was probably like 'Funniest Home Videos'. I was pretty much just having a nap on the couch.

LECKIE

And at some point during the evening all three of your uncles came into the room, or only one, or two maybe? Can you tell me exactly who was there?

J's fact fabrication is only getting deeper. He wants out.

J

I can't really tell you. I was that sleepy I only remember that there were people around, but I'm not sure who exactly. I basically had my eyes shut sort of thing.

LECKIE

You don't remember who you heard?

J

(pauses)

The reason I was so sleepy and don't remember was because I smoked some marijuana and I was knocked out sort of thing. I didn't want to tell you that.

LECKIE

It's OK, Josh. We're not concerned with what you did or didn't smoke.

(pause, to Norris)

Is there anything you'd like to ask at this point?

Norris looks up from his note taking.

(CONTINUED)

CONTINUED: (3)

NORRIS

Yeah. One thing. Do you remember where you were when you heard the news of Barry Brown's death?

J looks at the faces in the room.

J

I was at home.

NORRIS

How did the family respond to the news? Craig must have been upset.

J

He was sad.

NORRIS

Sad in what way?

J

He was crying.

NORRIS

You physically saw him crying? What did you see?

J

His face was all red and he had water coming out of his eyes and he was rubbing them.

NORRIS

How was he rubbing his eyes?

J

You know, like this.

J rubs his eyes like 'boo hoo'.

NORRIS

What's taken place then? Did he say anything you can recall?

J

(pauses)

I've been smoking a fair bit lately and my memory's all fucked up, so I don't know really. Don't think so.

Norris takes notes. Leckie watches J. Norris looks up.

NORRIS

(looks to Leckie)

That'll do me.

(CONTINUED)

CONTINUED: (4)

LECKIE

OK, is there anything else you'd like to add with regard to the matters we've discussed here today?

J

No.

LECKIE

We'll suspend the interview at this point. Detective Norris and I will be back in a tick.

Leckie stands. Norris takes a few more notes.

LECKIE (CONT'D)

You want a drink, Josh?

J

No. Thanks.

LECKIE

You sure? Coke? Juice or something?

J shakes his head 'no'. Norris stands. He and Leckie exit. J squirms. Awkward silence.

J

(to Harrop)

How long can they keep me here?

HARROP

Well, if they don't charge you with anything - I don't think they will - it shouldn't be much longer.

Leckie and Norris re-enter. J looks around uncomfortably.

LECKIE

That's all we need right now, Josh. Detective Norris'll drop you home.

J

Where's Smurf and Darren?

LECKIE

Our interviews with them finished some time ago, so I don't know.

J and Harrop stand. Leckie hands J a business card.

LECKIE (CONT'D)

I want you to call me on these numbers if there's anything you need or wish to discuss.

(CONTINUED)

CONTINUED: (5)

Leckie puts a reassuring hand on J's shoulder.

LECKIE (CONT'D)

OK.

Norris leads J away. Leckie watches. He knows J is his in.

83

INT. SANDWICH SHOP - EVENING

83

Smurf, Pope and Darren sit in a sandwich bar. Smurf talks quietly to Pope. Pope's head is bowed. Darren watches, wary.

SMURF

I think sometimes I think you're a smart boy because you're quiet, but people do that. They mistake quiet people for smart people. Do you agree? I should probably just ask you what you think. When you're alone and you think about yourself, when you think about your brain, do you think it's a smart brain? Or just a quiet one?

Smurf asks this question sincerely. Pope raises his head.

POPE

Have you forgotten what Baz did for you? Who's been giving you money? Has Craig been giving you money? He's making a fuckin fortune. How much is he giving to you?

SMURF

Craig bought me my flat.

POPE

You don't own that place. He just lets you live in it.

SMURF

What is it you think you've done for Baz? You think he gives two hoots what you've gone and done?

A waitress interrupts with tea for Smurf. Smurf's demeanor shifts effortlessly back to polite-grandma mode.

SMURF (CONT'D)

Thank you, love. Do you think we could have the bill, please?

The waitress leaves. Smurf turns back to Pope.

(CONTINUED)

CONTINUED:

SMURF (CONT'D)

He's dead. And what Baz did for me
is between him and me.

Darren's mobile phone rings. He answers quietly. His mother
knows exactly how to push Pope's buttons. He goes meek.

SMURF (CONT'D)

I know you care, honey. Just don't
you be thinking you care in some
special way, like nobody else does.

DARREN

Craig's here.

Darren stands and exits. Smurf watches Pope softly. She licks
her thumb and wipes a smudge of food from his lips.

SMURF

Maybe you should think about taking
your pills again.

Smurf pulls a pile of change from her purse and counts it on
the table. Darren re-enters with Craig. Craig is freaking
out. He takes a seat at the table. Other diners glance up.

CRAIG

What the fuck? What were they doing
there so quick? It's like they
fuckin know already.

SMURF

They know who Baz's friends are.
Keep your voice down.

CRAIG

Fuck.

DARREN

If they had anything we'd still be
in there.

SMURF

They want to talk to you too, love.
You should call Ezra and take
yourself in tomorrow.

CRAIG

I'm not going in there. Are you
fuckin nuts?

SMURF

If you don't, hon, they'll think
you've got something to hide.

(CONTINUED)

CONTINUED: (2)

CRAIG
I fuckin do. I'm not going in
there.

SMURF
They'll come looking for you if you
don't, honey.

POPE
Where's J?

CRAIG
I should just carry about my daily
business, like everything's normal.
Don't you think?

Pope looks at Darren.

POPE
Where's J?

DARREN
Dunno.

CRAIG
Where's J? Is he still in there?

Darren shrugs. He doesn't know.

CRAIG
What's he saying?

DARREN
I don't know.

CRAIG
If he's not talking, what are they
still talking about?

POPE
Where is he?

DARREN
I don't fuckin know. Why are you
asking me like I'd know?

SMURF
OK. We should leave now.

84 INT. POLICE CAR - EVENING

84

J is in the front seat, his head swimming. Norris drives.

NORRIS
Do me a favour and get my sunnies
out of the glove box.

(CONTINUED)

CONTINUED:

J leans forward and opens the glove compartment.

J
I can't see them.

NORRIS
Down the back.

J reaches down the back. Norris leans over and slams J's head against the dash. J recoils in pain.

NORRIS (CONT'D)
You're going down for this, cunt.
You're fuckin off.

J is suddenly gripped with fear.

NORRIS (cont'd) (CONT'D)
Your whole dog's breakfast of a
family's going down for this.

J opens the car door at speed. Norris screeches to the curb, looking around for witnesses to this. J is out of the car. He runs away as Norris drives off.

85 **INT. HENRY-EMERY HOUSE - NIGHT**

85

Gus opens the back door. J is in the yard, shivering.

GUS
J.

J
Is Nicky here?

GUS
She's not home yet. You hungry?
We're about to eat.

J
Maybe. Thanks.

J enters. Gus shuts the door behind him. Alicia is in the kitchen cooking. She looks up at J coolly.

J (CONT'D)
Hi, Mrs Henry.

ALICIA
Call me Alicia, J.

GUS
J's staying for tea.

(CONTINUED)

CONTINUED:

Gus hands J a beer from the fridge and takes a seat next to Andy, watching TV. J stands behind the couch, then wanders over to the kitchen, where Alicia serves food onto plates.

J
Can I help?

ALICIA
You could set the table.

J sets about laying the table carefully. He is familiar with the kitchen. He knows where to find place mats, cutlery etc.

ALICIA (CONT'D)
How was your day today?

J
It was OK.

Awkward silence.

J (CONT'D)
How was yours?

ALICIA
It was good.
(to Gus and Andy)
Dinner's ready.
(to J, cool)
Can you take those plates?

Alicia and J carry plates. Gus MUTES the TV. He and Andy take their seats at the table.

ALICIA (CONT'D)
How was your friend's funeral?

J
It was OK. Sad and everything.

ALICIA
We saw it on the news last night.

J can see the MUTED TV. A news report about the police murders. We see images around the table intercut with NEWS FOOTAGE of the crime scene: the police car in Davis Ave, the stolen yellow Commodore, C/U on its licence plate: **LRB-200**.

J's heart stops when he sees the licence plate. He notices Gus watching the report which now shows police academy file stills of the murdered officers on their graduation days.

They eat in silence. The back door opens. It's Nicky in school uniform.

(CONTINUED)

CONTINUED: (2)

ALICIA (CONT'D)
Where have you been, Nicole?

She rounds the table to J, kissing Andy's cheek on the way.

NICKY
Detention. I told you.

She sits on J's lap and picks at his plate. J is quiet.

ALICIA
No, you didn't.

NICKY
I did. You had to sign the form.

GUS
I signed the form.

NICKY
Oh yeah. Well then get angry at him for not telling you. I can't be having to tell both of you everything all the time. Maybe you two should try communicating.

J isn't listening to a word of this.

86 **EXT. FREEWAY SERVICE STATION - NIGHT**

86

Craig fills his tank at a country freeway service station. A cop car pulls into a parking bay outside the store. Two cops get out of the car. One takes a good look at Craig as they walk inside the store. Craig looks straight ahead at the pump display ticking over.

He turns to see the cops standing at the magazine stand. The bowser clicks off. He replaces his petrol cap.

He opens the car door. On the floor of the passenger side is a pump-action shotgun. Craig grabs his wallet and pulls a towel over the shotgun.

87 **INT. FREEWAY SERVICE STATION - NIGHT**

87

Craig enters the store. The cops are at the magazine stand. They look up. One looks straight back at his magazine, the other's gaze lingers. Craig walks past them to the counter.

CRAIG
Just the petrol.

The attendant checks the pump display. Craig fidgets. The curious cop watches him.

(CONTINUED)

CONTINUED:

ATTENDANT
Twenty-three fifty.

Craig produces a wad of cash from his pocket. The cop watches. The attendant watches. Craig is nervy. He leaves twenty-five on the counter and heads straight out.

88 **EXT. FREEWAY SERVICE STATION - NIGHT** 88

Craig makes the walk back to his car. Behind we can see the two cops watching him through the store window.

89 **INT. NICKY'S BEDROOM / HENRY-EMERY HOUSE - DAY** 89

J's eyes open. There is a KNOCK at the bedroom door. The room is daylit. For a second he doesn't know where he is.

ALICIA (O.S.)
J? Are you in there?

J
Fuck.
 (loud)
Yep.

ALICIA (O.S.)
Your uncle's at the door.

J
I'm coming.

Nicky stirs. She's in her pyjamas. J shoves her.

J (CONT'D)
I told you don't let me fall
asleep.

Nicky rolls over, awake but gummy-eyed. J scrounges around on the floor for his shoes.

NICKY
I fell asleep.

J has found his shoes.

J
You got into your fuckin PJs.

NICKY
I was still gonna wake you up.

J heads for the door. J's anxiety takes Nicky by surprise.

90 **INT. HENRY-EMERY HOUSE - DAY**

90

Darren waits in the front foyer, making small talk with Alicia. J enters, holding his shoes.

J

Hey.

DARREN

We gotta go.

Nicky enters, still half asleep. Darren eyebrows hello.

NICKY

Hey, Daz.

DARREN

(shakes Alicia's hand)

Good to meet you.

Darren and J head out the door. Nicky stands in the doorway watching them go, rag-doll sleepy. Alicia is apprehensive.

ALICIA

I do a lot for you, Nick. You're still at school and you're allowed to have your boyfriend sleep over. That's a big thing for me. I'm not a bad person.

Nicky steps to her and hugs her sleepily. Mum hugs her back.

91 **EXT. HENRY-EMERY HOUSE - DAY**

91

Darren and J walk to the car. J carries shoes. They climb in the car.

92 **INT. ZANONI HOTEL - DAY**

92

A virtually empty bar. J shakes hands with a man, EZRA WHITE (36), in a suit, tie pulled loose. Smurf and Pope are there.

SMURF

You can't just go running off, honey. We've been worried sick. This is Ezra, hon. He's our lawyer. He wants a few words with you.

EZRA

Just so you know how to go about what's come our way over this terrible incident with the dead police. You want a smoke?

Ezra lights J a cigarette. J is not an experienced smoker. He's not very good at it.

(CONTINUED)

CONTINUED:

EZRA (CONT'D)

First off, I need to know what you've said to the police already. What did they ask you?

J

Just stuff like where was everyone on Saturday night and what they were up to.

EZRA

And what did you say?

J

Nothing. I told them I didn't know anything because I fell asleep. 'I dunno, I was asleep' sort of thing.

EZRA

Good. That's good, mate. They didn't say anything else to you then? Any other questions?

J

Not really.

EZRA

This is really fuckin important, mate. I can't stress it enough. I need to know word for word.

J

They just kept on asking me a couple of questions and I told them I don't know, then they let me go.

POPE

What were you doing in there so long, mate?

J

Nothing. They made me sit there with no one coming in or anything.

EZRA

Good, OK. Now I want you to listen carefully to this. From now on, mate, I don't want you saying anything. That means nothing at all. No 'I don't know'. No 'I was sleepy'. You just refuse to answer questions. You got that?

J nods.

(CONTINUED)

CONTINUED: (2)

EZRA (CONT'D)

By law these cunts can't make you say anything. You don't even have to give them your name. OK?

Ezra hands J a business card.

EZRA (CONT'D)

It's very important. Don't let them push you around. Just sit there in silence. At least til I get there.

J reads the business card.

EZRA (CONT'D)

This goes for your girlfriend too. What's her name?

J

Nicole.

EZRA

This goes for Nicole too. There's things you don't talk to girls about. Doesn't matter how special they are. Doesn't matter what you have or haven't done. They get scared... And they natter, you know? They can't help it. It's the way the world works.

J looks up at Smurf and Darren and nods.

EZRA (CONT'D)

Good on ya, mate. There's really not much to understand. Just...
(runs thumb and forefinger
along closed lips)
... zippo.

SMURF

Are you clear with all that, honey?

J

Yep.

EZRA

There's nothing to worry about.

Ezra tousles J's hair and makes eye contact with Pope.

93

EXT. RURAL HOUSE - MORNING

93

A loud BLAST rings out. Craig laughs, holding a shotgun. He's speeding and hasn't slept. He has just destroyed the windscreen of an old car behind an isolated bush house.

(CONTINUED)

CONTINUED:

CRAIG
Fuckin monster!

He aims and fires again, tearing a hole in the car's body.

CRAIG (CONT'D)
Can we go hunting this arvo?

RICHARD COLLIS (30s) stands nearby, nervous, his arms folded over his dressing gown. He's wearing gum boots.

RICHARD
Maybe. I got some things I gotta do today. Can you not blow my car up?

CRAIG
It's fucked. Look at it. It's written off.
(offers Richard the gun)
Give it a whirl.

RICHARD
I need it for parts. I'm having some brekkie. Come inside.

Craig takes aim and fires, tearing into the car again.

94

INT. KITCHEN / RURAL HOUSE - MORNING

94

Richard sits at the table, poking his breakfast. His wife DACINTA stands behind, watching. They are wary of Craig at the table, tuning his radio scanner, scatter-brained.

RICHARD
How long were you wanting to stay?
Where's Kelly?

CRAIG
We split up. Ages ago.

RICHARD
Shit, mate.

CRAIG
Yeah, it was mutual though, so it's for the best and everything.
(re: the scanner)
Stupid fuckin... Maybe I'm too far out to get signals, d'ya think?

RICHARD
Is everything OK, mate?

Craig doesn't respond. He keeps fiddling.

(CONTINUED)

CONTINUED:

RICHARD (CONT'D)

What's with the scanner? Are you on the run or something?

CRAIG

I'll fight through, mate. I'll fight through.

Dacinta exits, making stern eye contact with Richard.

RICHARD

I think it's fair enough to say, if you're gonna stay here for a while, you know, it's only fair that you tell us what's this all about. Is that fair?

CRAIG

I don't know what's going on, mate.

He works at the aerial while the scanner emits STATIC. Richard's dogs are outside, BARKING. Craig stops fiddling and listens. Not only can he hear the dogs barking out in the yard, but he can hear them through the scanner as well.

CRAIG (CONT'D)

You hear that?

RICHARD

Hear what?

CRAIG

I can hear your dogs.

Craig jumps up and heads outside. Through the windows, Richard can see him walking close around the outside of the house, examining the walls and windows.

Then, through the scanner, Richard hears Craig's VOICE.

CRAIG (O.S.) (CONT'D)

You cunt motherfuckers!

After a loud CRUNCH, the scanner returns to steady STATIC.

Craig bursts back in, near hysterical, dangling wires.

CRAIG (CONT'D)

What the fuck is this, Rich?

RICHARD

What is it? I don't know!

CRAIG

It's a bug. There's a bug on your fuckin house.

(CONTINUED)

CONTINUED: (2)

RICHARD
I don't know about it.

CRAIG
Bull-fuckin-shit, Rich! How could there be a bug on your house within, like, 24 hours of me telling you I was coming?

RICHARD
Maybe they were tapping your phone or something. I don't know how it got there. I'm not lying.

CRAIG
Fuck!

Craig grabs his shotgun and paces. Dacinta enters cautiously.

CRAIG (CONT'D)
Fuck!

His eyes fill with childlike despair. Richard and Dacinta are both wary of the shotgun he holds by his side.

CRAIG (CONT'D)
What I am supposed to do now?

RICHARD
I don't know, mate. Maybe you should think about leaving.

DACINTA
What's going on?

Craig paces, then stops, on the verge of tears.

CRAIG
Maybe I should get outta here.

Craig picks his bag off the ground. He sweeps his scanner into it and looks around the room.

CRAIG (CONT'D)
What else did I bring?

95 INT. LECKIE'S HOUSE - DAY

95

Leckie is sitting on a kid's tricycle. His 6 year-old Down Syndrome son is trying to get him off it. Leckie laughs. His son gets mad. Leckie's mobile phone rings. His wife, preparing food behind him, slides the phone across the counter to him. Leckie drops it, picks it up and answers.

LECKIE
G'day, mate.

(CONTINUED)

CONTINUED:

VOICE (OVER)
 Craig Cody's found the listening
 device in Bendigo.

LECKIE
 Shit. How?

Leckie stands and moves away from his family.

VOICE (OVER)
 We're not sure. We think it was his
 scanner. What do we do now?

LECKIE
 Gimme a sec... OK, there's no point
 letting him run anymore. We need to
 bring him in. Where is he now?

VOICE (OVER)
 He's still there. You want the
 Special Operations Group?

LECKIE
 It'll be 45 minutes before we get
 the SOG up there in a chopper. You
 need to go in now. Straight in.
 Don't call him out. No gas. He's
 crazy and dangerous.

96

EXT. RURAL HOUSE - DAY

96

The screen door swings open, smacking against the front of the house. Craig stumbles down off the porch and opens the back door of his car, throwing his bag inside. He scrambles around in the backseat for shotgun shells. He begins loading them into the shotgun, fumbling, dropping them.

His ears prick. He sees a convoy of marked and unmarked police cars approaching fast down the long, dirt drive.

He crouches against the car and loads more shells. He looks to the house in panic. Richard's at the window, looking back.

Craig stands and runs into the bush behind the house.

The cars come to a stop at the house. Detectives with dogs and shotguns climb out and chase Craig into the bush.

Craig breathes heavy, sprinting through the undergrowth. He trips, smashing his knees into a log. He squeals in pain and gets to his feet. He tries to run but can't, hobbled.

He turns, raises his gun. Detectives are close behind. They stop and fire. Craig is hammered by blasts and knocked down.

(CONTINUED)

CONTINUED:

SILENCE but for SINGING BIRDS and the ECHO OF GUNSHOTS. Detectives, guns by their sides, approach Craig's bloody body face down in the dirt. The dogs sniff around him.

97

INT. KITCHEN / BROWN-SAYLES HOUSE - DAY

97

Pope crouches before a bassinet and lets Evie grip his finger. Cath fixes a drink at the kitchen bench. She puts a bottle of tonic back in the fridge and sips.

POPE

Aren't you getting me a drink?

Cath shakes her head.

POPE (CONT'D)

Why not?

CATHERINE

I don't know I want you to stay.

Cath sips nervously, looks out the window. Pope watches her.

CATHERINE (CONT'D)

I want free of this shit, I think.

POPE

What shit?

CATHERINE

See that little thing you're poking like she's a dog? Her dad's dead.

Pope pauses, looking at Evie. He looks up, searching.

POPE

Everything's good now.

CATHERINE

Stop saying everything's good. I got cops on my door all hours of the fuckin night. What's good now?

Pope stands and steps to her. He takes the drink out of her hand and pulls her close. She's uncomfortable. They almost imperceptibly slow dance for a moment. Pope whispers.

POPE

You're not thinking of doing anything stupid, are you?

Cath pushes him away.

CATHERINE

Get the fuck out of my house.

(CONTINUED)

CONTINUED:

Pope stands awkward, staring. Cath holds her ground.

Pope exits. Cath picks up her drink and sips, unnerved. She flinches as the door SLAMS.

98 **EXT. BROWN-SAYLES HOUSE - DAY** 98

Pope heads down the drive. A neighbour waters his lawn.

 POPE
 Great day.

99 **INT. CAR - DAY** 99

Leckie is in his car. His phone rings.

 LECKIE
 Hello?... Goddammit! *How?*... Gimme
 a second to think... Goddammit.

100 **INT. KITCHEN / CODY HOUSE - DAY** 100

Smurf sits on the kitchen floor, her hand over her mouth. J crouches beside her, arms around her. Pope stands over them.

 POPE
 This is what I'm trying to say. I
 don't know why people don't listen.
 If you hadn't gotten in his ear
 about handing himself over, there'd
 be none of all this carrying on.

Smurf lifts herself up, walks to Pope and mechanically punches him in the face. Pope flinches. He looks surprised.

She punches him again. He almost cowers like a kid.

 POPE (CONT'D)
 Don't take it out on me. I didn't
 kill him.

 SMURF
 I thought that's what we did. We
 take it out on whoever shows up.

Smurf punches again. He grabs her arm.

 POPE
 Don't.

J watches from the floor, anxious.

 J
 Leave her alone.

Pope's attention shifts to J.

(CONTINUED)

CONTINUED:

SMURF
 (looking at Pope, calm)
 I'm alright, J.

J
 Just relax.

POPE
 Come here, mate.

SMURF
 Don't you touch him.

J hasn't moved. He's scared. Pope is menacingly calm.

POPE
 Come here, mate.

J
 Relax.

POPE
 Come here.

SMURF
 Stop being a child.

Pope releases Smurf and goes for J. J scuttles across the floor and bolts out of the kitchen into the hall.

101 INT. HALL / CODY HOUSE - DAY

101

J scurries into the hall, Pope close behind. As J reaches the front door, the BELL rings. J and Pope stop. They stand confused. J looks back, then opens the door. It's Leckie.

LECKIE
 Hi, Josh. I've come to talk to you.
 I've got some bad news.

POPE
 He knows the bad news.

Leckie notices the tense atmosphere in the hall.

LECKIE
 Is everything OK here?

POPE
 Everything's great here.

LECKIE
 Are you alright, Josh?

Smurf enters the hall, strangely calm.

(CONTINUED)

CONTINUED:

SMURF

He's fine, Mr Leckie.

LECKIE

(to J)

I'd like you to come down to St Kilda Road with me.

POPE

What's he done? Tell me and I'll make sure he gets discipline.

LECKIE

Will you come with me now?

POPE

What do you wanna ask him about? Ask me.

LECKIE

(to Pope)

We'll speak to you again at a later time, when we're ready. Will you come with me, Josh?

POPE

I might have some info for you about those murdered police. I've been asking some people and there's a few theories floating around. I don't know if they're true or not, but at least I could maybe help you with your investigations.

Leckie ignores Pope. He concentrates on J.

LECKIE

Will you come with me, Josh?

SMURF

(to J)

You go, love. I'll call Ezra. Go get your shoes.

J hesitates, then disappears past Pope, into the house.

102 INT. LOUNGE / CODY HOUSE - DAY

102

J sits on the couch and puts on his sneakers. Pope enters.

POPE

Sorry if we had some confusion there before. It's crazy times.

J ignores him and keeps tying his laces.

(CONTINUED)

CONTINUED:

POPE (CONT'D)

Just keep yourself quiet and we'll get through it. You're not alone on this.

J stands. Pope puts his arm around him and escorts him out.

103 INT. HALL / CODY HOUSE - DAY

103

Smurf and Leckie stand awkward at the front door together. J appears again with Pope.

J

OK. Let's go.

SMURF

(to Leckie)

I hope you find the killers.

Leckie ignores her. He and J leave.

104 INT. INTERVIEW ROOM / POLICE COMPLEX - DAY

104

Leckie opens his folder. J sits at a table beside Ezra. Ezra fidgets with his phone.

LECKIE

This is a record of interview between Detective Senior Sergeant Nathan Leckie and Joshua Daniel Cody. Present is solicitor Ezra White. Josh, you're under no obligation to say anything at this time but anything you do say can be used in future court appearances. Do you understand that?

J sits silent. Ezra looks up, distracted.

EZRA

He understands that.

LECKIE

Picking up where we left off, when we last spoke, you were telling us how upset your uncles were over the death of Barry Brown. Can you recall exactly what was said?

J sits silent, but can already feel Leckie digging a hole for him. Leckie waits for J to respond. He doesn't.

(CONTINUED)

CONTINUED:

LECKIE (CONT'D)

Josh, has Mr White provided you with advice in respect to how should conduct yourself in this interview today?

EZRA

He'll be remaining mute.

LECKIE

I can appreciate you've been advised not to say anything to me, but the sooner you help us with our enquiries, the sooner we can scratch you off the list and move on to a different line. Do you understand that? You don't want to tell us any more? Is that correct?

J stays silent.

LECKIE (CONT'D)

Is there any further statement you wish to make in relation to this matter?

Silence.

LECKIE (CONT'D)

OK, then.

EZRA

OK, then. I gotta fly.

105 INT. LOUNGE / CODY HOUSE - DAY

105

Pope, Darren and Ezra are in the lounge, drinking. Pope and Ezra sit. Darren stands uneasy. They speak quietly.

EZRA

I dunno. It doesn't have a *good* feeling about it. They're squeezing him.

POPE

So you don't know what he's said?

EZRA

Oh, you know. Leckie ran the whole 'yesterday you were very helpful' routine. That could've been for my benefit. I've seen them pull it before. I dunno. But he's a kid. Kids are stupid. They're weak.

(CONTINUED)

CONTINUED:

EZRA (CONT'D)

He may think he's doing the right thing but really his foot's covered in dog shit and he's got it stuck right in his mouth. I'm pretty surprised you've let him get anywhere near you, to be honest.

Pope is staring blankly at Darren.

POPE

I told you to get that car.

Darren looks at Pope incredulous.

DARREN

What are you talking about?

POPE

I told you to get that car.

DARREN

What are you talking about? No you fuckin didn't.

EZRA

I don't want to hear any of this. You just gotta start worrying about what he's doing.

DARREN

He knows how to handle himself.

EZRA

Yeah, that's good, mate. Does he know how to handle police? Totally different kettle of fish.

DARREN

What are we supposed to do?

EZRA

I'd be keeping an eagle eye on him. I can tell you that much. Where's he now?

106 INT. HALL / CODY HOUSE - DAY

106

J stands behind the lounge door in the hall, listening.

DARREN (O.S.)

In his room, with his girlfriend.

EZRA (O.S.)

Is he? What's she doing here? Is he talking to her?

(CONTINUED)

CONTINUED:

DARREN (O.S.)
How should I know?

EZRA (O.S.)
I can't help you with the how part,
mate. You should just be thinking
about this stuff.

DARREN (O.S.)
Why's he my responsibility now?

J scampers quietly down the hall to his room.

107 **INT. J'S BEDROOM / CODY HOUSE - DAY** 107

J enters and pushes the door shut. Nicky's on the bed,
talking to a friend on her mobile. J sits on the bed and
watches her. She smiles at him. J smiles back.

There's a LIGHT KNOCK at the door. Darren sticks his head in.

DARREN
Hey, come over here a second.

108 **INT. HALL / CODY HOUSE - DAY** 108

J and Darren in the hall, speaking furtively.

J
You know I'm not telling them
anything.

DARREN
The cops are serious about this
thing and they're onto you like a
rash and if you stick close by,
everyone'll keep calm. You know?

J
What am I supposed to do?

DARREN
How should I know? Fuck. Go sit in
your room and do some colouring in.

The bedroom door opens. Nicky holds her phone out for J.

NICKY
Cassie wants to tell you something.

J
Can you give us a minute here?

NICKY
What's going on?

(CONTINUED)

CONTINUED:

J
Don't be a fuckin sticky beak.

J forces her back into the room.

NICKY
Cassie wants to talk to you.

J
I'll talk to her in a minute.

J shuts the door. Darren leads J further down the hall.

DARREN
Maybe you don't wanna hear this, I dunno, but I'd think pretty hard about giving her the sack. I don't know what you have or haven't told her...

J
I haven't told her anything.

DARREN
Life'll be easier if she's cut loose. Believe me. Especially for you. I mean, get her outta here. She shouldn't be hanging round here right now.

J
This's got nothing to do with me.

DARREN
Mate, everything's got to do with everyone... You know?

For the first time, J can see that Darren is scared.

DARREN (CONT'D)
You understand it?

109 INT. ZANONI HOTEL - NIGHT

109

J and Nicky at a booth. J's on edge. Nicky is smoking. She shakes, distressed. Silence, then -

J
Maybe it's only for a while. I just need some space and that.

NICKY
For what?

J
For all the things I gotta do.

(CONTINUED)

CONTINUED:

NICKY

Like what?

J

There's a bunch of things.

NICKY

Like what?

J

Some work things.

NICKY

Like what?

J

Business arrangements.

NICKY

You're just making shit up.

A PASTY GUY taps J's shoulder. J turns. The guy crouches.

PASTY GUY

Mate, do you know where Craig is?

J

He's not here.

PASTY GUY

You sure? He's s'posed to be here.

J

He's not here.

PASTY GUY

Do you know if he's coming later?

J

He's dead, mate. He's not coming.

PASTY GUY

Can you help me out?

Nicky throws her drink over the guy, staring at him defiantly. The guy stands, drenched.

PASTY GUY (CONT'D)

Little slut.

J stands and grabs the guy by the shirt.

J

Don't be fucking around in here.

(CONTINUED)

CONTINUED: (2)

PASTY GUY
I'm all fuckin soggy now.

J
What'd I just say to you?

PASTY GUY
I'm sorry.

J gets a sudden look at the fear his power-by-association instills in others. The guy backs away, contrite. J watches him a second, then heads back to Nicky who is now crying.

J (CONT'D)
Please don't cry.

NICKY
Do you love me?

J looks around the bar. Nicky's lip trembles.

NICKY (CONT'D)
Do you love me?

J
Yeah.

NICKY
Why?

J
You're nice.

Tears run down her cheek. She stares at him, eyes flooding. J wants her to calm down. People are watching.

J (CONT'D)
Please just stop crying.

NICKY
You're so fuckin underdeveloped.
You think you're some kind of
player now, but it was me who was
there for you and who stuck by you
and what did I do that for? What
did I do that for?

Nicky cries, angry. J's shoulder is tapped again.

J
What the fuck?

He turns. It's Leckie. J immediately scans the room.

LECKIE
We need to talk.

(CONTINUED)

CONTINUED: (3)

J
No we don't.

LECKIE
(to Nicky)
Are you alright?

J
She's fine.

NICKY
Am I, fuckwit?

Nicky gets up.

J
Where are you going?

Nicky ignores him. Leckie watches her walk away.

J (CONT'D)
Just go away. Please.

LECKIE
We can talk here or outside.

J looks around the bar, suddenly suspicious of everyone.

J
There's nothing to talk about.

Leckie lifts J by the arm out of his chair.

J (CONT'D)
Stop touching me.

LECKIE
I'm arresting you.

J
What for?

Eyes in the bar train on the commotion.

LECKIE
You're seventeen. I'm arresting you
for being in here.

J
(incredulous)
Gimme a fuckin break.

Leckie leads J to the door. Eyes track them closely.

110 **INT. ZANONI HOTEL - NIGHT** 110

Leckie leads J to the waiting car. Norris is behind the wheel. People outside the bar look on.

111 **INT. ZANONI HOTEL / BATHROOM - NIGHT** 111

Nicky stares at herself in the mirror, her face red, crumpled and detached. She applies lipstick, drunk and sloppy.

112 **INT. CAR - NIGHT** 112

J is in back. Norris drives, Leckie passenger. No talk.

113 **INT. HALL / CODY HOUSE - NIGHT** 113

An insistent BANGING at the front door. Pope walks the hall and opens it. Nicky is there, composed but upset.

NICKY

Is J here?

POPE

(pauses, thinks fast)

He's gone to the shops. He'll be back in a tick.

Pope steps aside, lets Nicky enter and closes the door.

114 **INT. LOUNGE / CODY HOUSE - NIGHT** 114

Darren is smoking a bong. He's surprised and discomfited by Nicky's arrival. She's drunk, ineptly flirtatious.

NICKY

Did he say how long he'd be?

POPE

Not long. Where you been tonight?

NICKY

Down at the Zanoni.

POPE

Yeah? What's going on down there?

NICKY

Nothing much really.

POPE

Was anyone you know down there?
Who'd you talk to?

NICKY

Nobody's there. Nobody I know.

(CONTINUED)

CONTINUED:

Pope studies her momentarily.

POPE
You want a drink?

NICKY
Thanks. That'd be good.

Nicky sits. Darren exhales bong smoke, wary. Pope exits to the kitchen, leaving Nicky with Darren. Awkward silence. Darren has a bad feeling about her being here.

NICKY
How's things?

DARREN
I don't know where J is. I dunno if he's comin back anytime soon.

Pope enters with beer and a syringe. He hands a beer to Nick.

POPE
J won't be long.

He sits, opens his beer, sips. He holds up the syringe.

POPE (CONT'D)
I'm having a shot. You want a shot?

NICKY
What is it?

POPE
It's fun.

DARREN
She just wants to go home.

POPE
It's fun. Have some.

Pope gets up and crouches before her. He smiles. He rubs her arm gently and slips the needle in. Nicky looks up at him. He pulls the needle out and watches her. Seconds pass, her eyes droop.

POPE (CONT'D)
Have you been talking to the cops?

NICKY
What? About what?

Nicky slurs, scratches her nose. Pope is tender with her.

POPE
About anything.

(CONTINUED)

CONTINUED: (2)

NICKY

No. It's none of my business.

POPE

Yeah it is. It's your business when you're in love, isn't it? When you whisper in each other's ears... I just got a call from someone says he saw you talking to the cops.

NICKY

I don't know any cops.

POPE

Really? Who were you talking to?

NICKY

Where?

DARREN

What are you doing this for, Pope?

POPE

It's OK, honey. You can tell me.

Pope watches her. She can barely keep her eyes open.

DARREN

Pope!

Her eyes close. He watches her, then holds his hand over her nose and mouth. She struggles weakly. An uncomfortably long time passes before she goes limp. He takes his hand away, watches her. He strokes her hair and stands.

DARREN

What the fuck?

POPE

You're doing it again. You've smoked yourself silly, thinking something's going on. She's just having a sleep.

115 **EXT. COUNTRY MOTEL - NIGHT**

115

The car pulls into the car park of a country motel, dark and quiet. Leckie and Norris escort J to one of the rooms.

116 **INT. COUNTRY MOTEL - NIGHT**

116

Leckie motions for J to sit on the bed. He checks inside the bathroom. Norris stands over J.

J

Why am I here?

(CONTINUED)

CONTINUED:

LECKIE

For your safety. Get some sleep.

Leckie and Norris exit. J is left alone.

117 **EXT. BACK YARD / CODY HOUSE - NIGHT** 117

SLO-MO: Pope emerges from the back door carrying Nicky's body. Her arms and hair hang. Her ringed fingers dangle.

Pope lays her down gently on the concrete. He takes a sheet of corrugated iron against the fence and pulls it over her. He sits. He adjusts the iron with his foot and pats the dog.

118 **EXT. COUNTRY MOTEL - NIGHT** 118

CAMERA moves slowly towards the motel, dark, no passing traffic, only two cars parked outside rooms. Dogs bark.

119 **INT. MOTEL ROOM - NIGHT** 119

CAMERA tracks slow through the room. It looks unoccupied. The bed is still made. Through to the bathroom.

J sits on the edge of the bath. His hands shake.

120 **INT. MOTEL ROOM - DAY** 120

The room is daylit. J is curled on top of the covers, fully clothed, shoes too. A drop of water lands on his face. J's eyes open. He stares, startled but still.

Norris sits on a chair right beside the bed with a glass.

NORRIS

Wakey wakey, hands off snakey.

J doesn't move. He watches Norris.

NORRIS (CONT'D)

Hands off cocks, on with socks.

J doesn't move.

NORRIS (CONT'D)

You want a sip of my drink?

J can see a shotgun leaning against the wall.

NORRIS (CONT'D)

What's the matter?

No response.

NORRIS (CONT'D)

Are you scared?

(CONTINUED)

CONTINUED:

J
Where's Mr Leckie?

NORRIS
Are you scared of me?

J doesn't move.

NORRIS (CONT'D)
That can't feel too fuckin good.

The door opens. Leckie enters with coffee and bananas.

LECKIE
Bananas.

Leckie puts the food down and pulls the curtains open wide. He sees J lying prone. He senses something strange.

LECKIE
Everything OK here?

NORRIS
Yeah, we're fine. We're waking up.

Leckie sees the shotgun against the wall. He stays calm.

LECKIE
(to J)
Hey, come with me. Let's go sit
outside a bit.

J doesn't move. The atmosphere is tense. Leckie reassures.

LECKIE
C'mon.

J lifts himself up.

121 **EXT. MOTEL - DAY**

121

Leckie leads J, squinting in sunlight, around the side of the motel. Leckie sits at a crappy table and chair setting by a swimming pool. He thinks a moment, then looks up at J.

LECKIE (CONT'D)
You wanna take a seat? I'm staring
straight into the sun.

J
I don't wanna talk to you.

LECKIE
You don't have to. Let *me* talk. You
can sit and listen.

(CONTINUED)

CONTINUED:

J stands. Leckie sits a pebble on his knee and waits. J sits.

LECKIE (CONT'D)

You know what the bush is about?
It's about massive trees that've
been standing for thousands of
years and bugs that'll be dead
before the minute's out.

Leckie flicks the pebble off his knee.

LECKIE (CONT'D)

It's big trees and pissy little
bugs. The way it works, if we were
standing here a few million years
ago, maybe the whole forest'd be
full of impractical animals and
soft juicy plants that animals eat
like ice cream, but that was never
gonna work, so now it's about super-
efficient animals and hard thorny
plants and everything knows it's
place in the scheme of things.
Everything sits in the order
somewhere. Things survive because
they're strong and everything
reaches an understanding.

Leckie, eyes down, gives J a moment to take this in.

LECKIE (CONT'D)

But not everything survives because
it's strong. Some creatures are
weak but they survive because
they're protected by the strong.
For one reason or other.

Leckie takes another moment, then looks straight at J.

LECKIE (CONT'D)

You might think, because of the
circles you've been moving in or
whatever, that you're a strong
creature. But you're not. You're
one of the weak creatures. And
that's nothing against you. You're
weak because you're young. You've
survived because you've been
protected by the strong. But they
aren't strong anymore and they
certainly aren't protecting you.

(beat)

I have a son with Down Syndrome.
You know what that is?... He's
twelve. He wouldn't last a day out
here by himself.

(CONTINUED)

CONTINUED: (2)

LECKIE (CONT'D)

But he doesn't have to. Because I'm looking out for him. And because he lets me look out for him.

Leckie watches J. J stares at the ground.

LECKIE (CONT'D)

We're here because we know who you are and we know what you've done.

(beat)

You feel like you're in a tough situation. But you have an out. There's nothing your uncles can do to squirm out of this. Craig's learnt it the hard way. But you're not one of them. You know that.

(beat)

They're telling you talking to me is betraying your family, but they've betrayed you. You're out here dealing with us right now. That's all the proof you need. And you're in danger. Don't be confused about it. I think you know. And I think you know I can help you. But I can't keep offering. You gotta decide. You gotta work out where you fit.

J and Leckie look at each other. J wants help.

J

(unconvincing)

I don't know why you're telling me all this.

Leckie and J look at each other for a moment.

LECKIE

Yeah, you do.

Leckie takes a moment, then stands.

LECKIE (CONT'D)

We're going home.

Leckie heads back to the motel, leaving J to sit, not wanting to go home at all.

LECKIE (O.S.)

Justin. We're leaving.

122

INT. CAR - DAY

122

Leckie and Norris are quiet. J stares out the back window not knowing what he's heading home to. The car is on the freeway. The dark shapes of the city skyline loom in the distance.

CONTINUED:

Daisy jumps on him, tail wagging. He shifts the iron. It BANGS on the cement. Nothing underneath.

He's startled. Pope heads towards him calmly from the house.

POPE
What you got there?

J thinks a second, then decides to run. He runs to the back fence, climbs it nimbly over into the lane behind the house.

126 **EXT. LANEWAYS / STREETS - DAY** 126

J tears down the laneway. Pope appears behind him, clambering over the fence and giving chase. They fly into street traffic then down another lane. Pope narrows the gap.

He then runs straight into a car backing out of a drive. He falls. He gets back to his feet, but J is gone. The woman in the car is confused. Pope kicks in the side of her car.

127 **INT. HENRY-EMERY HOUSE - DAY** 127

Gus is at the kitchen table doing paperwork. Andy plays video games. He looks up, hearing a THUMP at the back door.

J is outside, dishevelled and anxious. Gus opens the door.

J
Sorry.

GUS
Nick isn't here. Is everything OK?

Gus steps out the way, letting J enter.

GUS (CONT'D)
Nick didn't come home last night.
We thought she was with you.

J
I think she was gonna stay at
Danielle's. I'm just gonna go the
toilet if that's OK?

128 **INT. BATHROOM / HENRY-EMERY HOUSE - DAY** 128

J shuts the door. He sits on the closed toilet seat. Nicky's towel in a heap on the floor. Make-up strewn around. The doll's head on the sink. J's heart races.

129 **INT. KITCHEN / CODY HOUSE - DAY** 129

Darren stands with Smurf holding his car keys. Pope enters through the back door, catching his breath, still on fire.

(CONTINUED)

CONTINUED:

POPE

Where does the girl live? What's her address?

DARREN

Fuck, Pope. Calm down. Why -

POPE

That's where he's gone.

SMURF

What's wrong, dear?

POPE

(enraged)

WHAT'S THE FUCKIN GIRL'S HOUSE!?

130 **INT. BATHROOM / HENRY-EMERY HOUSE - DAY** 130

J rinses and dries his face. He can hear the PHONE RINGING.

131 **INT. HENRY-EMERY HOUSE - DAY** 131

He enters the living area again. Gus is on the phone.

GUS

(into phone)

He's here. I'll put him on.

(to J)

It's your Uncle Darren.

J steps over and takes the phone warily.

J

Hello?

DARREN (OVER)

You gotta get out of there. Pope just left here in a bad way. I think he's heading over there.

J

How does he know where I am?

DARREN (OVER)

I dunno. Just get out of there.

J is genuinely frightened. He puts the phone down and gathers his thoughts, watching Gus and Andy. He doesn't want to leave them in the house with Pope on the way.

J

Can you give me a lift somewhere?

GUS

I dunno, J. I've got work to do.

(CONTINUED)

CONTINUED:

J
It's just that I'm late. To the
shops would be good.

Gus considers J's disposition.

GUS
I should get out of the house, I
suppose. Give us a minute.

Gus exits, leaving J standing, anxious, watching Andy with
his video game. Gus returns with Andy's shoes.

GUS (CONT'D)
Hey, buddy. We're going for a ride.

J wants the whole process to hurry up. Shoes on, Gus and Andy
head to the back door. J follows.

132 **INT. GARAGE / HENRY-EMERY HOUSE - DAY** 132

The car is in the garage, dark. J gets in the passenger seat,
waiting anxious, as Gus gets Andy into the back seat.

Gus gets behind the wheel. He starts the engine and presses
the garage door controller in the glove box. The door rises
slowly. Sunlight streams in. Gus backs the car out.

133 **INT. GUS'S CAR - DAY** 133

J looks down the street. It's empty. Gus puts the car in
Drive and moves off. Then -

CRACK. The car is clipped hard from behind. It spins. Through
the window, J can see Pope behind the wheel of Darren's car,
undoing his seat belt. J jumps out of the car.

134 **EXT. STREET - DAY** 134

The two cars are askew in the street. Pope can only half-open
his door, blocked by Gus's car. J runs.

J stops and looks back. He locks eyes with Pope, then
everything slows. J notices moments in the chaos - a cat on a
lawn, a neighbour in a dressing gown. J runs. MUSIC CUE...

135 **EXT. RAILWAY EMBANKMENT - DAY** 135

Nicky's body is slumped in long grass beside railway tracks.

136 **INT. SUPERMARKET - DAY** 136

J cowers beside a public phone, receiver in hand.

Leckie and two detectives walk through the supermarket,
handguns discreetly drawn. They find J and help him up.

CONTINUED:

LECKIE

How are you?

PSG

Alright. If you need to see him arrangements need to be made to take him somewhere else.

LECKIE

I know. Where is he?

147

INT. LOUNGE / SERVICED APARTMENT - DAY

147

Leckie enters. J is on the couch watching daytime TV. A PSG sits on a chair behind him, also watching. The air is cold.

LECKIE

(to lounge PSG)

Can you leave us for a bit?

The PSG exits. Leckie shuts the door behind him, then sits opposite J. J ignores him, staring at the TV.

LECKIE (CONT'D)

How you going?

Leckie speaks quietly. J doesn't respond.

LECKIE (CONT'D)

Are you getting grief from your PSGs? Have any threats been made against you?

J doesn't respond.

LECKIE (CONT'D)

I can have you moved somewhere else. I can have new Protective Security Group officers appointed. But you have to tell me this. I can't be hearing it from other people.

J

I wanna know what's gonna happen after all this, about where I'm gonna live and my new name and that.

LECKIE

You'll be looked after. Don't worry about that. I'm more concerned with how happy you are now. Do you want me to move you? Do you want me to appoint new PSGs?

(CONTINUED)

CONTINUED:

J doesn't respond. He stares at the TV.

LECKIE (CONT'D)
Yes or no is all I need.

J nods.

LECKIE (CONT'D)
OK. The earliest I can make this happen is tomorrow morning. You'll be alright here tonight?

J nods. Leckie stands, putting a hand on J's shoulder. Leckie exits the room, shutting the door behind him.

148 **INT. FOYER / SERVICED APARTMENT - DAY** 148

The HEAD PSG is waiting in the foyer with the Door PSG.

HEAD PSG
You can't just turn up here. You want to see him in future, you make proper arrangements for that meeting to take place somewhere else.

LECKIE
(hushed)
Why am I explaining this to you? He's with us. I know you're emotional, but he's with us now, which is no guarantee he'll be with us tomorrow. I shouldn't have to be saying this. But for some reason right now I feel like I have to explain it to you. Why is that?

HEAD PSG
I really appreciate your help with my job, mate. I really do. I know how busy you are. So if you're done here, then off you fuck.

Leckie doesn't want these men as enemies. He exits.

HEAD PSG (CONT'D)
Faggot.

149 **INT. LOUNGE / SERVICED APARTMENT - DAY** 149

J sits. The lounge PSG enters with a dog bowl and can of dog food. He puts the bowl on the coffee table in front of J and empties the can into the bowl. He taps the can with a spoon.

LOUNGE PSG
Dinner's ready, cunt.

(CONTINUED)

CONTINUED:

J ignores him and the bowl and continues staring at the TV. He hears MEN LAUGHING in another room.

150 **INT. CAR PARK / SERVICED APARTMENT - DAWN** 150

Underground car park. J is led by Leckie and detectives with shotguns toward three identical tinted-windowed sedans, engines idling. J is ushered into one car.

151 **EXT. SERVICED APARTMENT BLOCK - DAWN** 151

The three cars emerge from the carpark and move off into the street, each taking a different direction.

152 **INT. TINTED-WINDOWED SEDAN - DAWN** 152

The car drives. Leckie is in back, with another detective. J sits between them, bent over in 'crash position'.

153 **INT. PRISON VISITATION AREA - DAY** 153

Pope sits behind grubby Perspex. Darren is just behind him, quiet. Smurf is on the other side of the glass.

SMURF

Ezra says don't get your hopes up about the committal.

POPE

He said there was still strings he could pull.

SMURF

They're all pulled.

Smurf is concerned about Darren's non-communication.

SMURF (CONT'D)

(to Darren, softly)

How are you keeping, hon?

Darren doesn't respond. He's obviously not keeping well.

SMURF (CONT'D)

Darren, honey?

POPE

What did he say about whomping that bail application in? Is he on this thing or what?

SMURF

Darren, honey? Say something.

POPE

Answer her.

(CONTINUED)

CONTINUED:

Darren starts crying quietly.

SMURF

What's going on in here? Are you looking after your brother?

POPE

(to Darren)

Say hi to mum, sook.

(to Smurf)

What did Ez say about whomping that bail application in?

SMURF

What do you think he said? It's been whomped. You're not getting bail. What on Earth makes you think you might get bail? What do you think you're in here for?

POPE

Oh, fuckin don't start up again.

SMURF

If you let anything happen to him in here...

POPE

What. What are you gonna do, mum?

Smurf watches Darren. She knocks lightly on the Perspex.

SMURF

Darren honey, talk to mum.

154

INT. FOYER / OFFICE BUILDING - DAY

154

Smurf and Ezra in the foyer of a city building. Smurf's in fur coat, big sunglasses, Ezra in a suit with bulging manila folders under his arm. He reads a small scrap of paper.

EZRA

Where'd you get this? You sure this is the address he's been moved to?

SMURF

That's the address.

EZRA

You sure you want to go down that road? We're still working on it.

(re: the address)

Where did you get this?

(CONTINUED)

CONTINUED:

SMURF

I've been around a long time, Ezra.
 J's turned. He's not coming back.
 Even if the boys get off, I won't
 see him again. And I won't let
 Darren rot in that place.

Ezra considers this, unsure, looking at the piece of paper.

SMURF (CONT'D)

J's gone either way. We need to set
 up a meeting. Is your office safe?

EZRA

It's safe.

155 INT. EZRA WHITE'S OFFICE - DAY

155

Ezra is at his desk. His office is modern but messy. Opposite
 sits Detective Roache, Craig's pet store contact. Smurf looks
 like a little kid in an oversized armchair beside the desk.

ROACHE

I know you've got a problem,
 Janine. But I don't see how this
 mess your boys are in has anything
 to do with me. If you've called me
 in here to see if there's strings I
 can pull, you're way off course.

Smurf doesn't respond. She fiddles with her purse.

ROACHE (CONT'D)

Is that what this is about?

SMURF

Hey Randall, before you go on, tell
 me if you agree with this: this boy
 who's currently being looked after -
 he knows who you are.

Roache looks to Ezra. Ezra watches Roache.

SMURF (CONT'D)

And you know how these things go.
 They'll ask him all sorts of
 questions, about everything he's
 ever seen or done.

(pause)

I just want this part to be clear
 so you're not thinking this is
 about you doing me a favour or I'm
 blackmailing you or any such thing.
 It's a bad situation for everyone.

(CONTINUED)

CONTINUED:

Roache again looks to Ezra, who remains impassive. Roache drops his eyes, staring hard at Ezra's desk. Smurf pauses. She knows she's ordering J's execution.

SMURF (cont'd) (CONT'D)
 Ezra has the address. I don't think it should be hard to set up a raid on the house. There'd be reasonable grounds. There'd be strange activity and comings and goings day and night, and maybe a neighbour spotted a gun somewhere. This is your field of expertise. I don't mean to tell you how to suck eggs. What do you think?

Roache is now massaging his face.

ROACHE
 I really don't see how anything can be done.

Roache shakes his head, eyes down.

SMURF (CONT'D)
 Randall.

Roache looks up at Smurf.

SMURF (CONT'D)
 Something can always be done. I feel sick right now. I'm not happy about this at all. Not one bit... But we do what we must. Just because we don't want to do it doesn't mean it can't be done.

Roache looks up at Ezra, who is doodling on a note pad.

156 **INT. SAFE HOUSE - DAY**

156

TOM, a new PSG in jeans and sneakers, sits in a chair by the front door reading a magazine. The house is quiet and still. The TV can be heard from another room.

Another PSG, SANTO, signals urgently towards the front door. Tom peers outside through the blinds.

Across the street, two men in sneakers and jeans creep towards the house carrying shotguns. Then, two more appear.

TOM
 Fuck.

157 **EXT. SAFE HOUSE - DAY** 157

Roache holds back, still on the far side of the street. He has a shotgun. He's edgy. He crosses the street warily.

158 **INT. SAFE HOUSE - DAY** 158

PSGs Tom, Santo and GARY are now at the front door, guns drawn. Tom peeks through the blinds. Four people creep towards the house. J hangs back, watching from a doorway.

TOM

They look like cops.

GARY

Jesus Christ. What are we doing?

J backs away into the house.

159 **EXT. SAFE HOUSE - DAY** 159

As officers approach the house, Roache peels away alone, down the side of the house, gun ready. He knows where he's going.

160 **INT. SAFE HOUSE - DAY** 160

The PSGs are panicked. Gary looks through the blinds.

SANTO

Fuck it. We surrender.

GARY

There's about six of them.

TOM

I'm pretty sure they're cops.

SANTO

I'm not fighting a war with these guys. There's no way I'm fighting a war over some fuckwit kid. Fuck it, I'll shoot him myself.

161 **INT. BEDROOM & BATHROOM / SAFE HOUSE - DAY** 161

J crosses through the bedroom to the en-suite bathroom. He climbs onto the toilet seat and opens the window.

162 **INT. SAFE HOUSE - DAY** 162

Santo is distraught. He puts his gun down and kneels, hands behind his head. Tom does the same. With the first crash of the door being busted, Gary drops to the floor.

163 **EXT. SAFE HOUSE - DAY**

163

J crouches on the window ledge. He looks around to see Roache approaching. J jumps onto the neighbouring fence. Roache sees him. They lock eyes. Roache raises his shotgun, but J has disappeared over the fence.

ROACHE

Fuck!

(into walkie-talkie)

Abort! They're cops! Fuck!

164 **EXT. SUBURBAN BACKYARD - DAY**

164

J runs through a neighbouring backyard. Two boys his own age stand beside a swimming pool in board shorts. They look up at him, stunned, as he passes.

165 **INT. TRAIN - DAY**

165

J stands on a crowded commuter train, paranoid and shaking.

166 **EXT. 1960'S APARTMENT BLOCK - DAY**

166

J climbs the external stairs of the block. He passes flats - inside people watch TV, iron shirts. He approaches a door, takes a breath and knocks. It opens. Smurf is there. Her hand goes straight to her mouth.

SMURF

Oh my goodness.

J

I need to talk to you.

SMURF

What are you doing here?

J

Is anyone inside?

SMURF

No one's here, love.

J

I'm serious. If anyone's here...

SMURF

What are you doing here?

J

I'm gonna get Pope out of jail. I can't fuckin live like this.

167 **EXT. EZRA WHITE'S HOUSE - DAY**

167

Smurf's car pulls up outside a house in a plush tree-lined street. Ezra waits on the footpath with another man, JOHN HOPPER (49). Ezra helps J from the car.

 EZRA

J, this is John Hopper. John's the barrister who'll be representing the boys when this thing goes to trial.

J shakes John Hopper's hand.

168 **EXT. SAFE HOUSE - NIGHT**

168

J walks the drive to the safe house. New model cars parked outside. The front door is busted. J enters.

169 **INT. SAFE HOUSE - NIGHT**

169

The house feels crowded with men in suits who fall silent as J enters. Leckie pushes to the front and leads J by the arm into the kitchen. He's clearly been worried.

 LECKIE

Where have you been?

 J

Hiding.

 LECKIE

You shouldn't have left the house. Where did you go?

 J

I was hiding.

 LECKIE

They were cops who busted the door down. The Drug Squad raided, they'd been told something funny was going on here. OK? It was a weird accident, but you're in no danger. I need you to understand that.

 J

OK.

 LECKIE

Did anyone see you today?

 J

No.

(CONTINUED)

CONTINUED:

LECKIE
No one at all.

J
Nobody saw me.

Leckie looks frazzled. J steps past him into the house.

170 **INT. SAFE HOUSE 2 - DAY** 170

SUPER READS: 'Four months later'

Leckie and J wait at the front door of a new safe house. J is dressed for court - pants and round neck jumper over a collared shirt and tie. He looks healthy and strong. He scuffs his shoe nervously against the tiled floor.

Immediately in front of them are two SOG officers in full gear - flak jackets, helmets, shotguns. The four stand waiting inside the front door. Leckie straightens J's collar.

There is a solid KNOCK at the door. One SOG pulls it open. Outside is another SOG. He nods, then hand-signals to someone outside, off screen.

Leckie gently guides J through the door.

171 **EXT. SAFE HOUSE 2 - DAY** 171

They cross the lawn toward a number of tinted-window vans. J is ushered into one. Leckie and two SOGs climb in after him. The vans pull away - a display of police resources all for J.

172 **INT. VAN - DAY** 172

The SOG in the front seat leans into his personal radio.

SOG
We're on the move.

The radio crackles its reply.

VOICE (O.S.)
Copy that.

Leckie watches J. J looks out the window. The radio crackles.

173 **EXT. BACK OF SUPREME COURT - DAY** 173

The vans are admitted through the back gates of the court building. The gates are quickly closed by court officers.

The van stops at the back entrance. A SOG emerges first, followed by J, then another two SOGs. J is hurried inside.

174 **INT. SUPREME COURT / HOLDING AREA - DAY** 174

J sits in a holding area. There is quiet and tense anticipation. He is clearly the centre of concern.

He sits and waits. A court warden approaches.

COURT WARDEN

OK. They're ready for you now.

J stands and is escorted down a hall. He and the warden wait outside a door. The door opens. J enters.

175 **EXT. EZRA WHITE'S HOUSE - DAY** 175

Flashback to the day Smurf brought J to Ezra's house.

J shakes John Hopper's hand. Ezra leads them inside.

176 **INT. EZRA WHITE'S HOUSE / LOUNGE - DAY** 176

J, Ezra, Smurf and John Hopper are seated in Ezra's lounge. Ezra smokes. He and Hopper crowd J in close.

EZRA

The stuff about you knowing the rego of the car that showed up at the scene: you could've seen it on the telly. You can't remember where you saw it. You've got a thing with remembering regos. And rattle a few off. You'll need to rattle some off from the TV, like the fat guy's car from 'Blue Heelers' or someone from 'Neighbours' or something.

SMURF

This is a lot for him to remember. How is he going to remember it all?

HOPPER

He doesn't have to remember it all. It's better if he doesn't. We don't want him reciting lines. All he needs to do here is get into the swing of the thing. He just needs to wrap his head around the flavour of it.

EZRA

It's still a lot of stuff. Maybe we should be thinking about pulling him out of witness protection now.

(CONTINUED)

CONTINUED:

J

If I come home now, Pope and Darren are still gonna go down. I'm not the only thing the cops have got.

Smurf looks to Hopper. Hopper shrugs.

HOPPER

If he leaves witness protection now, the police will need to compensate for the absence of their star witness. They'll need to strengthen their brief with something else, which they will do, and they'll have the time to do it. We're better off letting them think their brief is airtight and then we punch a big hole in it at the last minute. Coz this thing's going to trial, with or without J. That's a given. What we want is to win it. And it can only help having a Crown witness working for us.

(to J)

We also want to make sure you don't perjure yourself in the process, mate, so we need to be careful how we play it... Now, this may involve you having to answer some questions about the death of Nicole. My guess is you're not going to like it.

J

I'll be fine with it.

177 **INT. SUPREME COURT / HOLDING AREA - DAY** 177

Inside the holding area, the air is muted and tense. Radios crackle. Wardens and cops sit in silence, waiting.

178 **INT. EZRA WHITE'S HOUSE / KITCHEN - DAY** 178

J, John Hopper and Ezra sit at a kitchen table. Ezra takes notes. Smurf sits nearby, watching.

HOPPER

Your girlfriend Nicole died from a heroin overdose. Is this true?

J

Yes.

HOPPER

Is it true that you believe your uncles were responsible for this?

(CONTINUED)

CONTINUED:

J

Yes.

HOPPER

How?

J

They injected her.

HOPPER

Don't rush your answers, mate. This stuff you're saying is reluctant. It's stuff you don't want to admit.

J nods.

HOPPER (CONT'D)

You're saying they forcibly injected her with what is known as a hot shot?

J

Yes.

HOPPER

Did you see them do this?

J

No.

HOPPER

What did you see?

J

I came home and found her scarf thing in the backyard.

HOPPER

But you didn't actually see her there, nor did you see anyone inject her. Was she known to you to be a user of heroin?

J

Sometimes, yeah.

HOPPER

Was there any reason why she might have wanted to inject more than usual on this particular night?

J

Maybe.

HOPPER

Why maybe?

(CONTINUED)

CONTINUED: (2)

J
I broke up with her.

HOPPER
That night?

J
Yes.

HOPPER
So to an extent you feel
responsible for Nicole's death.

J
I dunno. Maybe to an extent.

HOPPER
But you want your uncles put away
for it.

J
Yes.

HOPPER
Even though you didn't see them do
it, she was a known heroin user
already and she was justifiably
upset on this particular night
because you ended the relationship.

J looks coolly to Ezra taking notes and Smurf watching.

HOPPER (CONT'D)
You're looking for someone to blame
for something you feel responsible
for. Would you agree with that?

J looks to Hopper, defiant. He holds it. Hopper relaxes.

HOPPER (CONT'D)
That's good, mate. You feel OK?

Smurf takes a hesitant step forward.

SMURF
Are you OK, sweetheart?

J
Can you get us a drink, Smurf?

179 INT. SUPREME COURT / HOLDING AREA - DAY

179

Commotion. J is led from the court, through back corridors.

180 INT. SOG VAN - DAY

180

The van drives through the back gate of the court, J surrounded by SOGs with helmets and shotguns. J is pensive. Heavily armed SOG presence is oppressive - gum chewing, guns on laps.

181 INT. CAR - DAY

181

BROADCAST QUALITY VIDEO FOOTAGE: A current affairs REPORTER sits at the wheel of a car. The video is shot from the passenger seat. The reporter checks his hair in the rearview and scours the street over the cameraman's shoulder.

REPORTER
(nervous energy)
Here they come.

He starts the car. The video camera POV shifts to the empty backseat. Moments later, the back door opens. Darren, Smurf and Pope pile in and the car pulls away. The boys wear suits. Darren cries. Smurf hugs him. Pope smiles. It's all chaotic.

REPORTER (O.C.) (CONT'D)
Let's get away from here a bit.
(then, to backseat)
How do you feel?

SMURF
We're over the moon! We're very
over the moon! Fantastic!

Smurf kisses Darren's head. Darren is crying tears of joy.

DARREN
We're over the moon.

REPORTER
What about you, Andrew?

POPE
Very happy, mate.

REPORTER (O.C.)
Has justice been done today?

DARREN
We were innocent. We said that all
along. That's what the jury's said.

REPORTER (O.C.)
Janine. You must be delighted. What
do you have to say?

Smurf, in the middle, hugs Darren tight.

(CONTINUED)

CONTINUED:

SMURF

I want to say three cheers for the boys! Hip-hip.

DARREN

Hooray!

Smurf and Darren do three cheers. Pope looks out the window.

REPORTER (O.C.)

OK, we should probably get some nods before we forget.

The CAMERA swings round to be on the reporter.

REPORTER (CONT'D)

Tell me when you're set.

CAMERMAN (O.C.)

Set.

REPORTER

(in rearview)

OK, guys, I just have to do what we call nods. You don't have to say anything. You'll see what it's about when it's all cut together.

The reporter does his 'nods'.

182 **INT. SOG VAN - DAY**

182

On the move, the SOG officer opposite J pulls his pistol and points it at J's face. The SOG's eyes are hidden behind sunglasses. Other SOGs sit motionless.

The SOG holds the gun at J's face for a long moment, then pulls the trigger. It clicks on an empty breach. J sits numb.

183 **INT. HOTEL ROOM - DAY**

183

Smurf in TV interview on the couch in a four-star hotel room.

SMURF

I'm sympathetic to the families of those two young police, my heart goes out, but two good young boys got killed too - Barry Brown and my son Craig.

VIDEO: The shot is now wide to reveal Smurf sitting between Pope and Darren on the couch. The boys hold glasses of white wine and are visibly drunk and fidgeting.

(CONTINUED)

CONTINUED:

SMURF (CONT'D)

They were innocent young boys. My family's been dragged through the mud over this. And that kind of action plays heavy on minds of kids like J. Police start throwing their weight around, and they fly off the handle and a kid like J gets the idea he can't even trust the law to work properly. The justice system.

Pope lifts himself up drunkenly and leaves shot. Darren gets up and dials a phone on a side table behind the couch.

REPORTER

OK, maybe that's enough of that.
(to Pope)

Andrew, I was hoping to get some shots of you and Darren reacting to the news of your acquittal on TV.

POPE (O.C.)

Get us doing what?

REPORTER (O.C.)

As if you were watching a news report on the TV, celebrating. Like you're going 'yay!'

Darren drops the phone. It crashes down behind the side table. He's very drunk.

POPE (O.C.)

I'm not a fuckin monkey, mate. I'm not doing that.

As this all takes place, Smurf remains in the middle of the couch, watching her boys. Then she turns to camera, smiling.

184

INT. BEDROOM / SAFE HOUSE - NIGHT

184

J hurriedly packs his clothes into a bag. He zips the bag shut and turns to leave. A PSG stands behind him.

PSG

Where do you think you're going?

J looks past the PSG. Others mill in the hall ominously. He drops his bag and steps back into the room. He hears VOICES. Leckie moves through the crowd.

Leckie enters and shuts the door. He sits on the bed, silent and staring at J. The moment is long and awkward.

LECKIE

Have you worked out where you fit?

(CONTINUED)

CONTINUED:

J picks up his bag and walks past Leckie. He opens the door. PSGs are outside. J closes the door behind him.

185 **INT. HALL / SAFE HOUSE - NIGHT** 185

PSG talk halts, all eyes on J. He winds his way to the door.

186 **INT. BEDROOM / SAFE HOUSE - NIGHT** 186

Back in the bedroom, Leckie sits, his face in his hands. When he raises his head again, his face reads only heartbreak.

187 **INT. SUPERMARKET - DAY** 187

Leckie with his wife, son and trolley. They round an aisle.

And Leckie sees Smurf. He ignores her. They head towards each other. Leckie pushes his trolley straight past her. He thinks she hasn't seen him. And then Smurf appears beside him.

SMURF

I don't wish you any ill will, Mr
Leckie. I honestly don't.

Leckie ignores her. His wife watches her, seriously unnerved.

SMURF (CONT'D)

I want you to know that. You were
only doing your job. I hope you
catch the people who did that
terrible thing.

LECKIE

If you're as smart as I think you
are, you'd know just how lucky you
are. And you'd know to walk right
on by me like we'd never seen each
other before in our lives... Your
family's gonna come badly unstuck.
I've got a feeling about it. I
think you do too. I think you carry
that feeling around with you every
second of the day.

Leckie leads his family away. Smurf is left in the aisle.

188 **EXT. STREET - DAY** 188

J steps out of a city cafe with a take-away coffee. He stops. He sits the coffee on a window-sill and stirs in sugar and lights himself a cigarette. He sips his coffee.

189 **EXT. BACK YARD / CODY HOUSE - DAY** 189

J walks the side of the house, bag on his shoulder, apprehensive. He hears MUSIC and LAUGHTER.

(CONTINUED)

CONTINUED:

He rounds the corner to see Darren on a banana lounge drinking, another man also drinking, and Pope at the BBQ flipping sausages.

Darren stops mid-laugh, his unwitting friend carries on a little longer. Pope casually continues to flip sausages.

POPE
(warmly)
G'day, mate.

J
Hey. Hi, Daz.

The dog rushes to J. He pats it.

POPE
You hungry?

J
Yeah, maybe.

POPE
Smurf's in the kitchen. Go and say hi. Grab yourself a beer.

190 **INT. KITCHEN / CODY HOUSE - DAY**

190

J enters. Smurf is at the bench, making salad.

J
Hi, Smurf.

Smurf turns. She rushes to him. She hugs and kisses him.

SMURF
I was wondering when I'd see you again. I've been missing you. You want food? You look Biafran.

J
I'm gonna go lie down a bit.

SMURF
You don't wanna eat? Pope's got a barbie going.

J
I wanna lie down, I think.

SMURF
OK, love. Your room's still there.

J heads for the door. She watches him.

SMURF (CONT'D)
I missed you.

(CONTINUED)

CONTINUED:

J turns, smiles and exits.

191 **INT. J'S BEDROOM / CODY HOUSE - DAY**

191

The room is tidy. J is on the bed, lying on his side. He hears the bedroom door open, but doesn't turn to look.

Pope takes a seat at the end of the bed, holding a beer. He looks around the room, taking it all in before speaking.

POPE

It's a crazy world.

A GUN BLAST strikes Pope in the head and his body slumps like a sack of meat, instantly lifeless, to the floor.

J climbs off the bed, holding a gun. He stands back and surveys the scene, standing over Pope's body.

He exits to the hall still with the gun. As he heads for the lounge, Smurf walks toward him, panicked, hands to her mouth. J stops her. He holds her. She is strangely calm, catatonic.

192 **INT. LOUNGE / CODY HOUSE - DAY**

192

J leads Smurf across the room to the window, his arm around her shoulders, holding her close. Darren is standing outside, looking back at him, totally disoriented.

J and Darren watch each other through the window - J seemingly relaxed, composed. Darren holds a ketchup bottle and a long sausage in a slice of bread.

J kisses Smurf's head and waves Darren inside.

THE END