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SNOWTOWN

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Inspired by the Books
Killing For Pleasure by Debi Marshall
&
The Snowtown Murders by Andrew McGarry

Shooting Script(Blue second amendments)

June 14th 2010

Developed with the assistance of
Warp Films Australia
&
Film Victoria

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1 INT. CAR (MOVING) - DAY 1

We open on a dry barren landscape as several large statues pass by; a giant cockroach, a UFO, a rat.

We hold still on the horizon where the golden wheat fields meet the clear blue sky.

Over the image we hear the voice of JAMIE VLASSAKIS, 18.

JAMIE (V.O.)

I keep having this dream where I wake up in my bed and all I can hear is this yapping. I go in the hall and I see this bloke sitting in a chair. He's got a baseball cap on and his head's down so I can't see his face. I yell at him but the guy won't look at me and the yapping's getting louder and louder. I walk down and say 'hey mate are you alright?' But he just sits there, says nothing. I lift his head up with my hands and he's got this cut across his neck, it looks like a big fucking mouth. I lean down closer and I see this Chihuahua sitting inside his neck looking back at me yapping, yapping at me.

2 INT. VLASSAKIS HOUSE/LOUNGE - DAY 2

A lounge suite, a coffee table and a television, are the only items of furniture in the room.

The walls are bare but lining the floor along one wall are glazed and unglazed ceramic pots and handmade dolls.

Jamie watches television on the couch.

CUT TO:

With his back to CAMERA, Jamie sleeps on a couch.

CUT TO:

3 EXT. STREET - LATER 3

Along a busy street Jamie and GAVIN PORTER, 28, a gaunt and slovenly man, sit on a curb watching the traffic pass by.

CUT TO:

- 4 INT. SHOPPING MALL - LATER 4
- Jamie and Gavin look on as a TODDLER enjoys a ride on a coin operated plane.
- 5 INT. HOUSE/LOUNGE - DAY 5
- The room is cave-like with only a slither of light piercing through the heavy curtains.
- A hoard of CHILDREN lounge about on couches gathered around a television.
- One sleeps on the floor.
- One drinks from a wine cask.
- One removes a packet of cigarettes from his T-Shirt.
- One rifles through a chip packet.
- The room is crammed with over ten PEOPLE and almost as many ANIMALS - CATS, DOGS and even a BLUE-TONGUED LIZARD which sits on the lap of a KID with a plated rat's tail.
- He fails in his attempt to feed it some discarded chicken.
- Jamie's older brother, TROY YOUDE, 18, grips a bong made from a discarded soft drink bottle. His long legs are stretched across the coffee table.
- Beside Troy, NICHOLAS VLASSAKIS, 8, is being kissed by a FIFTEEN YEAR OLD GIRL.
- ALEX VLASSAKIS, 13, and Gavin busy themselves on the floor by playing double dragon.
- 6 INT. HOUSE/BEDROOM - DAY 6
- CLOSE on Jamie's face as he lay on a Queen size bed.
- Below him the corner of the fitted sheet has slipped to reveal the mattress.
- Jamie appears awkward, nervous.
- GIRL, 14, has her mousey hair pulled tight in a ponytail.
- Her hand is down the front of Jamie's tracksuit pants as she slides it up and down his penis.
- The girl sits on the edge of the bed wearing only a T-shirt.
- CLOSE on wet open mouthed kiss.

She stops.

GIRL
You don't kiss very good.

Jamie doesn't answer.

She kisses him again.

7 EXT. KILSBY STREET - DAY 7

Two shopping trolleys, full of groceries, are pushed down the centre of the road side by side.

Behind one is ELIZABETH HARVEY, 41, a woman who's face has aged well before its time. Behind the other is JEFFERY PAYNE, 42, a sun weathered gentlemen with leathery skin.

8 EXT. VLASSAKIS HOUSE - LATER 8

SLAM. The sound of metal on metal rings out as two shopping trolleys come crashing together.

Alex and Troy are playing chicken with the trolleys outside their home. Their house looks like any other; white brick, corrugated iron roof, heavy blinds.

Inside each trolley resides a terrified stray DOG.

Jamie, Gavin and Nicholas watch on from the curb.

On the other side of the road...

9 EXT. JEFFERY'S HOUSE - CONTINUOUS 9

... Elizabeth and Jeffery take in the action from the verandah of his dilapidated residence.

Elizabeth sits in a deck chair while Jeffery views from his vinyl recliner, surrounded by piles of faded newspapers. His ashtray dwells next to him on a wooden side table.

They look on as the boys continue to entertain themselves.

10 INT. VLASSAKIS HOUSE/KITCHEN - DAY 10

Elizabeth sits at a table, in front of her is large plastic tub filled with different types of prescription medication.

One at a time Elizabeth removes the containers and pops the coloured tablets inside a plastic tray, which is labelled with the days of the week.

Having entered from the lounge, Jamie searches through the pantry and fridge for food.

Nicholas rushes in being chased by Alex.

Eventually Alex catches him and they start to wrestle.

NICHOLAS
Mum get him off me!

ELIZABETH
(annoyed)
Alex get off him. Come here both
of you.

Elizabeth pops the cap from a container and slides two pills into her hand.

She hands one to Alex and one to his younger brother.

ELIZABETH
Now go.

The boys swallow the tablets and do as asked.

Jamie sits and watches his mother for a moment before reaching across the table and helping himself to a Vicadin.

11 INT. VLASSAKIS HOUSE/LOUNGE - LATER 11

Troy and Jamie watch television atop separate bean bags.

Behind them, Alex and Nicholas are asleep on the couch.

In the adjoining kitchen we can see Elizabeth making thumb pots at the table with Jeffery.

12 INT. VLASSAKIS HOUSE/ELIZABETH'S BEDROOM - MORNING 12

Elizabeth wakes underneath her sheets to find MARCUS JOHNSON, 42, bald and pint-sized, staring back at her.

He greets her with a smile and a coffee.

She is less than enthused as he goes on to express his desire for them to reunite and work at their relationship.

Marcus is unaware that his act of desperation is being viewed in the doorway by his disapproving son, David.

David appears different from the other boys. There's an air of confidence about him, a pride in his presentation. His sneakers are newer, his T-shirts are emblazoned with the coolest brands, his jeans are fitted.

Tiring of watching his father's fawning, David soon leaves.

- 13 INT. VLASSAKIS HOUSE/JAMIE'S BEDROOM - MORNING 13
- David finds Jamie sleeping in a single bed. On the other side of the room is an empty bed and a meager drum kit.
- He walks into the room and places himself at the drums and begins using the kick pedal to bang the bass drum.
- Jamie stirs.
- Paying no attention to Jamie, David happily pounds the sticks into the snare and cymbals in an attempt to entertain himself.
- Annoyed, Jamie rolls over, turning his back on David.
- 14 INT. CENTRELINK - DAY 14
- Elizabeth waits for her welfare payment in a sterile foyer.
- Above her, a clock shows time slowly passing.
- In the queue behind her we see; MEN in their early twenties, SINGLE MOTHERS whose CHILDREN play at their feet and a MAN ranting about nothing to no one in particular.
- 15 EXT. CENTRELINK - DAY 15
- A cigarette burns down close to the filter.
- Jamie takes one last drag before tossing it.
- Jamie sits outside the Centrelink waiting, behind him Alex and Nicholas tap a tennis ball back and forth.
- Their attention is with ROBERT WAGNER, 23, a tattooed hulk of a man with closely cropped strawberry blonde hair.
- He is hunched over at a bus stop across the street.
- Tied to the bench below him is a small Alsatian.
- Robert leans over pulling strange faces at the dog in an attempt to rile him.
- The Alsatian begins to growl.
- Robert growls back.
- It bares its teeth and Robert mimics it again.
- The dog begins to bark and Robert immediately begins barking and howling hysterically.
- Boring of this, Robert stops himself and takes one more look at the canine before spitting on its face.

Saliva is stretched across the Alsatian's eyes.
Robert looks up to see the boys looking at him.

16 INT. TAVERN - NIGHT 16

A long line of Pokie machines in a smoke filled room.
At the end of the row, Elizabeth continually presses the button on her machine. She barely allows time to see if she's won before pressing it again, it's monotonous.

17 EXT. TAVERN - NIGHT 17

Jamie, Alex and Nicholas now wait for their mother outside the entrance to the tavern.

They are soon joined by two slightly older TEENAGERS.

TEENAGER
Can you rap?

JAMIE
No.

TEENAGER
Yes you can.

He spits.

TEENAGER (CONT'D)
Hear this hey.

The TEENAGER covers his mouth with his hands and commences beat boxing. Jamie is unimpressed by the amateurish sounds.

TEENAGER (CONT'D)
Know what that is?

Jamie doesn't.

TEENAGER (CONT'D)
Eye of the Tiger, you hear it.

TEENAGER does it again.

TEENAGER (CONT'D)
Go on you try.

Jamie attempts it and is only slightly better.

TEENAGER
(enthused)
Fuck yeah you're good.

They exchange a high five.

18 EXT. MAIN NORTH ROAD - DAY 18

Jeffery and Jamie carry a heavy couch alongside a busy road.

Alex and Nicholas follow, smashing rocks with metal steaks as they go.

Jeffery waits for a break in the traffic. Seeing one, he moves quickly to usher the couch and the boys across.

19 INT. JEFFERY'S HOUSE/KITCHEN - DAY 19

A cluttered, unkempt room.

An overflowing ash tray.

Jeffery dishes up four bowls of pasta on the kitchen bench.

In the adjoining lounge room, Jamie flicks through the channels with a television remote.

Alex and Nicholas, sit on the new couch eating potato chips and waiting for the screen to settle on a station.

20 INT. JEFFERY'S HOUSE - SPARE ROOM - NIGHT 20

A dispirited Nicholas stands against a stark white wall, his eyes are directed at the floor.

There's a clicking sound.

JEFFERY (O.S.)

Turn.

Nicholas turns to his right, we now see his full profile.

He wears nothing but his underwear.

Click.

JEFFERY (O.S.)

Okay.

He turns to face the wall, the line of his spine is evident along his slender frame.

Click.

JEFFERY (O.S.)

Again.

CUT TO:

Alex now stands in front of the wall, his hands cover his groin.

Click.

Alex turns.

His underpants are too big for him, they sag in the behind.

Click.

CUT TO:

A naked Jeffery stands in the centre of the bare room.

He raises the camera to his face.

Click.

JEFFERY

Turn.

Jamie's expressionless face turns to face Jeffery.

Click.

21 INT. CAR (MOVING) - DAY 21

Gavin guides his silver Datsun through the desolate streets without any thought of a destination.

Jamie stares out the window.

The car slows, before mounting a curb. They get out to...

22 EXT. TRUSTING HOUSE - CONTINUOUS 22

... Make their way down a driveway full of cars.

They pass a group of MEN huddled under a bonnet. The group range in age but all stand in silence as they examine the engine, beers in hand.

A TEEN sits behind the wheel, revving the engine. Something's not quite right with it and the sound is piercing as it fills the deserted street.

Upon reaching the backyard, Jamie finds a group of PRE-TEENS gathered around a CD player.

An OLDER GROUP convene underneath the back verandah.

Moving closer, Jamie finds Troy perched on a dirt bike as his MATE carves a ROCK BAND LOGO into his skin with a compass. Jamie and Gavin stand watching curiously.

Troy flinches as his mate rubs away the blood, before inspecting a drawing of the logo in his other hand.

- 23 INT. TRUSTING HOUSE/KITCHEN/LOUNGE - CONTINUOUS 23
- Having entered the house, Jamie and Gavin find more TEENAGERS scattered throughout smoking and drinking.
- A BOY waits for Dim Sims to cook in the microwave. Another hassles a GIRL to show him her breasts. She refuses.
- Eventually they reach the darkened lounge where a group of stoned BOYS watch pornography on a fuzzy television screen.
- Jamie sits, collects a homemade bong and pulls a cone.
- CUT TO:
- The room is now pounding to the sounds of HEAVY METAL.
- A mosh pit has formed in the middle of the room.
- It's a heaving, sweaty sea of teenagers.
- Troy joins in, immediately lifting its intensity by violently hurling himself into those around him.
- He leaps off the couch and upon landing begins to up turn tables and chairs.
- Jamie watches.
- The following occurs in silence.
- Jamie joins his brother in trashing the room.
- The younger boys then follow suit.
- 24 EXT. KILSBY STREET - DAY 24
- Robert and BARRY LANE, 39, an effeminate fellow with long blonde hair, stroll hand in hand.
- Barry wears an Op-shop dress and thongs.
- Robert is clad in a tracksuit.
- 25 INT. VLASSAKIS HOUSE/LOUNGE - DAY 25
- Perched on the floor Jamie and Alex face off in a game of Super Mario Brothers. Nicholas sleeps on a couch.
- In the adjoining kitchen, Elizabeth is cutting felt for a doll's dress.
- She is soon interrupted by a knock at the door.

BARRY (O.S.)
(calling out)
Hello anyone home?

Elizabeth moves to the door and welcomes in her visitors.

Barry follows Elizabeth into the kitchen.

Robert joins the boys in the lounge, squeezing in next to Nicholas.

As Robert views the boy's game, we overhear Barry.

He speaks casually, very matter-of-fact.

BARRY (O.S.)
So listen darl, this isn't going to be something you want to hear but I'm gunna tell you anyway, okay? You've got a real dirty bird across the road there. He's been messing around with your kids right. I know this for a fact cause he told me that when he looks after 'em for you he touches 'em, makes them touch him. You know what I mean?

Elizabeth sits stone faced as Barry speaks.

BARRY (O.S.)
He's dirty one that Jeffery. I've heard he goes to kiddie auctions where little ones go up for sale.

ELIZABETH
I think you should leave.

BARRY (O.S.)
Alright sweetheart, just thought you'd want to know is all.

Barry enters the lounge.

BARRY (CONT'D)
Hello boys. I'm Barry.

Alex and Jamie never divert their eyes from the screen.

BARRY (CONT'D)
Have you met my fiance? Jamie, Alex, this is Robert.

The boys give no response.

BARRY (CONT'D)
I'll see you later then boys.

Barry leaves and Robert follows.

Jamie focuses on the game as Elizabeth enters the room.

He can feel his mother's gaze.

26 INT. VLASSAKIS HOUSE/LOUNGE - NIGHT 26

Jamie is bathed in the glow of the television screen.

On the adjacent couch Elizabeth lies silently.

27 INT. VLASSAKIS HOUSE/KITCHEN - MORNING 27

Elizabeth dishes up bacon and eggs.

Jamie, Troy, Alex and Nicholas wait at the table.

She watches them eat.

Jamie thanks his mother.

Elizabeth suddenly exits the kitchen and enters...

28 INT. VLASSAKIS HOUSE/LOUNGE - CONTINUOUS 28

... The lounge.

She marches through the room and we watch from the window as she walks across the street towards Jeffery, who is relaxing on his recliner.

Without warning Elizabeth launches into a wild attack, wailing hysterically as she slaps and kicks him repeatedly.

Jeffery closes his eyes and waits for it to end.

Eventually, Elizabeth stops and composes herself.

She crosses the road and walks back through the lounge, passing the boys who are now huddled by the window and...

29 INT. VLASSAKIS HOUSE/KITCHEN - CONTINUOUS 29

... Into the kitchen.

She takes the phone from the wall and dials.

Her call is answered.

ELIZABETH

(upset)

I need to talk to someone about
my boys.

Jamie and his brothers look on from the lounge.

30 INT. CHURCH - DAY 30

The sound of people singing.

The MINISTER passionately leads his flock in a hymn. His CONGREGATION is exiguous, only managing to fill up the first few pews.

Jamie sits next to Elizabeth who is singing. On his other side are Alex and Nicholas, none of whom are singing.

Jamie notices Marcus and David standing across the aisle.

Jamie's POV - Elizabeth singing, there is a sense of desperation about her.

31 EXT. KILSBY STREET - DAY 31

Alex and Nicholas ride their bikes around the street. They are watched from the porch by Jamie and Elizabeth.

A taxi turns the corner into Kilsby Street.

The two boys are forced off the road as it passes.

The taxi halts outside Jeffery's residence.

They all look on as Jeffery steps out and pays the driver.

Jeffery makes his way into his home.

Alex and Nicholas ride onto the front yard and dump their bikes.

A moment passes before Jeffery exits the front door carrying his camera.

He places the camera beside his ashtray and confidently sits in his recliner.

Jeffery lights up a cigarette.

ELIZABETH

Get inside.

Noting the concern in their mother's voice, the three boys do as asked.

32 INT. VLASSAKIS HOUSE/LOUNGE - NIGHT 32

In a dimmed room the family gather around the T.V.

Nicholas sits close to his mother.

Alex and Jamie are on the beanbags.

Jamie stands and makes his way to the window. Pulling back the curtain Jamie looks through the window.

Across the street the orange glow of a cigarette can be seen as Jeffery draws on his smoke.

ELIZABETH

Sit down Jamie.

Jamie closes the curtain and returns to the beanbag.

CUT TO:

The television is muted.

Elizabeth and Nicholas sleep together on a couch.

Alex sleeps on the other couch.

Jamie lies on the floor in front of them all.

The silence is broken by the sounds of an engine.

CLOSE on Jamie's face as he wakes.

The engine's revs become louder and more frequent.

33

EXT. KILSBY STREET - CONTINUOUS

33

Opening the front door, Jamie looks across the road to find a leather jacketed MAN standing beside his BMW motorcycle.

CLOSE on a hand gripping the throttle, revving it louder.

The bike's head light shines brightly into Jeffery's bedroom window.

The man shouts vitriol at the house however it is drowned out by the revs.

NEIGHBOURS leave their house to try and quiet the man.

He ignores them.

Jamie is joined by his mother and two younger brothers.

With no response coming from inside, the man persists.

He holds the throttle tight, making the sound linger.

Eventually he turns to spot the Vlassakis family.

In the darkness the boys can just see him wave.

Nicholas waves back as the revs continue.

34 INT. VLASSAKIS HOUSE/JAMIE'S BEDROOM - MORNING 34

Lying in bed Jamie is woken by a bellowing laugh.

Talking is heard coming from another room.

Jamie lifts himself out of bed and follows the sounds.

35 INT. VLASSAKIS HOUSE/KITCHEN - CONTINUOUS 35

Having entered, Jamie finds Elizabeth, Alex and Nicholas gathered at the kitchen table having breakfast. With them are Barry and Robert, Barry's arm is slung over the back of Robert's chair.

Turning to his left Jamie sees the figure from last night, JOHN BUNTING, 29, a stocky man with chocolate brown hair and a baby face. He is doing the dishes. He wears jeans and a navy blue polo shirt.

Noticing Jamie, John proffers his soap sudd covered hand.

JOHN

G'day Jamie, I'm John.

They shake.

JOHN (CONT'D)

You the eldest mate?

ELIZABETH

(interrupting)

No, I have another one.

JOHN

Oh yeah, where's he then?

ELIZABETH

Fuck knows.

JOHN

Wild one is he?

ELIZABETH

He's eighteen.

JOHN

Eighteen? Jesus, you must have had him when you were twelve?

ELIZABETH

Oh Bullshit.

John turns his attention back to Jamie.

JOHN

Sorry if I woke you up last night mate but I had to do something about that prick over there.

BARRY

John will sort that dirty bird out for you Jamie.

JOHN

Bloody oath I will. Coppers are a waste of time. Who gives scum like that bail? I bet if the boys were from the city it'd be different. They'd be real friggin' quick then.

John is interrupted by Troy returning home.

ELIZABETH

Troy this is John.

Troy helps himself to a can of soft drink from the fridge.

JOHN

(offering hand)
Good to meet you Troy.

Ignoring John, Troy exits.

John turns back to Elizabeth.

JOHN (CONT'D)

He's a bit shy.

ELIZABETH

(screams)
Troy!

JOHN

Don't worry about it luv.

John is about to speak when the pounding of a drum beat echoes out from Troy's room.

He pauses momentarily before struggling to speak over it.

36

EXT. VLASSAKIS HOUSE - LATER

36

A white Torana is parked on the front lawn.

Elizabeth sits outside her front door butting a cigarette into a handmade ashtray. Barry is busy talking to Elizabeth but she's paying him no attention, her focus is solely with John as he leans under the bonnet of her car.

Jamie, Alex and Nicholas surround him and attempt to assist him in repairing the motor.

John signals for Robert to turn the ignition.
 After a few failed attempts, the motor comes to life.
 Elizabeth applauds.

CUT TO:

Robert, Alex and Jamie sit atop the Torana.
 Elizabeth and Barry are talking.

BARRY
 Liz I wanted to tell you
 something.

ELIZABETH
 What?

BARRY
 I'm late.

ELIZABETH
 Late for what?

BARRY
 No I mean I'm late, late. Fire
 engine red late. I've missed my
 rags.

Elizabeth feigns horror.

ELIZABETH
 Oh no.

BARRY
 I think I might be pregnant.

ELIZABETH
 (calling out)
 You gunna be a dad Robert?

Robert chooses to ignore the comment.

John screams past on the bike with Nicholas perched in
 front of him.

John soon returns, Nicholas dismounts and passes his helmet
 to an excited Alex.

Alex clings to the back of John as the bike accelerates.

37 EXT. KILSBY STREET - LATER

37

The cheerful tones of a Mr. Whippy van ring out to the tune
 of 'You Are My Sunshine'.

John signals for it to pull over.

He requests six soft serve ice creams.

Each boy now has one, John clasps the other three.

38 EXT. KILSBY STREET - LATER 38

Melted ice cream trickles down John's hands.

He stands in the middle of the street.

JOHN
(calling out)
Don't forget the far window.

The three boys are using their soft serves to repeatedly scrawl 'fag' across Jeffery's windows.

CUT TO:

WIDE - the ice-cream smeared house.

The boys stand with John eating their other ice-creams and admiring their handiwork.

39 INT. VLASSAKIS HOUSE/KITCHEN - NIGHT 39

Gathered around the kitchen table, Elizabeth and her guests are listening intently to John, as he stands over the stove cooking a stew for his gathered guests.

JOHN
Fuck off it's bullshit, it's the truth. Poofter teachers shouldn't be allowed in schools.

Like any good preacher, John speaks with surety and passion. His audience consists of Elizabeth, Robert, Barry, Marcus, MARK LAWRENCE, 37, a shy man with a large bushy beard and his partner VERNA SINCLAIR, 33, a heavysset woman with a permanent scowl.

He turns down the flame on the stove and faces the others.

JOHN (CONT'D)
How shit's the system when if some chick stole a watch at eighteen she can't get a job. Meanwhile, Mr. Bum Puncher can stroll in and away he goes, here's the keys, the gents are down the hall. I know if I had kids I'd be more worried about 'em losing their pants than their fucking watches.

BARRY

You're saying all gay's are
paedophiles who can't resist
temptation John.

JOHN

What's your point?

John stirs the large pot with a wooden spoon.

VERNA

S'pose you think no fat chicks
should work in restaurants either,
why give 'em the temptation?

JOHN

I reckon no fat chicks full stop.

John and Robert laugh.

ELIZABETH

Leave us fat chicks out of it.

JOHN

Nah you're alright luv, nothing
wrong with you... where do you keep
your plates?

ELIZABETH

The cupboard on your right.

John removes several plates and begins dishing up.

He places dinner in front of Elizabeth and then goes about
serving everyone else as they talk amongst themselves.

Eventually John takes a seat at the table and begins to eat.

ELIZABETH (O.S.)

What do you want?

Jamie is found eavesdropping in the doorway.

JAMIE

Nothing.

ELIZABETH

Then go back in with your brothers.

JOHN

(mouthful)

Do you want to sit in mate?

John pulls out a chair beside him.

Feeling important, Jamie takes a seat beside John.

JOHN (CONT'D)
I'd like your opinion on something
Jamie, what do you make of homos?

Looking across at Barry and Robert, Jamie is unsure of what to say.

ELIZABETH
Let him go back to the lounge John.

JOHN
Why? He'll learn more in here than
watching that fucking idiot box.
You wanna stay in here don't you
Jamie?

Jamie nods as John takes a bite to eat.

JOHN (CONT'D)
So poofers? Disgusting yeah?

JAMIE
Yeah.

JOHN
That's right. And the shit thing is
it's fucking rife round here. I
could name ya twenty right now, and
what do the cops do? Nothing.
Couldn't give a shit. No one does
'cept me and Robert, you should see
us down Hindley Street. Part the
poofers like Moses we do. I'm
telling ya it's the only way napper
rapers, like what's his name,
learn.

Jamie listens carefully as John continues.

40 INT. VLASSAKIS HOUSE/KITCHEN - DAY 40

Jamie eats two minute noodles at the table.

Upon finishing he rinses his bowl in the sink.

Gazing outside he spots John emptying the contents of two
black garbage bags into two large white buckets.

41 EXT. VLASSAKIS HOUSE/BACKYARD - CONTINUOUS 41

Jamie exits the house and makes his way over to John.

The empty garbage bags are on the lawn.

John mashes up the contents of the bucket with his shovel.

Jamie looks in the bucket to find the head and insides of a kangaroo.

Jamie watches on as John furiously chops up the remains.

Having mashed up the contents of one bucket John turns his attention to the other.

Jamie watches him thrust the bloodied shovel up and down.

JAMIE

Thanks John.

John stops what he is doing to look at Jamie.

JOHN

What for?

Jamie stares back at John - he'd rather not say exactly.

JOHN (CONT'D)

You don't need to thank me mate,
that's what I do Jamie.

John lifts up a bucket.

JOHN (CONT'D)

Reckon everyone should have a goal,
a passion you know? You can't be a
waste of spooof like everyone else
round here eh?

Jamie fails to respond.

JOHN (CONT'D)

Grab your bucket.

42 EXT. KILSBY STREET - CONTINUOUS

42

Having marched down the drive, John strides across the road. Jamie hurries to catch up, white bucket in hand.

John crosses the footpath, enters Jeffery's front yard and hurls the bucket's contents at the house.

Various pieces of kangaroo splatter against the front door.

JOHN

Go and get his fucking chair.

Jamie follows orders trekking across the lawn and covering the recliner with the slush from his bucket.

43 EXT. BEACH - DAY

43

Scattered along the beach are several happy FAMILIES.

Elizabeth stands at the water's edge wading ankle deep in the salt water.

Jamie sits on a towel watching Troy, Alex and Nicholas play fight in the ocean.

JOHN (O.S.)
You been here before?

Jamie turns to see John sitting down beside him.

JAMIE
Nah.

JOHN (CONT'D)
Me neither. I don't really like the water, the sands nice though.

Jamie and John sit staring out at the ocean.

JAMIE
You want to go in?

JOHN
Yeah alright.

The two of them remove their tops and John stands. He grabs Jamie's hand, and lifts him from his towel and together they stride across the sand in their shorts.

Jamie leads John out into the ocean.

Jamie moves out until the water is up to his chest, he turns back to see an apprehensive John some metres behind him.

JAMIE
You right?

JOHN
Yeah, this is far enough.

A wave slams into John.

JAMIE
You've gotta jump the waves.

The two of them watch as a wave approaches.

Together they leap upwards, floating atop the wave for a moment before finding their feet on the ocean floor.

Another wave approaches.

Once again they rise, this time even higher than the last.

John slowly creeps out further into the water, moving ever closer to Jamie.

Another wave approaches.

John leaps it, water splashes into his face - he loves it.

Jamie smiles.

WIDE - the beach and its inhabitants.

44 INT. HAIRDRESSING SALON - DAY

44

Elizabeth sits inside a cramped salon as a Middle Aged HAIRDRESSER puts the finishing touches on her trim.

John is the only other person in the store. He waits patiently flicking through the pages of a Readers Digest.

ELIZABETH (O.S.)
We're finished John.

John looks up from the magazine and quickly approaches the register to pay.

JOHN
(to Hairdresser)
That's a lovely job you did.

The hairdresser politely smiles as she hands back his change.

John turns back to Elizabeth.

ELIZABETH
(curious)
So you like it?

JOHN
Love it.

The two of them happily exit the salon.

45 EXT. KILSBY STREET - MORNING

45

Jamie stands on his front lawn staring at something.

Jeffery's house has a car parked in front of it. Behind it is a trailer full of furniture, including his recliner.

Jeffery exits the house, crosses the now bare verandah, and gets behind the wheel of the car.

Jamie watches as he drives away.

The CAMERA pulls back to reveal John standing beside Jamie.

JOHN
Fuck I'm hungry. You hungry?

Jamie nods.

46 INT. VLASSAKIS HOUSE/JAMIE'S BEDROOM - NIGHT 46

Jamie tucks his ill fitting shirt into his slacks.

He ties up the laces on his sneakers.

Troy sits on his bed spraying deodorant under his arms.

He slings a T-Shirt over his head.

47 INT. VLASSAKIS HOUSE/ELIZABETH'S BEDROOM - NIGHT 47

Elizabeth readies herself in the mirror.

Her new hair looks great, her make-up is done and she's dressed in her finest frock.

Elizabeth is busy putting on a pair of gold earrings when she notices Jamie watching her from the hallway.

ELIZABETH

What?

JAMIE

Nothing.

Elizabeth attaches the other earring.

48 INT. PUB/BISTRO - NIGHT 48

An all-you-can-eat smorgasbord.

A crowded bistro filled with FAMILIES and COUPLES.

A SALESMAN carrying a basket of flashing plastic roses weaves his way through the room.

The lights of a red rose flicker in the middle of the table as Jamie bites into his lamb shank.

John, Elizabeth, Jamie, Troy, Alex and Nicholas all happily gorge themselves on an variety of dishes.

Elizabeth can't thank John enough for taking them out, the kids too are appreciative.

John takes the adulation in his stride.

49 INT. PUB/MAIN BAR - LATER 49

At the end of the bar Alex and Nicholas play an arcade game.

MUSIC blares from a nearby jukebox and several PUNTERS have created a makeshift dance floor in front of it.

In amongst the dancers we find John and Elizabeth moving awkwardly but clearly enjoying themselves.

While waiting for his turn on the game, Jamie watches them.

WIDE - as the boys play, the couple dances.

50 INT. VLASSAKIS HOUSE/HALLWAY - CONTINUOUS

50

A line of light from underneath a door.

The sound of a toilet flushing.

Jamie exits in his underwear and shuffles down the hall only to halt when he hears sounds emanating from his mother's bedroom.

Jamie creeps closer to the sounds.

The door to the main bedroom is ajar.

Inside Jamie eyes Elizabeth and John holding hands on the edge of the bed.

JOHN

You've got pretty hair.

ELIZABETH

No I don't, it's too curly. I've always wanted it to be straight.

JOHN

No, straight hair's boring. Yours is great.

John takes his hand and runs it through her knotted hair.

JOHN (CONT'D)

It's real soft.

ELIZABETH

Do you want to stay tonight?

JOHN

That would be nice.

The two of them, like coy teenagers, lean back on the bed and spoon atop the sheets.

Jamie stands watching in the dark.

- 51 EXT. MAIN NORTH ROAD - DAY 51
John and Jamie tear down the street on the motorcycle.
- 52 EXT. SALT PLAINS - DAY 52
An expansive stretch of white land sparkles in the sun.
Tyre tracks are imprinted in the ground.
John and Jamie roar across the landscape.
- CUT TO:
- John performs donuts on his BMW, applauded by Jamie.
- CUT TO:
- John barks instructions as Jamie circles him on the bike.
An obvious first time rider, he doesn't move at any great pace however he is clearly having fun.
- CUT TO:
- A dehydrated DOG lies on sand barely able to lift it's head. The motorcycle approaches.
As the bike idles, John and Jamie study the mongrel.
- 53 EXT. ROAD - LATER 53
The dog is now wedged between John and Jamie as they ride.
- 54 INT. VLASSAKIS HOUSE/KITCHEN - LATER 54
The dog rests on the kitchen table, it's fur is ringing wet having just been hosed down.
John pours water into Jamie's cupped hands as the dog drinks from them.
- 55 INT. ROBERT'S HOUSE/LOUNGE - DAY 55
CLOSE on a window sill covered by a collection of Kinder Surprise toys. Jamie picks one up to inspect it.
A filthy lounge.
Dirty dishes, rubbish, clothes and cheap furniture clutter the room. Jamie stands by the window. Beside him is and the dog from the salt plains, now dubbed Kelly.

John and Robert sit on the couch watching TV. Robert has his Alsatian on his lap and several garbage bags by his feet.

Jamie's attention moves from the plastic toy in his hand to outside where he spies Barry approaching the house.

JAMIE

He's here.

There's a knock at the door.

Robert lifts the garbage bags from the floor and carries them to the front door.

John continues to watch television.

Robert doesn't let Barry enter, instead he steps outside and closes the front door.

A heated argument takes place as Robert tells Barry to 'fuck off and find somewhere else to live'.

The argument reaches boiling point and Barry is set upon.

Jamie watches from the window.

John uses the remote to drown out Barry's cries.

56 EXT. BUNTING HOUSE - DAY 56

203 Waterloo Corner Road - a sunless housing trust home with a solitary tree in its front yard.

57 INT. BUNTING HOUSE/LOUNGE - DAY 57

Fingers dig inside a jar of peanut butter.

Jamie lies on the floor with Kelly and Robert's Alsatian.

The dogs lick the spread from Jamie's fingers.

Jamie scoops out some more, this time rubbing it onto his toes and letting the two dogs eat from them.

John enters.

JOHN

I need a hand.

58 EXT. BUNTING HOUSE/BACKYARD - DAY 58

The elongated backyard features several trees down one side and a sizeable shed at the rear, to the left is a corrugated water tank.

Underneath the tank, Robert kneels inside a hole three foot deep.

JAMIE (O.S.)
What are you doing?

John leads him over to line of buckets, filled with soil.

JOHN
One of the legs has sunk... here.

John hands Jamie a bucket.

JOHN (CONT'D)
I've been putting it underneath
the trees.

Jamie notices a mound of dirt at the base of a tree.

John crawls back under the tank to assist Robert, while Jamie carries the bucket to the mound.

Together the three of them go about digging a hole two by three metres in diameter.

59 EXT. SUBURBAN STREET - DAY

59

RAY DAVIES, a dishevelled man in his mid-twenties, stands by a wire fence looking into an empty school yard.

JOHN (O.S.)
G'day Ray.

Ray turns to find John and Jamie standing beside him.

RAY
John.

JOHN
What's going on?

RAY
Nothing, I'm on me way home.

John looks into the empty playground.

JOHN
Just stopped for a rest hey?

Ray shrugs.

JOHN
Yeah, we might have a rest too Ray.

WIDE - Ray is left standing awkwardly beside John and Jamie.

60 INT. BUNTING HOUSE/KITCHEN - DAY

60

Two conversations are running over the top of one another.

At one side of the table Jamie and Mark sit with THOMAS TREVILYAN, 18, a fidgety character dressed entirely in army fatigues and a tartan hat.

He is recounting a story about how the enemy once tried to steal his thoughts. He lifts his tartan cap to reveal aluminium foil covering his scalp - 'this keeps them out'.

Across the table, Barry is being bombarded with questions from John and Robert about men from the area - Address? Occupation? Age?

John writes down the information while Barry eats.

All of the men are finishing their curries as they talk, all except for John who hasn't made himself a plate and Thomas whose bowl is untouched.

Thomas continues his story, he's becoming increasingly animated and distracting, John tries hard to ignore him.

Barry stops talking.

JOHN
Is that it?

BARRY
Yep.

John glances at Barry's empty plate.

JOHN
You done there?

BARRY
Thank you John it was lovely.

JOHN
What about you Thomas?

Thomas nods so he doesn't have to stop talking.

JOHN (CONT'D)
You not hungry mate?

THOMAS
Nah, don't like spicy food.

John stands and clears the table of their dishes.

Barry and Robert are left alone on their side of the table.

Barry carefully watches Robert finish his meal.

61 EXT. BUNTING HOUSE/BACKYARD - DAY

61

A bright blue sky. A blazing sun.

John and Robert continue to dig their hole.

The hole is now waist deep.

Robert has his top removed, a tiger tattoo stretches across his back.

Mark carries the buckets of soil and dumps them under the trees.

The tank stand has been removed and now rests on bricks.

Jamie and Gavin sip beers on a tattered couch beside the hole.

GAVIN

What are you gunna use it for?

JOHN

I'm gunna extend, need a room for an entertainment system, I want to get meself a big screen T.V.

At the back of the yard Alex and Nicholas are playing totem tennis.

Elizabeth and Verna smoke on plastic chairs while watching their men. The hole continues to grow.

CUT TO:

As the sun sets the group gather around the hole drinking.

62 INT. VLASSAKIS HOUSE/LOUNGE - DAY

62

CLOSE on television screen - test cricket plays.

Jamie sits watching from the comfort of the couch.

His scuffed sneakers rest on a stool in front of him.

Suddenly the screen is blocked by Troy.

JAMIE

Out of the way.

He remains in Jamie's line of sight.

JAMIE (CONT'D)

Get stuffed.

Jamie lashes out at the figure with a foot but is thwarted.

Attempting to leave Jamie is quickly set upon.

Gripped tight in a headlock he writhes across the floor.

The two figures fall in and out of frame.

Jamie is soon over-powered. His pants are pulled down and he is thrust against the couch with his knees on the floor.

Troy's forearm is lodged at the back of Jamie's neck.

Troy quickly undoes the buttons of his jeans.

Jamie grimaces in pain. Resigned to his fate, he soon ceases to struggle and is sodomized.

63 INT. VLASSAKIS HOUSE/KITCHEN - NIGHT

63

The family gather for dinner.

John dishes up six bowls of beef casserole.

Jamie, Elizabeth, Troy, Alex and Nicholas all receive a bowl. John joins them with his. The family eat.

While the others happily converse, Jamie sits in silence.

John notices that he has barely touched his food.

64 EXT. BUNTING HOUSE/BACKYARD - DAY

64

CLOSE on a set of clippers as they run over a scalp.

Kelly sniffs around a tree as Jamie, sitting on a broken banana lounge, has his hair shorn by John.

While John is talkative Jamie is stoic.

John completes the cut, and brushes the loose hair from Jamie's head.

Jamie stands.

JOHN (CONT'D)

You know what mate you've
inspired me, you look so good I'm
gunna do the same.

Despite not needing a haircut John hands over the clippers.

JAMIE

You want me to do it?

JOHN

Why not? We can't have you being
the best looking bloke in town.

Jamie grins, flicks on the clippers and commences shaving.
Hair drifts onto the lawn.

In the reflection of a car window John studies Jamie as he carefully runs the blade over him.

When completed, John drags Jamie over to a nearby window, they stand arm in arm inspecting their reflection.

JOHN
Have a look at that would you.

John laughs.

JAMIE
Can I stay here?

John turns to look at Jamie.

JOHN
Yeah of course mate.

65 INT. BUNTING HOUSE/OFFICE - NIGHT

65

John and Jamie make up a bed on a small futon.

Together they cover it with a sheet before blanketing that with a doona.

John lifts two pillows from the floor and places them at the head of the bed.

JOHN
There you go.

JAMIE
Thanks.

John leaves.

Jamie sits on his bed and stares across at something.

WIDE - directly opposite Jamie is a desk, a computer and a filing cabinet.

Above the desk is a myriad of photos, drawings, newspaper articles and yellow post-it notes containing John's handwriting. Items are linked together by red thread which makes the wall appear like a giant spider's web.

Jamie scans the wall.

Most of the post-it notes have names, phone numbers and addresses written on them. Some just have derogatory names for homosexuals written in black texta. Some show quotes from certain literature that John appreciates.

The newspaper articles are of paedophilia cases.

The drawings are childlike cartoons displaying violence against men by their child victims. One in particular is a sketch of a small boy holding a severed penis.

The photos, of suspected paedophiles, appear to have been secretly taken by John from a distance, all that is except for the close up smiling face of Barry Lane which takes pride of place in the centre of the wall.

Jamie continues to stare at the wall.

66

INT. BUNTING HOUSE/KITCHEN - LATER

66

CLOSE on a chicken curry simmering in a pan.

John stands by the stove stirring, Jamie sets the table.

CUT TO:

John and Jamie eat the curry in silence.

Beside the fridge, Kelly lies on the kitchen tiles.

John watches Jamie eat.

JOHN

Do you like being fucked?

Jamie looks up from his meal.

He's shocked and unsure how best to respond.

JAMIE

What?

JOHN (CONT'D)

Do you like being fucked?

JAMIE

No.

JOHN

So why not do something about it?

JAMIE

What do you mean?

JOHN

I mean all I ever see you do is sook.

JAMIE

I do not.

JOHN
No? What have you done about
then?

JAMIE
What can I do?

JOHN
Fucking get angry. You see me and
Robert moping around? No, cause
there's no fucking point. You do
that and they'll fuck you
forever. You want that do ya?

JAMIE
Fuck off.

JOHN
What did you do about Jeffery?

Jamie is becoming increasingly upset.

JOHN (CONT'D)
Fucking nothing... when are you
gunna grow some balls?

Tears well in Jamie's eyes.

JOHN
See what I mean, a fucking sook.

JAMIE
What do want me to do?

JOHN
Hate the cunts.

JAMIE
I do.

JOHN
No you don't.

JAMIE
(yelling)
Fuck off, I do!

JOHN
Then stop being a faggot and do
something.

Jamie fails to respond.

John stands and leaves the room.

Jamie tries to compose himself, he wipes away his tears.

John returns and places a .38 calibre handgun in front of Jamie.

JOHN
Take it.

JAMIE
Why?

JOHN
It'll make you feel good.

Jamie collects the weapon.

JOHN
Want to shoot it?

Jamie nods.

JOHN
Go on then.

JAMIE
What at?

Jamie looks up at John standing over him.

JOHN
Shoot the dog.

Jamie is taken aback.

John whistles Kelly over.

JOHN (CONT'D)
Come here girl.

Kelly makes her way to stand beside John.

JOHN (CONT'D)
Shoot the dog.

JAMIE
No.

JOHN
Why not? She's my dog, I don't mind.

Jamie puts the pistol down.

JOHN
(sternly)
Pick it up.

Jamie eyes John before retrieving the gun.

John lifts up Kelly and turns her around.

JOHN (CONT'D)
 Now you don't even have to look
 at her. Just shoot it.

Kelly moves off into the other room.

JOHN
 For fuck's sake.

John is forced to chase after Kelly.

Jamie is clearly distressed.

John returns dragging Kelly by the collar, he spots Jamie.

John forcibly grabs Jamie's arm and aims it at Kelly.

JOHN (CONT'D)
 Don't you dare fucking cry. Start
 doing something about this or
 you're no fucking better than
 Shoot the fucking dog Jamie!

Jamie looks down at the back of Kelly.

BANG! Blood splatters across the fridge door. The shot has
 hit Kelly in the back causing her to slump to the floor.

A pool of blood begins to trickle over the tiles.

John inspects the dog.

JOHN (CONT'D)
 She's not dead.

Seeing the blood, Jamie freezes.

Disappointed, John snatches the weapon from Jamie.

He crouches down and gives Kelly one final pat. BANG!

FADE TO BLACK.

FADE IN:

67 EXT. BUNTING HOUSE/BACKYARD - NIGHT(DEATH TAPE BARRY) 67

John and Robert play with Robert's Alsatian outside the shed.

CUT TO:

CLOSE on spools of a cassette tape rotating inside a player.

BARRY (V.O.)
 Hello Chris, it's your brother
 Barry. I thought you should know
 I'm on my way to Queensland.

CUT TO:

John and Robert continue to play with the Alsatian as the
 taped message plays out.

BARRY (V.O.)
 I don't know if I'm going to hitch
 all the way or catch the bus. I
 should be there in a couple of
 days. Don't reckon I'll be home for
 a while mate. Can you tell Mum? See
 ya mate.

68 INT. BUNTING HOUSE/KITCHEN - NIGHT 68

A small digital clock takes pride of place atop the
 microwave, it reads; 5:59.

John lifts a pan from the stove as Jamie sets the table.

Their hair has grown back.

6:00. BEEP. BEEP. BEEP. The timer rings out.

John turns the alarm off just as Elizabeth, Alex and
 Nicholas filter in and take their places at the table.

Circling the table, John serves braised sausages on
 everyone's plate. He returns the pan to the stove.

Jamie hands out the mash potato.

John collects the mixed vegies and everyone receives some.

It's all done with precision - the family now live at 203.

John consults with Elizabeth if Troy is joining them - he
 isn't. The family sit and eat together.

Alex scrapes his vegies away from his potatoes.

John notices this.

69 INT. BUNTING HOUSE/LOUNGE - LATER 69

Elizabeth lies on the couch with her head in John's lap.

He tenderly strokes her hair.

Jamie is slumped in a bean bag while Nicholas sits upside
 down on an arm chair.

They all watch television while Alex remains at the table, his vegetables are still untouched.

70 INT. SUZANNE'S HOUSE/KITCHEN - DAY

70

A well-kept kitchen.

John glares out the window at a rusted old caravan.

Jamie drinks lemonade at the table while SUZANNE ALLEN, 47, an obese woman with a sunny disposition, is busy meticulously preparing the boys curried egg sandwiches.

Suzanne notices John's glare.

SUZANNE
He's harmless luv.

JOHN
Now that ain't true, your Ray's been flashing himself down at the school again.

SUZANNE
I don't know nothing about that.

JOHN
I thought you were keeping an eye on him for me?

SUZANNE
I am John, I am.

Parsley is sprinkled atop the bread before the two sandwiches are cut into dainty triangles.

She hands one to John before sliding the other to Jamie.

SUZANNE (CONT'D)
I'm glad you came round Johnnie.

Jamie eats, trying not to notice Suzanne cuddling up to John.

SUZANNE (CONT'D)
We should take a holiday. Maybe we could go up north for a bit? I always wanted to go up north.

John's attention is solely with the caravan.

71 EXT. SUZANNE'S HOUSE/BACKYARD - DAY

71

Toys are scattered across the back verandah.

Jamie plays with a large rubber exercise ball.

72 INT. SUZANNE'S HOUSE/LOUNGE - DAY 72

Ceramic unicorns adorn the television.

Simplistic handmade paintings fill every inch of wall space—a sun, a daffodil, a blue ren, a cockerspaniel.

Suzanne stands in the centre of the room.

She begins to undress removing first her floral blouse and then her beige slacks.

Her bra follows suit to reveal her sagging breasts.

Her briefs are barely visible due to the fat hanging from her mid-section.

She removes her underwear.

Suzanne stands naked, vulnerable.

SUZANNE

I love you Johnnie Angel.

John's vacant stare.

He's lodged between several teddy bears on the couch.

Curried egg trickles from his mouth as he chews.

73 EXT. SUZANNE'S HOUSE/BACKYARD - DAY 73

Jamie now sits atop the ball considering the caravan.

Its curtains are drawn but sounds can be heard from inside.

The door swings open as Ray steps outside to empty his ashtray, he spots Jamie.

Ray attempts to converse with Jamie however his mental handicap means it comes out mumbled and disjointed.

Jamie stares back at him.

74 EXT. NADINE'S HOUSE/BACKYARD - DAY 74

An above ground pool.

A train line running along back fence.

Standing underneath her verandah, NADINE FERGUSON, 29, is midway through making a speech congratulating a couple on their engagement.

The couple in question stand beside her, they are; Robert Wagner and her cousin VIKKI BROOKS, 29, an inherently plain woman whose pregnant belly protrudes from her blouse.

All of the GUESTS, including John, Elizabeth, Alex and Nicholas, have donned what they consider to be their Sunday best. Jamie watches Nadine from behind the CROWD.

While not classically beautiful she has a sexuality about her that is undeniable. The top of her breasts peek out from her printed dress and her lips are a dark shade of red. She brushes her curly blonde hair from her face.

Her speech is interrupted by a passing train.

The crowd, including Mark and Verna, laugh.

The speech winds up.

NADINE (CONT'D)
(toasting)
To Robert and Vikki.

ALL
(raising glasses)
To Robert and Vikki.

The guests drink up.

CUT TO:

MUSIC rings out.

A dance floor has formed around the hills hoist.

The only people dancing are a throng of YOUNG CHILDREN, Nadine and MICHAEL GARDINER, 19, an openly gay young man with painted nails. Michael wears a buttoned down shirt and slacks, around his waist is a black bumbag.

Michael and Nadine laugh as they dance with one another, there is an obvious affection between them.

On either side of the yard there is a line of guests sitting. On one side, John's eyes follow Michael as he dances with the children. On the other, Jamie drinks a Jim Beam and Cola while watching Nadine.

Her hips sway to the music, a smile lights up her face.

NADINE
You want a dance Jamie?

JAMIE
I don't dance.

NADINE
Your loss.

He grins.

She grabs an EIGHT YEAR OLD boy by the hand and twirls him.

75 INT. NADINE'S HOUSE/BATHROOM - NIGHT 75

Nadine enters carrying a bag of ice.

She empties it into the tub covering the pile of beverages.

Tossing the bag aside she turns to see Jamie, he's drunk.

He smiles before confidently leaning in to kiss her.

Nadine pulls her head back.

NADINE
(laughing)
Okay, what are you doing?

Jamie looks at Nadine.

JAMIE
You're so fucking hot.

NADINE
Alright little man, talk to me
when you're twenty-one.

Nadine removes a can of Jim Beam and Coke from the tub.

NADINE (CONT'D)
Here.

Jamie accepts it.

NADINE (CONT'D)
(joking)
And that's all you're bloody
getting.

Jamie grins, takes a mouthful of bourbon and leaves.

76 EXT. BUNTING HOUSE - DAY 76

A silver Datsun idles in the driveway.

ROCK MUSIC can be heard emanating from inside the car.

Gavin waits behind the wheel.

Jamie crosses the front lawn and attempts to enter his home only to find the front door locked. He knocks and waits.

Eventually the front door opens partially, it is Elizabeth.

JAMIE
What's with locking the door?

ELIZABETH
(insisting)
You have to go.

JAMIE
What?

ELIZABETH
I need you to go Jamie.

JAMIE
Why?

The door is opened fully to reveal John.

JOHN
She said fuck off.

John slams the door closed.

77 INT. CAR - CONTINUOUS 77

The MUSIC blasts from the radio.

Gavin watches Jamie return to the car.

He takes his place in the passenger seat.

GAVIN
What happened?

JAMIE
Let's just go.

78 EXT. BUNTING HOUSE - CONTINUOUS 78

The Datsun pulls out of the drive.

79 EXT. BUNTING HOUSE/BACKYARD - DAY(DEATH TAPE RAY) 79

We look out a window into the backyard where Robert rests on a couch doing up his laces. A distressed Elizabeth sits at the other end, as far away as possible from Robert.

RAY (V.O.)
Hello Suzanne it's Ray, I've met some girl and I don't need to stay in the caravan anymore. If I've left anything behind you can keep it, thanks sweetheart bye.

John enters frame and reassuringly wraps his arms around Elizabeth.

80 INT. BUNTING HOUSE/KITCHEN - NIGHT 80

Jamie returns home to find Elizabeth alone at the table. She washes down some medication with a glass of water. Gavin waits outside the back door. Jamie looks into the empty lounge.

JAMIE
Where's John?

ELIZABETH
He went out.

JAMIE
How come?

ELIZABETH
We had a fight.

Jamie watches his mother select another pill.

JAMIE
Don't fuck this up Mum.

Elizabeth looks up as Jamie exits.

81 EXT. BUNTING HOUSE/BACKYARD - NIGHT 81

Jamie and Gavin sit on plastic chairs inside the hole. The hole is now seven foot deep. Christmas lights align its walls and a home made ladder allows them access out. Gavin smokes dope from a glass bong. Jamie has done his fair share and stares up at the stars. Gavin leans back to take in the clear night sky.

GAVIN
So what's he planning on using this for now?

JAMIE
He reckons maybe a bomb shelter.

GAVIN
Serious?

JAMIE

Yeah.

Beat.

GAVIN

Who wants to bomb us?

JAMIE

I don't know.

Gavin begins to laugh uncontrollably.

Jamie continues to view the sky above him.

82 INT. BUNTING HOUSE/LOUNGE - DAY 82

John and Jamie stand by the window looking out.

Suzanne waits on the footpath staring directly at 203.

She holds an envelope in her hand.

83 EXT. BUNTING HOUSE - CONTINUOUS 83

The house basks in bright sunshine.

Jamie exits the house and approaches Suzanne.

JAMIE

John said to piss off.

SUZANNE

(offering the envelope)
Can you just give him this?

JAMIE

No.

SUZANNE

Please Jamie.

Jamie looks at the lipstick kissed envelope.

JAMIE

He said piss off.

He turns and returns to the house.

Suzanne is left holding her love letter.

84 INT. CHURCH - DAY 84

The sound of people singing.

The minister passionately leads his flock in a hymn. His congregation is even smaller in size than before.

Elizabeth, John, Jamie, Alex, and Nicholas share a pew.

WIDE - Everyone gathered is standing except John and Jamie.

CUT TO:

A WOMAN in her fifties stands at the front of the church speaking into a microphone. She discusses how proud she is of her grandson who recently received his driver's license.

Those gathered applaud and the woman returns to her seat beside her TEENAGE GRANDSON.

Elizabeth sits watching carefully as a LARGE MAN makes his way to the minister to collect the microphone.

He's slightly more reluctant to speak than the previous person however he soon opens up about how he fell off the wagon during the week and behaved poorly towards his wife. The man seeks forgiveness from the minister.

John's is paying no attention, as his eyes busily scan the room. Elizabeth on the other hand is listening intently.

The congregation once again applaud as the man concludes and hands the microphone back to the minister.

The minister looks for more volunteers - there are none.

As he moves to put the microphone away Elizabeth stands. John's attention is quickly drawn to Elizabeth walking down the aisle.

The minister notices Elizabeth and hands her the microphone.

Jamie looks at John who's eyes are firmly fixed on Elizabeth.

She is slow to begin but the congregation happily wait for her. Elizabeth's eyes never deviate from the floor.

ELIZABETH

I just wanted to thank God for my
boys... that's all.

Elizabeth hands the microphone back to the minister before quickly returning to her family.

Head bowed, Elizabeth refuses to meet John's glare.

85

INT. CHURCH - LATER

85

The service has concluded and the church is almost empty. The only occupants are John, Jamie and the minister who all have gathered at the front of the church.

JOHN
Thanks for having a word Father.

MINISTER
You're welcome, how can I help?

JOHN
Actually I'm here to help you.

MINISTER
And how's that?

JOHN
Me and Jamie counted four of 'em.

MINISTER
Four what John?

JOHN
Paedophiles father.

The minster is taken aback.

MINISTER
I beg your pardon.

JOHN
(to Jamie)
It was four wasn't it?

Jamie nods.

JOHN (CONT'D)
There were four of them in here
today, thought you should know.

The minister is clearly uncomfortable, he stands.

MINISTER
This isn't the place John.

JOHN
Why not?

MINISTER
I'm sorry but I have things to
do.

JOHN
Will you deal with it or should I
father?

MINISTER
Goodbye gentlemen.

The minister flees to the safety of his office.

WIDE - John and Jamie are left sitting alone in church.

JAMIE
He's probably a faggot too.

86 INT. BUNTING HOUSE/KITCHEN - CONTINUOUS

86

John and Jamie enter the kitchen and are surprised to see Elizabeth, Marcus and David talking at the table.

Their conversation stops.

ELIZABETH
Marcus gave us a lift home... you remember his son David don't you?

JOHN
Yeah, how are you David?

John and David shake hands.

John sits at the head of the table.

MARCUS
How have you been John?

JOHN
Good mate, you?

MARCUS
I'm well thanks.

Jamie sits next to his mother.

Marcus proudly discusses David's new job however John soon tunes out, focusing his attention instead on David, who has moved to the kitchen bench.

David lifts a clean glass and cautiously sniffs inside it.

He uses his T-shirt to wipe its rim before sniffing the glass once more. He then fills it with water from the tap.

John's eyes follow David as he returns to his seat.

He notices David's bright white basketball shoes.

JOHN
What do you call those?

David looks down at his feet.

DAVID
Nike Air Pegasus.

JOHN
Yeah? They must have a cost a bit?

DAVID

I guess.
 (looks at floor)
 What do you call those?

John looks down at his thongs.

JOHN

(lifting up foot)
 I call these cheap. Don't see
 much sense in spending a packet
 on something you put on ya feet.

John and David eyeball each other.

JOHN (CONT'D)

Each to their own I suppose.

87 EXT. BUNTING HOUSE/BACKYARD - NIGHT

87

CLOSE on eleven garbage bags in the boot of the Torana.

John removes four, two in each hand, and Robert does the same. They cross the back yard and head towards the shed.

Jamie exits the back door in his boxer shorts.

JOHN

You still up mate?

JAMIE

Needed a piss... you been
 shooting?

JOHN

Yeah.

Robert enters the shed, turning the light on. John follows.

Jamie looks into the boot to see the remaining three bags.

He assists the men by carrying them into the shed.

88 INT. SHED - CONTINUOUS

88

The rear of the shed is crammed full of junk, most of which is covered up by old bed sheets.

John and Robert have laid their bags on the concrete floor.

Jamie dumps his beside them.

JOHN

Thanks mate.

The three men step outside and John locks the shed door.

JOHN (CONT'D)
 You want me to cook up some
 sausages?

Robert shrugs.

JOHN (CONT'D)
 Yeah I'll cook us up some.

They make their way across the yard towards the house.

89 INT. BUNTING HOUSE/BEDROOM - NIGHT 89

A lamp provides the room with its only light.

Gavin lies slumped on a fold out bed.

Jamie observes Gavin momentarily before leaning down to collect a syringe from the floor. He removes a tourniquet from Gavin's arm, which causes him to stir.

GAVIN
 Thanks chief.

Jamie places the syringe and tourniquet inside a leather pouch before removing Gavin's shoes.

John stands behind him watching from the doorway.

90 EXT. NADINE'S HOUSE - DAY 90

An empty street.

POP MUSIC rings out from a council flat.

91 INT. NADINE'S HOUSE/LOUNGE - DAY 91

Michael is performing a fashion show for a group of giggling spectators. He struts through the lounge in one of Nadine's sequined dresses and heels.

Nadine sits on the floor by the CD player while Jamie, Vikki, Elizabeth, Verna, Mark, Alex, Nicholas and some other CHILDREN squeeze into the room.

NADINE
 And our model Michelle is currently wearing the designer label 'I'm a Slut', which can be found on bedroom floors everywhere in Spring and Summer this year.

Michael flashes his bare arse before exiting.

Nadine pauses the MUSIC.

VERNA

What a waste. A perfectly hair free
arse and only blokes can touch it.

ELIZABETH

Are you saying Mark's face isn't
the only thing that's bearded?

VERNA

Oh please, if he did a hand stand
you wouldn't notice the fucking
difference.

Everyone, except Mark, finds the conversation amusing.

The front door opens and John and Robert enter.

JOHN

What's so funny?

The laughter dies down.

ELIZABETH

Verna was teasing Mark about his
looks.

JOHN

That's the pot calling the kettle
ugly isn't it.

ELIZABETH

Be nice luv, we're just having some
fun.

JOHN

I like fun.
(to Robert)
Do you like fun?

ROBERT

It's alright.

Michael enters in a pair of Nadine's bathers.

John is slightly taken aback.

JOHN

Jesus have a look at this. G'day
Michael.

MICHAEL

(surprised)
Hi.

JOHN

Don't mind if we sit in do you?

Michael looks at Nadine, who looks anxious.

MICHAEL
I suppose not.

JOHN
Great.

John drags a bean bag to the front of the lounge and falls into it. Robert stays at the back of the room.

JOHN (CONT'D)
Come on, give us some music.

Nadine warily presses play. The MUSIC continues as does the show. Michael is closely watched by John as he struts.

The crowd's mood has changed.

Nadine no longer plays the role of announcer.

Most people are watching John as opposed to Michael.

John is smiling and clapping as he watches a much more reserved Michael strut, pausing to spin at top of his walk.

An annoyed Nadine looks over at Jamie, he averts his eyes.

92 INT. BUNTING HOUSE/LOUNGE - DAY 92

Alex and Nicholas play Nintendo, Jamie watches.

The telephone rings.

Jamie stands and enters the kitchen.

93 INT. BUNTING HOUSE/KITCHEN - CONTINUOUS 93

He answers the phone.

JAMIE
(into phone)
Hello.

Beat.

JAMIE
Yeah, hang on.

He places the phone down and makes his way down the hall.

Beat.

John enters dripping wet with a towel wrapped around him.

He picks up the phone.

JOHN
 (casually)
 Hello.

Jamie watches from the doorway.

JOHN (CONT'D)
 Yeah I know her.

Beat.

JOHN (CONT'D)
 I heard she pissed off North with
 some bloke called Andy.

Beat.

JOHN (CONT'D)
 I don't think she wants much to
 do with them that's why.

Beat.

JOHN (CONT'D)
 I don't know, family's fall out
 don't they?

Beat.

JOHN (CONT'D)
 Yeah, I'm sure.

Beat.

JOHN
 Yeah no worries. See ya.

John hangs up the phone and casually walks past Jamie.

94 EXT. SUBURBAN HOME - DAY

94

A middle-class home - brick, double story, two door garage.

The garage door opens to reveal a red sedan reversing onto
 the street. A MIDDLE AGED MAN drives away.

John and Jamie march into frame as they cross the road.

95 INT. SUBURBAN HOME/HALLWAY - DAY

95

CLOSE on a framed family photo hanging on the wall.

Mum, Dad and three kids all smile brightly in front of a
 tacky Autumn backdrop. Jamie examines the photo carefully.

The house is typical suburbia; warm, comfortable, inviting.

CUT TO:

96 INT. SUBURBAN HOME/LOUNGE - DAY 96

Having helped himself to a carton of milk and some biscuits
John lowers himself onto the leather couch.

He switches on the 42 inch television.

CUT TO:

97 INT. SUBURBAN HOME/KID'S ROOM - DAY 97

Jamie walks around the kid's room.

A bunk bed.

A laptop at a study area.

An empty sports bag in the corner.

CUT TO:

98 INT. SUBURBAN HOME/LOUNGE - DAY 98

The television plays a COOKING PROGRAMME.

Biscuit crumbs fall onto John's belly.

A cat leaps on the couch and crawls onto John's lap.

He strokes it gently as he reaches for the milk carton.

CUT TO:

99 INT. SUBURBAN HOME/MAIN BEDROOM - DAY 99

Clothes hang inside a wardrobe.

Jamie's hand runs along several outfits until it settles on a
pin striped suit.

CUT TO:

100 INT. SUBURBAN HOME/LOUNGE - DAY 100

John holds an ashtray full of milk.

The cat drinks from it.

CUT TO:

101 INT. SUBURBAN HOME/MAIN BEDROOM - DAY 101

Jamie sprawled out on the king size bed.

He wears the pin striped jacket over his T-Shirt.

Above the bed, Jamie has scribbled the word 'paedophile' in thick black texta across the wall.

CUT TO:

102 INT. SUBURBAN HOME/LOUNGE - DAY 102

John watches television.

Jamie enters, carrying the sports bag - now packed full.

He sits himself down next to John and the cat.

Their eyes stay focused on the screen.

JOHN

Get anything good up there?

JAMIE

A bit.

Beat.

JOHN

I want this fucking tele.

CLOSE on the television screen.

103 INT. SHED - DAY(DEATH TAPE MICHAEL) 103

From inside a darkened shed we look out the doorway into the brightly lit backyard.

Robert eats from a bag of chips while John plays with the Alsatian. An answering machine message plays over the image.

NADINE (V.O.)

Hi you've called Nadine, sorry I can't come to the phone now but leave a message and I'll get back to you.

BEEP.

MICHAEL (V.O.)

It's me, sorry about your stuff but you know I need money for my operation. If you go to the cops, I'll go to the tax department, so don't even bother.

(MORE)

MICHAEL (V.O.) (cont'd)
Don't bother looking for me either,
you won't find me.

104 INT. BUNTING HOUSE/LOUNGE - DAY

104

John and Jamie sit watching their new 42 inch television.

There is a knock at the door.

John stands to answer it.

Jamie can't see who is outside but recognises the voice.

NADINE (O.S.)
Have you seen Michael?

JOHN
Yeah, why?

NADINE (O.S.)
He's robbed me, taken half my
stuff.

JOHN
Has he? That's no good.

Jamie is watching John and listening intently.

NADINE (O.S.)
Where did you see him?

JOHN
He was at the servo with a bunch
of his mates. When did it happen?

NADINE (O.S.)
Thursday.

JOHN
Yeah that's when I saw him.

John stares back at Nadine.

JOHN (CONT'D)
Is there anything else I can do
for you?

NADINE (O.S.)
No.

John watches her leave.

Jamie sees him close the door behind her.

JOHN
Fucking tooth fairy.

105 INT. CAR(MOVING) - DAY 105

Nadine begins to back her hatchback out of the driveway.
There's a tap on her window.
She stops and sees Jamie beside her door.
She winds down her window.
Jamie says nothing.

NADINE
Get in.

Jamie gets inside and the car pulls out onto the street.
He looks to the house to see John holding back a curtain
and watching from the lounge room window.
The hatchback drives away.

106 EXT. STREET - LATER 106

The car drives slowly through a suburban street.
Very few PEOPLE walk the streets.

107 INT. CAR (MOVING) - CONTINUOUS 107

Nadine and Jamie continue their search in silence.
Jamie gazes out the window in the hope of seeing Michael.
Outside, a group of TEENS stand on a corner with slushies.
They stare back at Jamie.
Jamie turns to say something to Nadine but stops when he
sees tears welling in her eyes.

JAMIE
You right?

Nadine takes a deep breath.

NADINE
Yeah.

They continue their search in silence.

108 EXT. BUNTING HOUSE/BACKYARD - DAY 108

WIDE - John sits on one side of the yard watching Troy
acrobatically play atop their new trampoline.

John's hole has been filled in and the water tank has been returned to its rightful place.

CLOSE - John sits in silence, his eyes never leaving Troy.

CLOSE - Troy's athletic body is on full display, as he wears only his football shorts while spinning in the air.

Exiting the back door, Jamie joins John.

JOHN

Jamie have a look at your brother, he's like a fucking monkey up there.

(to Troy)

Show Jamie that trick you do.

Troy bounces to the end of the trampoline, steadies himself, bounces three times, then back flips.

JOHN

(to Jamie)

Fucking hell, how good's that?

TROY

(still bouncing)

Want a go?

JOHN

No monkey in me mate.

TROY

Don't be a pussy.

John looks over to the tramp.

CUT TO:

John bounces high on the trampoline. His shoes are off and the bottom of his jeans are rolled up.

He bounces onto his chest and then back up onto his feet.

He's enjoying himself but is far from graceful.

Troy and Jamie sit beside one another laughing at him.

John prepares himself by bouncing as high as he can and then he does a forward flip, awkwardly landing on his bum.

Jamie and Troy laugh.

John smiles back at the boys.

- 109 EXT. DRIVE INN - NIGHT 109
- Jamie, Alex and Nicholas sit in the Torana staring up at the big screen. The boys are seen laughing.
- 110 INT. BUNTING HOUSE/LOUNGE - NIGHT 110
- Upon returning, the boys find John and Robert dining on Chinese takeaway.
- Alex and Nicholas head to their bedroom.
- Jamie joins John and Robert on the couch.
- JOHN
(eyes on TV)
How was the movie?
- JAMIE
It was alright. Where's Mum?
- JOHN
Sleeping.
- Robert slurps up a mouthful of noodles.
- Jamie notices John's left hand is bandaged.
- JAMIE
What happened?
- John puts his lemon chicken down.
- JOHN
Come here?
- He heads towards the back door.
- We follow Jamie as he...
- 111 INT. BUNTING HOUSE/KITCHEN - CONTINUOUS 111
- ... Moves through the kitchen, noticing as he goes that Robert trails behind him, and into...
- 112 EXT. BUNTING HOUSE/BACKYARD - CONTINUOUS 112
- ... The backyard.
- Jamie follows John through the darkness, passing the water tank, the hills hoist and the BMW motorcycle.

113 INT. SHED - CONTINUOUS

113

The aluminium door is opened by John, he turns on the fluorescent lights. They flicker several times before maintaining their glow.

John waits patiently for Jamie and Robert to enter before locking the door.

He moves a frayed sofa to reveal a pile of blankets.

Robert continues to eat while Jamie watches.

Lifting up the blankets John exposes Gavin's corpse. Its neck is purple due to bruising, its legs rigid with rigor mortis.

Jamie recoils in horror.

He looks back at Gavin's lifeless eyes.

Jamie rushes towards the exit.

Robert blocks his path and signals for him to look at John.

Jamie turns to see John lift the lid on a barrel.

JOHN

Say hello to Barry's arse.

114 EXT. SHED - NIGHT

114

Moonlight illuminates the backyard.

WIDE - the shed. The door opens and Jamie manages only a couple of steps before falling to his knees and vomiting.

Robert steps outside to finish his noodles.

The light from inside the shed is cast over Jamie's back.

John exits, squatting beside Jamie.

JOHN

Put your hands behind your head and breathe slowly.

ROBERT

He's fucking soft.

JOHN

Shut up and go get him some water.

A well-trained Robert leaves to fetch a drink.

Now heeding John's advice Jamie leans back on his knees, placing his hands behind his head.

JOHN (CONT'D)

He was a fucking waste Jamie. Did you know I stepped on one of his needles the other day? What if that was your Mum, or one of your brothers?

JAMIE

Piss off.

It is obvious to John that Jamie is struggling, so he removes a bank card from his pocket and places it on the ground.

JOHN (CONT'D)

The PIN's thirty-two, fifty-four. Do what you've got to do with it but only get money out at an EFTPOS, ATM's might swallow it.

Jamie reads the name on the card; *Gavin Porter*.

JAMIE

(shocked)
Fuck off.

The two of them wait in silence.

Robert re-emerges from the house with a glass of water.

John accepts the glass from Robert and proffers it to Jamie.

He refuses to accept it.

John tips the water onto the lawn.

JOHN (CONT'D)

(to Robert)
You can help him with the bags.

115 INT. BUNTING HOUSE/LOUNGE - LATER 115

Jamie appears numb as he takes Gavin's spare clothes from the corner of the room and stuffs them into a garbage bag.

Robert watches quietly from behind him.

116 EXT. BUNTING HOUSE - LATER 116

Jamie dumps the garbage bags into the boot of Gavin's car.

John closes it.

CUT TO:

The Torana, Datsun and Robert's 4WD pull out of the drive.

- 117 INT. CAR (MOVING) - LATER 117
- Jamie sits behind the wheel of Gavin's Datsun.
- In front of him he sees the brake lights of Robert's 4WD.
- John's headlights shine in his rear vision mirror.
- 118 INT. CAR - LATER 118
- The Torana idles in Robert's driveway with John behind the wheel. Jamie walks back down the drive.
- He sits in the passenger seat leaning forward with his head lowered as though he may be sick.
- He eventually looks up at John.
- JAMIE
Does Mum know?
- JOHN
(matter-of-fact)
She did Ray.
- 119 EXT. ROBERT'S HOUSE/BACKYARD - DAY 119
- The Datsun is where Jamie left it. However its license plates are now removed and newspapers cover its windows.
- Jamie concentrates on spray painting the bonnet blue. He is protected from the paint by a white parachute jumpsuit.
- Robert wears his CFS overalls as he spray paints the back.
- John sits with Robert's Alsatian while watching both men.
- 120 INT. BUNTING HOUSE/KITCHEN - NIGHT 120
- A fervent conversation is taking place.
- Surrounding the table are John, Elizabeth, Jamie, Robert, Vikki, Mark, Verna, Troy and Marcus.
- Covering the table are cigarette packets, beer bottles and empty fast food containers.
- VERNA
What about that one up north? The girl was barely four.
- JOHN
Yeah I know, what a fucking dog. Trust me there's no shortage of 'em up there either.
(MORE)

JOHN (cont'd)
They were around when I was
growing up and nothing's changed
since.

VERNA
If I got my hands on him I'd cut
his bloody balls off.

Robert and Mark laugh.

JOHN
You would, would ya?

VERNA
Fucking right. Then I'd string
him up by the end of his knob.

Troy joins the other two in laughing.

JOHN
Nah fuck that, chop it off, make
him eat it.

The laughter intensifies.

ROBERT
I'd skin it alive and douse it in
petrol.

MARCUS
You'd burn him to death would you
Robert?

ROBERT
I wouldn't. I'd let the girl's
parents light the match.

John laughs.

JOHN
(to Jamie)
What about you?

Everyone turns their attention to Jamie.

Jamie shrugs.

JOHN (CONT'D)
Oh for fuck's sake, have a go.

Jamie feels John's gaze upon him.

JAMIE
I'd beat the shit out of him.

ELIZABETH
(interrupting)
Stop it John.

JOHN

Stop what?

ELIZABETH

Your mean shit.

JOHN

If it's a rock spider it ain't mean. Mean's only mean if they don't deserve it.

Elizabeth shakes her head in dismay.

JOHN (CONT'D)

What, you reckon it doesn't matter who you're hitting? Don't be fucking stupid.

ELIZABETH

Don't call me stupid.

JOHN

I didn't call you stupid I said your fucking idea was stupid. The idea that him kicking the cunt out of some diseased prick is mean, that's what's stupid. Everyone knows some people deserve a good kicking, it's an Australian tradition for Christ's sake. Look at Anzac day, the whole fucking country applauds a bunch of blokes who killed men. Why? Cause the others deserved it didn't they. You saying our diggers are mean?

Elizabeth is afforded the time to respond.

JOHN (CONT'D)

Of course you're not, you wouldn't fucking dare. So what's the difference between them killing yellow cunts and me putting the boot into pink ones? Nothing. I'm protecting the country aren't I? Making it safe for future generations. Where's my fucking parade?

Everyone, except Jamie and Elizabeth, burst out laughing.

John notices Troy.

JOHN (CONT'D)

Something funny?

The others stop laughing.

TROY

No.

JOHN

Didn't think so... what do you think about this shit then?

TROY

I don't know.

JOHN

(mocking)

I don't know.

John and Troy eyeball one another.

TROY

If they don't bother me I don't give a fuck.

Beat.

JOHN

Of course you don't.

John drinks his milk.

There is now an uncomfortable tension in the room.

Verna attempts to restore frivolity to the room by changing the topic.

Jamie sits silently as conversation flows around him.

121 INT. NADINE'S HOUSE/LOUNGE - DAY

121

Nadine and Jamie sit opposite one another on an L-shaped couch.

NADINE

What do you want it for?

JAMIE

We can do a break and enter and leave it at the house.

NADINE

I don't want you fucking robbing someone else.

JAMIE

So we'll do a shop or something. I'll leave it there and he'll get the shit for it.

Nadine ponders the proposition before leaving the room.

Jamie sits uncomfortably.

She returns and hands him a leather wallet.

NADINE

Make sure it's a business, they'll
be insured for it.

122 INT. CAR - DAY 122

John sits behind the wheel watching Jamie exit Nadine's home.

Jamie gets into the car and hands over Michael's wallet.

John checks the contents of the wallet before stuffing it
into his jeans' pocket.

Jamie glances at Nadine's house as they drive away.

123 EXT. BUNTING HOUSE/BACKYARD - DAY 123

The backyard is a hive of activity.

Nicholas sits at the head of the kitchen table with a frosted
birthday cake in front of him. Sitting at the table with him
are John, Elizabeth, Robert, Vikki, Mark, Verna, Troy and
Alex.

Vikki's children play nearby on a slip n slide.

Robert's Alsatian circles the table for food.

Jamie sits watching on the back step.

He sees John hand Nicholas a gift. Nicholas unwraps it to
find the latest games console.

Robert hands his six-month old BABY over to John. He then
removes his T-shirt and has a go on the slip n slide.

WIDE - Everyone at the table. Behind them looms the shed.

124 INT. BUNTING HOUSE/LOUNGE - MORNING 124

A shadow is cast over a figure on the couch.

The body is shaken vigorously.

Jamie rolls over to see John's face hovering above him.

JOHN

Get up.

125 INT. BUNTING HOUSE/SPARE ROOM - DAY

125

Barely awake, Jamie enters to find Robert and Mark, both holding jack handles, standing over Troy as he sleeps.

John hands Jamie the wooden leg of a lounge suite.

JOHN
(to Robert)
Now.

Troy is hauled from his bed.

He has no time to react before being viscously clubbed by Robert and Mark.

It's fast and furious, a terrified Jamie stands motionless.

John picks up his own jack handle and joins the other two in the attack.

Disoriented, Troy manages to retreat to a corner in agony. He looks to his brother, his eyes appealing for help.

John and Robert grab him and toss him back to the floor.

Their jacks hit him in the chest, stomach and legs.

John's boot slams into Troy's face.

He then turns to look for Jamie.

JOHN
(to Jamie)
Get in here.

Jamie moves towards the others and John stands aside.

Robert holds Troy down as Jamie beats him with the leg. He strikes Troy several times but his last blow accidentally falls on Robert's right hand.

ROBERT
Fuck!

Jamie steps back, scared of Robert's response.

Jamie notices that Troy has stopped moving. He bleeds profusely from the head and lies partially unconscious.

John hands Jamie a pair of handcuffs.

JOHN
Put these on.

JAMIE
Why?

JOHN
So we can give him a fucking
hiding.

Jamie cuffs one of Troy's wrists before Robert snatches the cuffs from him and uses them to drag Troy out of the room and down...

126 INT. BUNTING HOUSE/HALLWAY - CONTINUOUS 126

... The hall leaving a blood stained carpet in his wake.

127 INT. BUNTING HOUSE/BATHROOM - CONTINUOUS 127

Robert places Troy in the bath handcuffing him to a tap.

John and Jamie can be seen approaching from the hall.

Troy feels the full force of Robert's knuckles across his face, John arrives and joins in on the beating.

Jamie waits in the doorway.

Troy is screaming - part fear, part agony.

TROY
(screaming)
I've had enough, I've had enough.
Leave me the fuck alone.

JOHN
(to Jamie)
Go and put the tele on.

Jamie observes Troy helplessly trying to protect his crotch from Robert's flailing fists.

JOHN
I said put the tele on.

Jamie turns and...

128 INT. BUNTING HOUSE/HALL/LOUNGE/HALL - CONTINUOUS 128

... We go with him as he proceeds into the lounge.

Venturing to the television, Jamie presses the ON button.

A lifestyle programme begins to play.

Screams can still be heard so Jamie turns the volume up then trudges back towards the bathroom. On the way he passes Mark, who waits in the hall.

- 129 INT. BUNTING HOUSE/BATHROOM - CONTINUOUS 129
- The TV can be heard as Troy lies bloodied in the bath.
- John has cut open his tracksuit pants to reveal his football shorts.
- As Jamie returns he witnesses John use his Stanley Knife to then cut open Troy's T-Shirt.
- JOHN
(to Jamie)
Go back and get my bag.
- Following instruction once more Jamie moves, almost zombie like, down...
- 130 INT. BUNTING HOUSE/HALL/LOUNGE/HALL - CONTINUOUS 130
- ... The hall, past Mark and inside the lounge.
- Lifting a black duffel bag from the carpeted floor he soon returns to...
- 131 INT. BUNTING HOUSE/BATHROOM - CONTINUOUS 131
- ... The bathroom where Troy is looking worse than ever.
- The white porcelain bath is beginning to be coloured red.
- Robert reaches into the duffel bag.
- He removes a set of pliers.
- Robert clasps the pliers around Troy's toe.
- Robert squeezes.
- Blood oozes out from under the nail.
- We hear a guttural scream.
- Robert moves the pliers onto another toe.
- CLOSE on Jamie's face as he witnesses the torture.
- The sounds of terror fill the room.
- 132 EXT. BUNTING HOUSE - CONTINUOUS 132
- The LIFESTYLE PROGRAMME continues to echo from the house.
- Jamie steps outside to light a cigarette.
- He sits on the steps, ashen-faced.

The street is empty.

The front door opens.

Jamie receives a tap on the shoulder.

JOHN
You've gotta see this.

133 INT. BUNTING HOUSE/BATHROOM - CONTINUOUS

133

John makes his way down the hall with Jamie shadowing.

TROY (O.S.)
I'm going and you can't stop me.
I can't handle living here.

Jamie arrives to find Troy barely recognizable - bruised, battered, bloodied.

Robert is holding a small tape recorder in front of him.

TROY
(into recorder)
I've had enough, leave me alone
Mum.

Robert stops the recording.

John kneels down to wipe blood from Troy's face.

JOHN
(whispering into ear)
He's here Troy. What have you got
to say to him?

TROY
Jamie?

John punches Troy's groin, he cries out in frustration.

JOHN
What did I say?

TROY
(looking up at Jamie)
Master. I'm sorry for being sick,
forgive me... please cure me.

JOHN
(patting Troy)
Good boy.

John slips his shoe off, removes his sock and shoves it down Troy's throat.

Troy chokes profusely as Robert then wraps gaffer tape around his head to hold the sock in place.

John removes a nylon rope from the duffel bag and offers it to Jamie, he refuses it. John's disappointment is obvious.

The rope goes to Robert who readily accepts it.

He steps into the tub and begins to strangle Troy with the rope using the jack handle as a lever. Robert can only use one hand but it matters little as Troy has no energy left to fight.

John moves inches from Troy's face to stare into his eyes.

Robert moves the jack handle to relieve the tension, thus allowing Troy to regain some breath.

JOHN

Again.

Robert tightens then releases.

JAMIE

Just do it Robert.

Robert smiles at Jamie.

JAMIE (CONT'D)

Stop fucking around.

Robert tightens then releases.

Jamie rushes to the bath, knocking John out the way.

He places his hands over Robert's and pulls hard.

As the rope tightens around Troy's neck, John looks up at Jamie with pride as he squeezes the air out of Troy.

134 INT. WOOLWORTHS - LATER

134

CLOSE - a shopping aisle stacked with products.

Jamie and Mark stand in a brightly lit supermarket.

Non-offensive MUSIC plays over the speakers.

A MOTHER and CHILD pass by with a full trolley.

Mark removes two types of garbage bags from the shelf.

MARK

Which one?

Jamie doesn't care.

Mark makes a decision and returns a box to the shelf.

He trudges down the aisle, Jamie follows.

135 INT. BUNTING HOUSE/BATHROOM - LATER 135

CLOSE on John's hands ripping open the garbage bag box.

WIDE - Below him, Troy's corpse lies on the tiles, arms outstretched. Robert rinses his pliers in the sink.

Jamie stands in the doorway.

JOHN
(to Jamie)
How do you feel?

Jamie refuses to respond.

JOHN (CONT'D)
(to Robert)
Make sure he's dead.

Robert stops rinsing and stands on Troy's chest. The remaining air in Troy's lungs comes rushing out his nose making a strange grunting sound.

ROBERT
Nah he's fucked.

Robert steps down.

WIDE - John, Robert and Jamie standing over the corpse.

136 INT. FAST FOOD RESTAURANT - DAY 136

A packed eatery full of DINERS.

The four men dine amongst them.

John and Robert happily converse over burgers.

Mark sucks a milkshake through a straw.

Jamie sits numb, his food is untouched.

137 INT. BUNTING HOUSE/BATHROOM - NIGHT 137

An empty bathroom.

The bath is full.

A nearby lamp provides a dim light.

Elizabeth enters and undresses.

She slides into the warm water.

She soaks with her eyes closed.

Jamie enters and sits on the tiles beside the tub.

ELIZABETH

(softly)

What did they argue about?

JAMIE

Money.

Beat.

ELIZABETH

Did he say where he was going?

JAMIE

No.

WIDE - together they sit in silence.

FADE TO BLACK.

FADE IN:

138 INT. BUNTING HOUSE/LOUNGE - NIGHT (DEATH TAPE TROY/SUZANNE) 138

The room is capped in an orange glow from the rising sun. John and Robert sit on separate couches watching T.V and eating sausages and eggs.

At the end of the hallway the bathroom light is on.

An answering machine message plays over the image.

TROY (V.O.)

Mum it's me, Troy. I've got to go away, I can't fucking take it anymore Mum. I don't want to fucking live here. I fucking hate you Mum, don't you fucking call me. I'm going away.

Robert drinks from his glass of cordial as Jamie enters the frame and sits.

Another answering machine message plays over the image.

SUZANNE (V.O.)

Hello Mum I just wanted to call and tell you that I've met someone, his name's Andy. Andy wants me to live up North so I'm going to. Don't worry you'd like him, he's not like the others. Love you, bye.

139 INT. BUNTING HOUSE - NIGHT(DEATH TAPE FRED)

139

WIDE - a man, FRED BROOKS, 18, lies barely conscious in the bathtub.

JOHN (V.O.)
Hi Mum, it's me, Fred.

FRED (V.O.)
Hi Mum, it's me, Fred.

CUT TO:

CLOSE on a television screen - a MAN'S abdominal muscles clench as he uses the newest piece of exercise equipment. Every few seconds static lines run across the screen.

JOHN (V.O.)
I'm on the way to Perth.

FRED (V.O.)
I'm on the way to Perth.

Jamie sits alone in the room watching the advertisement.

CUT TO:

Jamie stands in the bath, underneath a running shower, furiously scrubbing the tiled wall. His clothes are soaked with a mixture of blood and water.

JOHN (V.O.)
I've met a really nice chick.

FRED (V.O.)
I've met a really nice chick.

CUT TO:

Having showered, Robert waits at the table in a towel. John and Jamie are already in a fresh set of clothes.

JOHN (V.O.)
I'll be back some time after
Christmas, Bye.

FRED (V.O.)
I'll be back some time after
Christmas, Bye.

CUT TO:

140 EXT. BUNTING HOUSE/BACKYARD - DAWN

140

The men's clothes dry on the line.

Sunlight creeps between them as they blow in the wind.

CUT TO:

141 EXT. BUNTING HOUSE - MORNING 141

John and Jamie rest atop plastic chairs on the lawn.
John waves as the Torana pulls into the driveway.
Elizabeth, Alex and Nicholas return home.
Nicholas rushes up to John and hugs him.
Alex helps Elizabeth collect their bags from the boot.
Elizabeth makes her way to John and they kiss.
The family follow one another inside.
Jamie is last to enter.

142 INT. DOCTOR'S OFFICE - DAY 142

CLOSE on blood being drained from an arm.
DR TURANG, a balding man in his mid-forties, removes the syringe from Jamie's arm.
Jamie hops down from the inspection table and both he and Dr Turang join John at Dr Turang's desk.
Jamie is asked questions in regards to his health. He appears almost in a daze, he keeps his answers brief. The doctor mentions the symptoms of schizophrenia, Jamie agrees to having all of them.

DR TURANG
(to Jamie)
Lodge this with the other necessary
forms at Centrelink.

Dr Turang fills out a medical certificate and hands it over.
John leads Jamie out of the office.

143 INT. CENTRELINK - DAY 143

Jamie and John sit beside one another at a desk.
A SOCIAL WORKER looks over some paperwork, including the medical certificate, then back up at Jamie.

SOCIAL WORKER

This all looks fine, your allowance should be re-activated by the end of the day. You'll receive your next payment a week from today.

She slides a form across the table.

SOCIAL WORKER (CONT'D)

I just need you to sign here.

Jamie takes a pen and looks down at the dotted line.

SOCIAL WORKER (CONT'D)

Today's the twenty-third.

Jamie signs and begins to date the page before pausing.

The social worker glances across at him.

SOCIAL WORKER

Ninety-Eight.

Jamie writes down the year and hands the form back.

SOCIAL WORKER (CONT'D)

Thanks Fred, do you have any other questions?

Jamie shakes his head.

144 INT. BUNTING HOUSE/KITCHEN - DAY

144

Alex lies asleep on the kitchen floor.

Jamie, high, stands holding a teaspoon full of coffee grains. He is motionless and staring carefully at the spoon.

Unbeknownst to Jamie the kettle is whistling loudly.

John enters and surveys the scene.

He takes Alex by the foot and drags him along the lino and out the back door. Alex fails to stir.

Having reentered, John switches off the kettle and slaps the spoon out of Jamie's hand. Jamie slowly turns to look at him.

JOHN

(angered)

What a fucking waste.

John leaves.

145 EXT. CAR (MOVING) - DAY 145

The Torana weaves through the suburban streets.

146 INT. CAR (MOVING) - LATER 146

As John drives his eyes dart around scanning the streets.

Jamie leans back in his chair with his eyes closed.

John slows the car.

JOHN

What about this one?

Jamie slowly opens his eyes and looks out at a GARY O'DWYER, 29, a physically and mentally disabled man who limps down the footpath.

JAMIE

Gary? He's just a spastic.

JOHN

Fuck he looks like Troy. So you know him?

JAMIE

Sort of.

JOHN

Would anyone miss him?

Jamie looks across at John.

JAMIE

I don't know.

147 EXT. STREET - CONTINUOUS 147

WIDE - the Torana passes by an unsuspecting Gary.

148 INT. GARY'S HOUSE/LOUNGE - DAY 148

Gary and Jamie talk over a couple of beers. They sit in a neat lounge room that, like Gary, has a great warmth to it.

An excited Gary hops up from the couch and summons Jamie to follow him to the wall.

GARY

You ever been to Semaphore Jamie?

Jamie stands beside Gary and inspects a framed photo of a coastline. Gary discusses the photo - it's where he takes his summer vacations.

Gary concludes and Jamie watches him limp back towards his chair.

149 EXT. GARY'S HOUSE/BACKYARD - DAY 149

Several colourful canaries sit inside an enclosure.

Gary stands outside the large wire cage showing Jamie his birds. Jamie eyes the birds but pays little attention to what Gary is talking about.

Gary steps inside the enclosure to collect a rusted tuna can. Through the wire he shows Jamie the three naked chicks that reside inside it.

JAMIE

Do you mind if a couple of mates
come over tonight and have a drink?

GARY

Nah, nah that would be good.

Jamie watches Gary return the can to where it was.

150 INT. GARY'S HOUSE/LOUNGE - NIGHT 150

Gary stands with John showing him his Semaphore photo. John is as affable as ever, listening intently to his story.

In the background Robert and Jamie drink beers.

151 EXT. TRUSTING HOME/LOUNGE - LATER 151

A house party. MUSIC blares. The room is full of TEENAGERS drinking, dancing and talking.

Jamie sits alone, stoned.

Teenagers move in and out the room passing him as they go.

A TEENAGE GIRL, plain and slightly overweight, soon sits beside him. Jamie looks at her with vacant eyes.

She begins to talk but we can't hear what she is saying.

152 EXT. NADINE'S HOUSE/BACKYARD - DAY 152

Jamie floats in the centre of the pool, arms outstretched.

His wet clothes stick to his withered frame.

Jamie sinks.

Nadine rushes into the pool fully clothed.

She drags Jamie's head out from under the water.

153 INT. NADINE'S HOUSE/BEDROOM - NIGHT 153

Nadine stands in the doorway.

Jamie lies on Nadine's bed, his back is to her.

He is dressed in a robe.

NADINE
You fucking idiot.

Jamie doesn't move.

Nadine walks across the room and lays down behind him resting her head on his pillow. She wraps her arm around Jamie.

CLOSE on Jamie's face as he cries.

Despite wanting to say much, Jamie says nothing.

154 INT. NADINE'S HOUSE/LOUNGE - MORNING 154

Jamie lies asleep on a fold out couch.

A loud thumping on the door wakes him.

Nadine enters the room.

NADINE
(to Jamie)
Stay there.

Jamie sits up in bed and listens to the conversation at the front door. It's John and Robert demanding Jamie come home.

Nadine refuses, insisting he stay with her.

155 EXT. NADINE'S HOUSE - CONTINUOUS 155

John and Robert on the door step.

Robert has his ONE YEAR OLD in his arms.

The door is partly closed as Nadine stands behind it.

Robert and Nadine continue to argue over Jamie.

Robert becomes quite threatening.

John says nothing, his eyes are focused down the street.

Jamie appears from behind Nadine.

He steps outside towards John.

JAMIE
(to Nadine)
It's okay.

NADINE
Jamie you don't have to.

John leads the way, Jamie and Robert follow.

156 INT. CAR(MOVING) - MORNING

156

John clasps the wheel, Jamie sits beside him and Robert holds his child on his lap in the backseat.

They drive in silence.

John spots Jamie clasping his trembling hand, attempting to hold it still. He looks back at the road but is continually distracted by Jamie's drug affected hand.

The Torana turns into Robert's street and pulls up outside his home.

JOHN
There you go mate.

ROBERT
You want me to come round tonight?

John turns to look at Robert.

JOHN
Nah, spend some time with your family... I'll call ya tomorrow.

ROBERT
Alright.

John extends his hand.

JOHN
(smiling)
Cheers mate.

They shake hands.

Robert alights with his child and crosses the front lawn.

John watches Robert enter his front door, the smile goes from his face. He turns to look at Jamie.

John viciously throws out his left arm and pins Jamie's face against the passenger window.

Jamie's face is pressed hard against the glass as John's thick hand presses firmly against his other cheek.

John notices that Jamie is grimacing in pain, he pushes even harder. The window is buckling under the pressure.

CLOSE on John's stare, fuelled by hurt.

He eventually releases his grip and Jamie quickly clutches the side of his face.

John calms himself, his anger turns to dejection.

JOHN (CONT'D)

I really need you to stop fucking around with that shit mate.

There's a desperation in his voice.

JAMIE

(still holding face)

Okay John.

John studies Jamie as he removes his hand from his face, there's a noticeable red welt.

JOHN

You've gotta stop worrying so much, it's not like we're playing with lawyers or doctors or something... no one even cares. For Christ's sake the neighbours barely notice when someone's missing. The kids notice but. You noticed didn't you? Shit, I wish there was someone like me round when I was growing up.

Jamie glances across at John who is clearly upset.

JOHN (CONT'D)

Nah mate, you're lucky.

Jamie is feeling increasingly guilty for upsetting John.

JAMIE

Yeah I know.

JOHN

Do you?

John and Jamie look at one another.

JAMIE

Yeah.

John returns his eyes to the road and puts the car into gear.

JOHN

Good.

157 EXT. CAR (MOVING) - CONTINUOUS 157

From behind we see the car continue down the empty street.

158 INT. GARY'S HOUSE/LOUNGE - DAY 158

The house has been ransacked. Most valuables are gone, furniture is upturned, glass cupboards smashed.

Jamie carries a sports bag through the home.

As he moves, he collects anything left of value and places it inside the bag. Major items, such as televisions and stereos, have already gone.

Jamie finds a clock, magazines and a lamp to go in the bag.

He notices the framed photo of the beach on the wall.

159 EXT. GARY'S HOUSE/BACKYARD - LATER 159

Jamie stands in front of the enclosure inspecting his canaries. The enclosure is not how Jamie last saw it. Both the food and water trays are empty and the metal floor is covered in bird droppings.

Jamie notices the rusted tuna can. He moves to the side of the cage and looks inside the can, the chicks are alive.

Jamie takes some bird seed from near the back step and placing his bag at the entry he steps inside the enclosure.

Jamie fills up the food tray.

He removes the water tray from the wire wall and steps out.

160 INT. GARY'S HOUSE/KITCHEN - CONTINUOUS 160

CLOSE on running water from a tap.

Jamie fills the tray with water from the sink.

FEMALE VOICE (O.S.)

Excuse me.

Jamie turns to see a COUNCIL WORKER from the housing trust. She is middle aged and wears dark slacks with her blouse.

COUNCIL WORKER (CONT'D)

Do you live here?

Jamie turns off the tap.

JAMIE
I'm just here to feed the birds.

COUNCIL WORKER
And where's your friend?

JAMIE
He's gone.

COUNCIL WORKER
Typical, they just piss off and let
others clean up their mess.

The lady begins tidying up the kitchen.

COUNCIL WORKER (CONT'D)
No pride these people around here.
Don't care about anything, go in
one house, trash it and move onto
the next. Bloody kids walking
around naked and unfed. Someone
needs to come along, take them away
and bomb the whole place.

The council worker sights the tray in Jamie's hands.

COUNCIL WORKER (CONT'D)
You know those birds won't be able
to stay here, I've got another
family moving in next week. You can
take them if you like?

Jamie thinks about it.

JAMIE
Just let 'em go.

161 EXT. BUNTING HOUSE/BACKYARD - DAY 161

John sits on the back step.

In the middle of the yard Alex stands on a chair.

He wears his mother's floral dress and stockings.

His arms are outstretched.

He clasps a brick in each hand.

John stares at Alex as the strain shows on his face.

162 INT. BUNTING HOUSE/KITCHEN - CONTINUOUS 162

Jamie is watching John and Alex through the window.

163 INT. MARK HAYDON'S HOUSE/KITCHEN - NIGHT

163

A mass of fridge magnets cover the fridge door.

Two CATS roam along the lino.

Jamie, John, Robert and Mark surround the kitchen table.

In between them is a slab of Hahn Ice.

Verna's two YOUNG CHILDREN rush around the house screaming.

Mark is busy describing a boat that he discovered in the local trading post, he claims that it's at a fair price.

Jamie drinks more than he listens.

The children become even louder, annoying John.

JOHN

Jesus Mark put a leash on them
would you.

MARK

Sorry mate, Verna's gone to her
Mum's, we had a barney last night.

JOHN

Yeah?

MARK

Yeah, I wanted to talk to you about
it actually.

John detects the seriousness in Mark's voice.

JOHN

How come?

MARK

Cause I was a bit pissy.

JOHN

And?

MARK

And Verna was too, she started
carrying on and yelling at me.
Saying I'm not man enough for her,
saying I don't fuck her properly.

John laughs.

JOHN

What did you do?

MARK (CONT'D)

I told her if I'm not a real man,
how come I can bury blokes? A pussy
couldn't do that could he? I mean
what's she ever fucking done?

John's laughter stops.

MARK (CONT'D)

I know. I'm sorry mate, it's just
you know what she's like, she just
makes me so fucking angry. But
don't worry mate, don't worry, I
told her to keep her mouth shut
other wise I'd kick her and the
bloody kids out.

Both Mark and Jamie are wary of John's reaction.

MARK (CONT'D)

I feel fucking terrible about it
mate. I'm real sorry.

Mark hangs his head in shame, tears well in his eyes.

JOHN

It's alright.

MARK

I'm real sorry John.

JOHN

Forget about it.

Jamie looks at John rest his hand on Mark's shoulder.

164 EXT. BUNTING HOUSE - DAY

164

A garage sale.

Furniture, clothes and other belongings are strewn across the
lawn, several of which seem familiar to us; Gary's clock,
Suzanne's paintings and Thomas' tartan hat.

Jamie stands by the front door smoking while watching John
in an armchair.

Only a few interested SHOPPERS are circling.

Jamie discards his cigarette and steps inside moving...

165 INT. BUNTING HOUSE/HALL - CONTINUOUS

165

... Down the hall until stopping at his mother's bedroom.

He stands in the doorway looking in.

166 INT. BUNTING HOUSE/BEDROOM - CONTINUOUS 166

Pills are scattered across a dresser.

Elizabeth sits in front of the dresser, inspecting herself in the mirror. She's a mess - pale, haggard, detached.

Jamie joins her on the bed.

Acquiring a brush he begins to gently comb her hair.

We watch them in the mirror's reflection.

ELIZABETH

You have to take Alex away.

Jamie looks at his mother momentarily before continuing to brush her hair.

167 INT. BUNTING HOUSE/OFFICE - DAY 167

Jamie and Alex pack clothes and possessions into bags.

168 EXT. BUNTING HOUSE - LATER 168

Jamie and Alex exit the home carrying Alex's things.

Marcus waits for them behind the wheel of his idling Ute.

David steps out the passenger door and collects the bags from the two boys and tosses them in the back.

DAVID

(to Alex)

You right?

ALEX

Yeah.

Jamie watches as Alex and David join Marcus inside the Ute.

Jamie waves as the car leaves the drive.

Alex fails to wave back.

169 INT. BUNTING HOUSE/OFFICE - NIGHT 169

John sits at his computer with headphones wrapped around his neck. He notices Jamie walk by the doorway.

JOHN

(calling out)

Hey Jamie, come here.

Jamie enters.

JOHN (CONT'D)

Read this.

John hands Jamie a note pad before lifting a small microphone up to Jamie's mouth.

Jamie is reluctant, he looks at John disapprovingly.

JOHN (CONT'D)

Just fucking read it.

Jamie reads from the pad.

JAMIE

(lacking expression)

Me I'm good, how are you? How is your Mum? I don't care what anyone says I fucking hate pedo's, they're pathetic, they're shit. I reckon they should just leave the kids alone.

Jamie finishes and puts the note pad down. He then watches as John goes to work dragging the cursor across the screen.

John concentrates hard as he uses his Sound Forge program.

The cursor soon clicks on play.

John turns on his speakers.

Jamie's voice comes out from the computer.

JAMIE (V.O.)

I don't fucking care, you're a shit Mum, you're pathetic. I fucking hate you. Leave me alone.

John looks at Jamie with unbridled enthusiasm.

JOHN

How good is it?

Beat.

JAMIE

It's pretty good John.

John goes back to playing with his new toy.

170 INT. FLAT/LOUNGE - DAY

170

A cramped lounge with pale blue walls.

Jamie waits by the door as David gets dressed.

A BRUNETTE WOMAN lies asleep in David's bedroom.

DAVID
So where's this computer at?

JAMIE
North of Clare.

DAVID
And all they want is two hundred?

JAMIE
Yeah.

DAVID
Is it any good?

JAMIE
Probably not.

David considers his options.

DAVID
Fuck it, for two hundred it's worth
a look. When can we go?

JAMIE
How about Sunday?

DAVID
Cool.

David is now fully clothed, he spit shines his runners.

DAVID (CONT'D)
Who's selling it?

JAMIE
Just a mate.

171 EXT. BEACH - DAY

171

Jamie, John, Elizabeth and Nicholas arrive and take their
place on the sand. None of them are dressed for the beach.

Nicholas starts stripping off.

John removes his own top.

JOHN
(to Elizabeth)
You coming in?

Elizabeth slips off her shoes and digs her feet into the warm
sand.

ELIZABETH
I'm happy here.

JOHN
 (to Jamie)
 What about you?

Jamie shakes his head.

Nicholas, now only in his underwear, runs into the water.

John takes off his jeans.

JOHN (CONT'D)
 (to Jamie)
 So did you talk to him?

JAMIE
 He doesn't want it.

John eyeballs Jamie.

John strides off in his jocks to join Nicholas in the ocean. Upon reaching him, he lifts Nicholas up and throws him into the waves.

Jamie and Elizabeth sit watching, there is a noticeable distance between them.

172 INT. BUNTING HOUSE/LOUNGE - DAY 172

Jamie is stretched across the couch wearing only a pair of silk boxer shorts. His eyes are focused on something.

CLOSE on Jamie's face.

He is watching Nicholas play a video game.

Nicholas's hair is now shaved.

Jamie stands.

We follow him as he...

173 INT. BUNTING HOUSE/KITCHEN - CONTINUOUS 173

... Enters the kitchen and searches through the drawers.

He drags a phone book out and flicks through it.

Having found a number, Jamie dials.

A voice is heard on the other end of the line.

MALE VOICE (V.O.)
 Good morning, this is Constable
 Keegan, how can I help you?

Jamie opens his mouth to speak.

MALE VOICE (V.O.)
Hello? Hello?

Jamie hangs up.

He turns around to see John, head shorn, in the doorway looking back at him.

JOHN
Put some clothes on.

174 EXT. BUNTING HOUSE - DAY 174

John leads Jamie out to the street where Mark's Holden Kingswood waits for them.

JAMIE
(nervous)
What are we doing?

JOHN
Going for a drive.

John enters the car through the passenger door.

175 INT. CAR - CONTINUOUS 175

Jamie enters. Beside him in the back seat he finds two bags of cement and on the other side of those is Robert.

Mark is behind the wheel.

Jamie feels claustrophobic squeezed in the car with these men. He rests his arm on the cement bags.

Mark navigates the car down the road.

176 EXT. CAR (MOVING) - DUSK 176

As the sun sets the Kingswood traverses along a dirt road. Dust clouds are left in its wake.

177 INT. CAR (MOVING) - CONTINUOUS 177

Silence.

John stares out to the road, seemingly in deep thought.

Jamie nervously watches him from the back seat.

The car passes nothing but dry paddocks.

- 178 EXT. CAR (MOVING) - NIGHT 178
The Kingswood's headlights shine across a gravel road.
It appears to be the only car on a long stretch of road.
- 179 INT. CAR (MOVING) - CONTINUOUS 179
Continued silence.
Jamie can only partially view the side of John's face.
He sits terrified as the car moves closer to its destination.
- 180 EXT. SNOWTOWN - NIGHT 180
The break lights illumine as the car slows to make a turn.
Houses lay dormant as the Kingswood passes them by.
- 181 EXT. BANK - LATER 181
WIDE - The car comes to a stop outside a derelict red brick building with two large silver doors.
Mark, Robert and John alight.
Both Mark and Robert collect two bags of cement out from the boot. John carries with him a backpack.
- 182 INT. CAR - CONTINUOUS 182
Jamie hasn't moved.
John taps on his window.
JOHN
(pointing at cement)
Get those would you?
- 183 EXT. BANK - CONTINUOUS 183
Jamie exits the Kingswood carrying the two bags of cement in his arms. He trails John and Mark, Robert follows him.
The four men move along the side fence of the building's backyard and enter in through an iron gate.
We follow Jamie as he walks through a small yard and into...

- 184 INT. BANK/HALLWAY - CONTINUOUS 184
- ... The disused bank.
- As he trudges down the darkened hall Jamie can feel Robert's presence behind him.
- He passes a kitchen, a bathroom and a manager's office.
- 185 INT. BANK/FOYER - CONTINUOUS 185
- Gripped with fear Jamie enters the main foyer.
- John turns on the light and drops the backpack.
- As Jamie moves he looks round the room and sees nothing but some items on a bench; rope, knives, bags, bottles of acid.
- He soon stops walking.
- Robert takes the bags of cement from his arms and drops them outside a vault.
- John lifts up a section of carpet and removes a metal bar from underneath it. He turns to see Jamie petrified.
- JOHN
- What?
- Beat.
- JAMIE
- Nothing.
- John stares at Jamie before walking to the vault. He slides the bar in between the handle and begins to turn it.
- The vault opens, Jamie stands frozen in fear.
- 186 INT. BUNTING HOUSE/LOUNGE - DAY 186
- All of the curtains are drawn.
- The house resembles a darkened cave.
- Jamie carries car keys through the room.
- 187 INT. BUNTING HOUSE/BEDROOM - CONTINUOUS 187
- Elizabeth lies in bed.
- Jamie enters, placing her car keys on the dresser.

JAMIE
I'm going out Mum, I'll see you
later okay?

Elizabeth appears almost comatose.

Jamie kisses her on the cheek and leaves.

188 EXT. BUNTING HOUSE - CONTINUOUS 188

Jamie crosses the street.

David's Nissan Exa Turbo is idling.

Jamie opens the passenger door and gets in.

DAVID
We got time for a pot?

JAMIE
Yeah okay.

189 INT. TAVERN - DAY 189

After work DRINKERS line the public bar.

Squeezed between them are Jamie and David.

They drink from their pots.

David concentrates on a television mounted on the wall.

DAVID
I need a piss.

Removing himself from his stool, David heads to the toilet.

NADINE (O.S.)
Jamie.

Jamie looks to the end of the bar and sees Nadine collecting her bourbon and coke.

She approaches and invites him to join her and her workmates for a drink. Jamie reluctantly agrees.

He carries his pot to a table of MIDDLE-AGED WOMEN.

Nadine introduces him to the others.

Jamie sits at the only empty chair at the table.

The women are loud.

Jamie just sits there, surrounded by incessant chatter.

It is not long before David has returned from the toilet.
He whistles at Jamie and signals that it's time to leave.
David exits.

Jamie looks at Nadine who is caught up in a discussion.
He quietly removes himself from the table.

190 EXT. TAVERN - DAY 190

Jamie walks across the car park.
He joins David inside the Nissan.
David turns the key in the ignition.

191 EXT. PRINCES HIGHWAY - DAY 191

WIDE - The Nissan belts down the highway.

192 INT. CAR (MOVING) - DAY 192

Jamie and David discuss David's girlfriend, David's happy.

193 EXT. DIRT ROAD - DUSK 193

The Nissan is pulled to the side of the road.
David waits behind the wheel.
WIDE - Motorists speed past as Jamie urinates in the grass.
Jamie gazes out at the wheat fields.
As the sun sets over the fields they appear almost golden.
The light shines into Jamie's eyes.

194 EXT. CAR (MOVING) - NIGHT 194

The Nissan turns off the highway.
The headlights shine out onto a dilapidated road littered
with pot holes.

195 INT. CAR - NIGHT 195

CLOSE on a red light flashing.
BELLS ring out as a boom lowers in front of the Nissan.

The car idles, Jamie and David wait in silence.
 Jamie stares at the light of the approaching train.
 Light is cast over the two men as the train passes.
 The boom begins to rise.
 David puts the car into gear.
 CLOSE on the light, it ceases flashing.

196 EXT. CAR (MOVING) - LATER 196

The Nissan enters a small country town.

197 INT. CAR (MOVING) - CONTINUOUS 197

Jamie views the images that pass him by.
 A country-style home surrounded by garden gnomes.
 A disused train station.
 Two towering wheat silos.
 A large brick hotel.

198 EXT. BANK - CONTINUOUS 198

The Nissan comes to a halt outside the town's former bank
 David alights.
 WIDE - he strolls around the corner to the back gate.
 Jamie is slow to open his door.
 He catches up with David and they enter the back gate.
 WIDE - the bank lies in darkness.

199 INT. BANK/HALL - CONTINUOUS 199

David strides down the hall in front of Jamie.
 The foyer light can be seen at the end of the hall.

200 INT. BANK/FOYER - CONTINUOUS 200

David and Jamie enter.
 A computer resides on the floor in centre of the room.

In front of the computer is a large section of black plastic sheeting spread out like a picnic blanket.

David sees John and Robert sitting nearby.

John looks up at David.

John holds his gaze.

David turns his back on John to look at Jamie.

Jamie stares back at him.

201

INT. VAULT - NIGHT

201

A flickering florescent light.

Jamie sits slumped on the floor resting his back against the cold wall of a confined bank vault.

His knees are up, his head is lowered.

Running along the wall directly in front of him are six black barrels the size of forty-four gallon drums.

The vault door opens but Jamie remains still.

John enters, stepping through black plastic sheeting that hangs in the vault's doorway. He, like Jamie, wears white parachute jumpsuits that cover their entire body, revealing only their face. Both men's suits are covered in blood.

John taps Jamie's leg with his foot, signalling for him to get up. Jamie looks up to see John standing over him.

John exits leaving Jamie alone with the barrels.

CLOSE on his face.

Jamie looks directly at CAMERA.

FADE TO BLACK:

The following title cards appear one after the other;

On May 20th 1999, following an investigation into the sudden disappearance of Verna Sinclair, police discovered the remains of eight victims inside barrels located at a disused bank in Snowtown, South Australia.

Two more bodies were later found under a water tank at 203 Waterloo Corner Road.

On May 21st 1999 several arrests were made.

Robert Wagner was found guilty of seven murders and Mark Lawrence was guilty of five counts of assisting murder.

Australia's worst ever serial killer, John Bunting, was found guilty of eleven murders and sentenced to life imprisonment.

On September 6th 2001, Elizabeth Harvey died of cancer.

As a result she was never sentenced for her part in the murder of Ray Davies.

Jamie Vlassakis was found guilty of four murders and received a life sentence with a non-parole period of 26 years.

As a result of testifying against his co-accused he is currently serving his prison term, under a false name, in an undisclosed location.

In 2025 authorities will decide whether or not he should be released. He will be forty-five years old.

TITLE CARD: **SNOWTOWN**

Roll Credits