Sins of the Fathers

An original screenplay by

Declan Mortimer Eipper

OUTLINE

A Melbourne crime family triggers an underworld war to which it falls victim.
<table>
<thead>
<tr>
<th>Characters</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Caputo</td>
<td>Drug trafficker/crime family patriarch.</td>
</tr>
<tr>
<td>Clare Caputo</td>
<td>Michael's wife.</td>
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<tr>
<td>Brodie Caputo</td>
<td>Michael's elder son.</td>
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<tr>
<td>Sam Caputo</td>
<td>Michael's younger son.</td>
</tr>
<tr>
<td>Owen Caputo</td>
<td>Michael's elder cousin; brother by adoption.</td>
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<tr>
<td>Brett Caputo</td>
<td>Michael's younger cousin; brother by adoption.</td>
</tr>
<tr>
<td>Andrew Caputo</td>
<td>Michael's uncle; father by adoption.</td>
</tr>
<tr>
<td>Kath Caputo</td>
<td>Michael's aunty; mother by adoption.</td>
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<tr>
<td>Jeanette Caputo</td>
<td>Owen's wife.</td>
</tr>
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<td>Wendy Caputo</td>
<td>Brett's wife.</td>
</tr>
<tr>
<td>Emilio Caputo</td>
<td>Michael's father.</td>
</tr>
<tr>
<td>Dale Pederson</td>
<td>Drug trafficker.</td>
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<tr>
<td>Angela Pederson</td>
<td>Dale's wife; formerly Owen's wife and mother of his daughter.</td>
</tr>
<tr>
<td>Fiona Pederson</td>
<td>Owen's and Angela's daughter; Dale's stepdaughter.</td>
</tr>
<tr>
<td>Todd Pederson</td>
<td>Dale's elder son.</td>
</tr>
<tr>
<td>Patrick Pederson</td>
<td>Dale's younger son.</td>
</tr>
<tr>
<td>John Pederson</td>
<td>Dale's father.</td>
</tr>
<tr>
<td>Trevor Edwards</td>
<td>Angela's brother.</td>
</tr>
<tr>
<td>Vincent Gerrusso</td>
<td>Aligned with the Caputos.</td>
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<tr>
<td>Gino Donofrio</td>
<td>Aligned with the Caputos.</td>
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<tr>
<td>Rinaldo Lorenzo</td>
<td>Aligned with the Pedersons.</td>
</tr>
<tr>
<td>Shane Newman</td>
<td>Drug trafficker.</td>
</tr>
<tr>
<td>Linda Newman</td>
<td>Shane's wife.</td>
</tr>
<tr>
<td>Sally Newman</td>
<td>Shane's daughter.</td>
</tr>
<tr>
<td>Det. Ethan Williams</td>
<td>Rotu task force member.</td>
</tr>
<tr>
<td>Det. Geoff Coen</td>
<td>Rotu task force member.</td>
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<tr>
<td>Det. Roger Sutcliffe</td>
<td>Drug squad detective.</td>
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<tr>
<td>Colette Anderson</td>
<td>Nick's wife.</td>
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EXT. ANDREW'S & KATH'S HOUSE - DAY - 1969

At the doorstep, EMILIO, 36, rough-and-rugged, holds hands with his son, MICHAEL, 6.

DALE, 6, watches from his living room across the street.

Dale's POV - Emilio is greeted with a hug and a kiss by his brother, ANDREW, 29. Dressed in paint-stained overalls, Andrew is careful not to touch Emilio with his paint roller.

EMILIO
Sorry we're late. Michael had a little accident.

Michael looks at his father disapprovingly. Andrew crouches, winks at Michael and pokes him in the belly.

ANDREW
You piss yourself?

Michael shoots Andrew a look that could kill. Andrew hands Emilio his paint roller.

ANDREW
Did you, sport?

Michael stares at Andrew bitterly. Andrew tickles his nephew and Michael giggles, before once again resolving not to smile.

ANDREW
Tough guy, eh?

Like a boxer, Andrew pokes Michael's cheeks. Michael raises his fists. Andrew pokes Michael again. Michael throws a wild left-right combination. Andrew holds Michael at bay with two fingers on his forehead.

ANDREW
Easy, big fella.

Andrew picks up his nephew and tickles him. Michael squirms and laughs. Emilio hands Andrew his paint roller and turns towards his car.

ANDREW
Say, "Bye, Dad".

Michael and Andrew wave.

MICHAEL
Bye.

EMILIO
(reaching his car)
Two men's feet pace in unison. Reveal pistols in their hands and balaclava-clad faces.

EMILIO
(sees the men)
No!

Emilio runs. The men chase him down the road. Closing in, their shots drop Emilio to his knees. Collapsing, he takes deep, panicking gasps.

ANDREW
(running towards them)
No!!!

Hands on knees, a wheezing gunman stands over Emilio. The other gunman fires two shots into Emilio.

Tyres screeching, a getaway car rounds the corner and picks up the gunmen.

Andrew throws his paint roller, hitting the car's back window, leaving a streak of paint.

ANDREW
You fucking cunts!

Paint on his cheek, lips trembling in shock, Michael creeps across the lawn.

Andrew's wife, KATH, 27, runs from the house.

KATH
Michael! Don't look!

Weeping, Andrew falls to his knees and cradles his dead brother. Neighbours skulk out of their houses.

Dale is wide-eyed.

From their bedroom window, Andrew's sons, OWEN, 6, and BRETT, 4, stare in disbelief.

Kath collects Michael. Peering over her shoulder, tears run down Michael's cheeks as he is carried into the house.

INT. DALE'S LIVING ROOM - CONTINUOUS

Dale's father, JOHN, 28, runs in from out the back and is shocked by what he sees across the street. He crouches behind Dale and turns him around.

JOHN
You didn't see nothin', all right?
Dale nods.

BLACK

TITLE CARD: Sins of the Fathers

EXT. CHURCH - A FEW DAYS LATER

Amidst mourners, Michael steps out of a limousine followed by Andrew and Kath, holding hands with Owen and Brett.

INT. CHURCH - A SHORT TIME LATER

Michael fidgets and looks at Andrew and Kath crying.

PRIEST (O.C.)
... I ask all of you to watch over the now orphaned Michael and guide him towards an honest life for which his mother in heaven, and his father, would be deeply grateful. ...

Michael scans the faces of the teary-eyed hard men around him until he sees Dale and John. Envious, Michael pretends to shoot John. Dale sees this and pretends to shoot Michael.

PRIEST (O.C.)
... Be mindful of their son following in the father's footsteps, making his father's mistakes. ...

Dale smirks and winks.

Brooding, Michael pretends to shoot Dale.

MATCH CUT TO:

EXT. REMAND CENTRE - DAY - 2001

Michael, now 38, is an impressive-looking man. Smiling, he carries his meagre belongings as he is released from remand.

Owen, now 38, leans against one of two BMWs filled with Michael's family. Owen is shorter and stockier than Michael. The back door is open and Owen mock-ushers Michael forward like a chauffeur.

OWNEN
Your car awaits.

Owen embraces Michael. Michael sees his wife, CLARE, 37, sitting in the back seat. She is attractive, stylish and middle-class. The pair lock eyes.
ANDREW (O.C.)
Oi! ...

Andrew, now 61, sits in the driver's seat.

ANDREW
... Wasn't nine months long enough? Get in already.

MICHAEL
(shaking hands)
G'day, old man.

ANDREW
Good to see you, boy.

MICHAEL
(winks, acknowledging the sentiment)
Hi, Mum.

Michael leans in through the car window and kisses Kath, now 59. She is overweight, has dyed blonde hair and a wrinkled face. She becomes overwhelmed and teary. Michael sees Brett, now 36, in the back seat with Clare. He is short, fit and muscular.

MICHAEL
(to Brett)
Hello, ugly.
(to Clare)
G'day, beautiful.

Michael and Clare stare at each other.

BRETT
Get your brown-eye loosened up?

Kath hits Brett.

MICHAEL
You tell him, Mum.

Unable to wait any longer, Clare hops out of the car and wraps her arms around Michael, smothering him with kisses. He picks her up and swings her around.

CLARE
Don't ever leave me again.

MICHAEL
It's the last time. Promise.

Clare squeals as Michael ravishes her with kisses.
EXT. MICHAEL'S & CLARE'S HOUSE - A SHORT TIME LATER

Two BMWs park outside a wealthy suburban home. Michael and his family get out.

Owen's wife, JEANETTE, 39, opens the front door. Michael's sons, BRODIE, 8, and SAM, 6, run to him.

SAM            BRODIE
Daddy!         Dad!

The boys jump into their father's arms and he hugs them tight, poking one after the other in the belly.

MICHAEL
Put 'em up.

Michael holds up his hands and his sons throw left-right combinations. Michael knuckles their chins and pokes their cheeks. The boys giggle and retreat. Michael embraces them, holding them tight for so long that they look to their mother.

Tears well in Clare's eyes as she hugs herself, signalling the boys to hug their father. Sam and Brodie cuddle Michael, bringing him close to tears. Michael picks them up and kisses them.

MICHAEL
Youse are growing up too fast.

EXT. SUBURBAN STREET - LATER THAT DAY

Owen and Michael walk together.

OWEN
We couldn't have managed without Dale while you were away. ...

INT. NIGHTCLUB - FLASHBACK - LAST NIGHT

OWEN (V.O.)
... He's cultivated an even larger network of street dealers ... 

Dale and a drug dealer stand on a balcony overlooking a dance floor. Dale, now 38, is a short, lean, welterweight, who could go 15 rounds. He exchanges a large bag of amphetamine pills for a wad of cash.

INT. MALE TOILETS - A SHORT TIME LATER

OWEN (V.O.)
... To keep up with demand, making himself the linchpin of our operations.
Another drug dealer is selling pills to two teenage girls. Suddenly, Dale punches the dealer, bloodying his nose. Dale grabs him in a headlock and rams his head into the urinal. The men pissing jump out of the way. Dale kicks the shit out of the dealer.

EXT. SUBURBAN STREET - PRESENT - CONTINUOUS

MICHAEL
I'll be sure to thank him.

Owen opens the front gate of a 1950s style house.

INT. 1950s KITCHEN (DRUG LAB 1) - A SHORT TIME LATER

Michael and Owen inspect drug cooks cutting amphetamine, pressing amphetamine tablets, bagging pills and adding them to a massive pile.

MICHAEL
You make a good caretaker.

OWEN
Maybe, but I'm glad you're back. This shit gives me a headache.

Owen nods towards an unhappy drug cook bagging pills. Michael approaches the man.

MICHAEL
You don't look so good.

DRUG COOK 1
(wary)
I'll be fine, Mr Caputo.

MICHAEL
Owen tells me your brother's been sent down to Sale, gonna serve three years. You worried they'll walk all over him down there?

The drug cook nods. Michael pats him on the back.

MICHAEL
Don't worry. I got a few mates down in Sale doing long stretches. They'll look after your brother and fix up anyone who forgets to be polite.

INT. 1970s KITCHEN (DRUG LAB 2) - AN HOUR LATER

Wearing surgical masks and gloves, Michael and Owen inspect a bigger drug lab.
Dressed in protective goggles, a painter's mask and gloves, a drug cook uses duct tape to secure one end of a large plastic tube inside a ten gallon container half-filled with brown liquid. VINCENT, 45, a well-dressed mountain of a man, slaps the drug cook across the head.

DRUG COOK 2
(pulling his mask down)
What the fuck?!

The man tries to get up, but Vincent shoves him down, slaps him again, before pulling his own mask off. Shocked, the drug cook massages his cheek.

VINCENT
Owen tells me you've been fucking us around, turning up late or not at all.

DRUG COOK 2
Last week I ...

Vincent slaps the man again.

DRUG COOK 2
Fuck!

VINCENT
Turn up when you're supposed to.

The floorboards behind Vincent creak. The drug cook looks even more fearful when he sees who it is. Vincent turns around. Michael pulls down his mask.

VINCENT
Who the fuck d'you think you are?

MICHAEL
(raising his fists)
Come on, then.

Michael throws and pulls punches. Vincent ducks and weaves, before embracing Michael.

MICHAEL
How are you, you smart-mouthed fucker?

EXT. NIGHTCLUB - FLASHBACK - LAST NIGHT

Dale throws the drug dealer he bashed onto the street. The man lands at the feet of two tough, thickset detectives, NICK, 42, and ROGER, 53.
OWEN (V.O.)
Nick and Rog want more money.
They reckon you can afford to be generous.

Nick reaches into the man's pocket, finds a bag of ecstasy pills and arrests him.

EXT. 1970s HOUSE - PRESENT - CONTINUOUS

Michael and Owen walk to their car.

MICHAEL
If those two can't keep me out of clink then what do they fucking do we can't do ourselves?

INT. MICHAEL'S & CLARE'S HOUSE - THAT AFTERNOON

From outside her sons' bedroom, Clare listens to her boys at play squealing.

INT. BRODIE'S & SAM'S BEDROOM - CONTINUOUS

Clare eases the door open and sees Michael play-wrestling with Sam and Brodie. The boys are having a wonderful time. Michael pretends to eat Sam's belly. Brodie jumps on Michael's back. Michael swings Brodie around and tickles him.

BRODIE
(squealing)
Stop, Dad! Stop!

Clare's heart is warmed by the sight. She runs in and jumps on Michael.

CLARE
Quick! Get him!

Michael laughs and lets the boys pin him. Michael tickles Clare and straddles her.

CLARE
No, Michael! Stop, please!

The boys join in. Clare kicks and screams so much that Michael has to grab Brodie and tickle him to let Clare breathe.

MICHAEL
Sam, who should I spare?

Swaying on the spot, Sam giggles and puts a finger in his mouth.
MICHAEL
Quick! You gotta choose.

SAM
Both of them.

Brodie tries to escape, but Michael tickles him and Clare again, making them submit.

MICHAEL
You can only pick one of them.

CLARE
Michael, stop. Don't make him choose.

BRODIE
Pick me! Pick me!

Sam squirms, but is delighted at having such power.

MICHAEL
Quick! You gotta save one.

SAM
Mummy!

MICHAEL
Too late.

Michael tickles Clare, who squeals. Brodie and Sam jump on their father.

BRODIE
We'll save you, Mum.

INT. DALE'S & ANGELA'S LOUNGE ROOM - THAT NIGHT

Wearing party hats, tattooed toughs and well-dressed crims enjoy a drink, a smoke and a few pills. A "Welcome Home" banner hangs from the ceiling. Michael and Clare enter, and are showered with confetti and party streamers.

CROWD
Welcome home!!!

Dale winks and pretends to shoot Michael, who smiles and does the same. Dale hands Michael a beer.

DALE
Welcome back, mate.

MICHAEL
(shaking hands)
Owen tells me I ought to be shouting you drinks.
DALE
I was happy to step in. It's been good all round. G'day, Clare.

CLARE
(kissing Dale on the cheek)
Good to see you, Dale.

Dale's wife, ANGELA, 36, approaches with her daughter, FIONA, 11.

ANGELA
(kissing Michael on the cheek)
Hello, love.

MICHAEL
Ange, how are you?

ANGELA
(to Clare)
Bet it's good to have him back?

CLARE
You shouldn't have gone to so much trouble.

ANGELA
Nonsense. Besides, ...
   (mock whispers)
   ... It's good to keep the boss happy.

Michael and Clare laugh. Owen sneaks up behind Fiona and tickles her. She squeals. He picks her up, throwing her over his shoulder.

FIONA
No! Dad, put me down!

OWEN
Anyone seen my daughter?

FIONA
Daddddd!

Owen puts Fiona down and winks at Dale.

OWEN
Fiona, this fella still pretending to be your dad?

FIONA
(hugging Dale around the midriff)
He's all right. Helps me with my homework and everything.
OWEN
Need to learn to spell first, wouldn't ya?

They all laugh.

INT. LOUNGE ROOM - LATER THAT NIGHT

Michael and Clare slow dance. She holds him tight, resting her head on his chest.

CLARE
The boys missed you so much.

MICHAEL
I missed them.

CLARE
(hugging Michael tighter)
I never want you to be away again, Michael.

MICHAEL
I'll be keeping myself in check.

CLARE
When I'm without you the sun doesn't shine as bright and the boys aren't half as happy.

Michael hugs and kisses Clare.

EXT. BACKYARD - CONTINUOUS

Covered in tattoos, TREVOR, 42, is a bear of a man. He stumbles out of the bungalow he is living in, escorted by RINALDO, 34, a tattooed, kickboxing enthusiast.

ANGELA
Had a bit to drink, Trev?

TREVOR
I'm right.

RINALDO
(tongue in cheek)
How long you gonna let your brother leech off ya?

ANGELA
He's all right. You'd hardly call that pile of bricks a palace.
INT. LOUNGE ROOM - A SHORT TIME LATER

SHANE, 56, is tall and has a boxer's face. He takes a photograph of Dale with his arm around his father, John, now 60. The camera's flash distracts Clare.

Clare's POV - Angela cuddles Dale. He kisses her. Trevor bear hugs the pair and laughs as if Dale has told a joke.

Seeing Trevor, Clare reacts allergically. Michael notices.

MICHAEL
What's wrong?

CLARE
Nothing.

MICHAEL
(looks at Trevor)
Trevor do something?

CLARE
No.

MICHAEL
What's bothering you?

CLARE
Nothing. Don't worry about it.

Clare puts her arm around Michael, trying unsuccessfully to lead him away. Michael stares at Trevor.

MICHAEL
What did he do?

CLARE
He didn't do anything.

MICHAEL
Then why'd you react like that?

CLARE
I don't know.

MICHAEL
(joking)
Maybe I should ask Trev?

CLARE
No, Michael. Please.

Michael is surprised by the forcefulness of Clare's response.
MICHAEL
Clare, I thought we promised to always be honest with one another.

Staring at Trevor, Clare hesitates and bites her lip.

CLARE
Promise me you won't lose your temper.

MICHAEL
What did he do?

CLARE
Promise me, Michael.

Michael turns to approach Trevor and Clare stops him.

CLARE
Michael, don't. It was nothing. He was drunk. He's just a sleaze, that's all.

MICHAEL
He touch you?

CLARE
You're not listening.

MICHAEL
Clare?

CLARE
Please, Michael. I'm pleading. Let it go.

MICHAEL
How can I when you won't tell me what happened?

Michael sees Trevor slap Shane's voluptuous, bleached-blonde daughter, SALLY, 25, on the arse.

SALLY
Get fucked.

Trevor laughs.

MICHAEL
(blood boiling)
That piece of shit.

Michael approaches Trevor. Clare tries to stop him. He shrugs her off.
CLARE
He's not worth it!

Clare's anxiety pains her.

Trevor sees Michael approaching and holds out his hand to be shaken.

TREVOR
G'day, mate. Great to see you.

Michael throws a three punch combination, finishing with an uppercut, and knocking Trevor off his feet.

Dale and Angela are stunned. The guests in Michael's vicinity give him a wide berth.

Trevor tries to get up. Dale and Angela hold Michael back. Rinaldo and John run to their aid.

Anguished, Clare fears what might eventuate.

Jeanette elbows Owen to do something.

Dale and Angela haul Trevor into the kitchen.

Clare takes Michael's arm, trying to lead him away. Vincent and Owen help her. Michael allows them to shepherd him out to the backyard.

EXT. BACKYARD - A SHORT TIME LATER

Owen and an underling, GINO, 29, block Michael's path to the house. Gino is an Italian pocket dynamo.

OWEN
Mickey, be reasonable. Not here, all right?

MICHAEL
He's a fucking cunt who's got it coming.

OWEN
All right, Mickey, calm down. We all know he can't keep his hands to himself.

GINO
Don't make more of a scene, not at Dale's place.

Beers in hand, Vincent and Brett keep their distance. Brett's wife, WENDY, 30, nurses their baby. Concerned, Shane and Sally sit on the back step.

Michael tries to go inside, but Owen and Gino stop him.
MICHAEL
Get your fucking hands off me.

VINCENT
Let him go, fellas, he'll be right.

Owen and Gino let Michael go, but still block his path.
Jeanette rubs Clare's back, aware of how anxious she is.

INT. KITCHEN - CONTINUOUS

Dale and Rinaldo talk with Trevor. Rinaldo has a pistol hidden beneath his shirt, tucked into his jeans.

DALE
What'd you do?

TREVOR
Nothing.

DALE
You fucking did something and I want to know what.

TREVOR
I didn't do nothing.

RINALDO
Something's upset him.

TREVOR
No shit.

DALE
You better piss off all the same.

TREVOR
Fuck him.

DALE
(pointing a finger in Trevor's face)
Piss off. Down the pub. Anywhere. I don't give a fuck, just get out of here. I've got a good thing going with these blokes. Don't fuck it up.

TREVOR
Michael isn't all he's made out to be. Blokes have just gotta stand up to him and not take his bullshit. The Caputos rely on everyone tiptoeing around him.
DALE
There's good reason people give Michael a wide berth. Now piss off.

Dale exits the kitchen. Angela enters.

TREVOR
I'm not going 'cause of that bastard.

RINALDO
You really want to piss off Dale as well? After all he's done for ya.

ANGELA
Please, Trev. Just go for a bit, all right?

TREVOR
Don't think I couldn't take him.

INT. LOUNGE ROOM - CONTINUOUS

Michael leads Owen and Gino inside.

OWEN
Say goodbye and leave. Before you do something you regret.

Michael bumps into Dale and shoots him a look, before realising who it is.

DALE
I told him to get nicked. He's going, I promise.

MICHAEL
Look, I'm sorry, mate. I know it must seem like I'm overreacting, but the bloke's gone too far. I know he's family and it's your house and all ...

DALE
Michael, can I ask what he did?

From across the room, Trevor grins, raises his beer and winks at Michael.

MICHAEL
You fucking piece of shit! You touch my wife again and I'll kill ya!
TREVOR

Fuck off.

Owen and Gino grab Michael, stopping him from attacking Trevor.

OWEN

Whoa! Mickey, calm down.

MICHAEL

You hear me, motherfucker? I'll fucking do you!

The guests are shocked.

DALE

Michael! Not here!

Trevor puts down his beer and walks out of sight.

Michael calms. Owen and Gino let him go.

OWEN

Mickey, you listening to me? Not here, all right?

Staring at Michael, half a dozen guests collect their coats, farewelling Clare as they leave.

Owen puts an arm around Michael and pats him on the back. Michael shrugs Owen off and walks away. Clare catches up with him.

CLARE

Michael, calm down.

Michael scans the crowd for Trevor. Clare grabs Michael by the chin and makes him look at her.

CLARE

Please, Michael. Forget about him. Don't do anything stupid and land yourself back in gaol.

Michael is still distracted.

CLARE

Isn't it good to be with your sons again? To play with them? You enjoy it so much. Please, think about it, Michael. It's good to be with me and the kids, isn't it? Your parents, your brothers?

(MORE)
Think about how good it'll be to see them again tomorrow and every day after that. Then think about being back in remand.

Michael sees how upset Clare is. He takes her hand and caresses her cheek.

MICHAEL
We should head off.

CLARE (relieved)
Let me just say goodbye.

EXT. BACKYARD - MOMENTS LATER

Sally, Brett and Vincent sit on the lawn enjoying a beer.

The back door opens and Trevor exits. He smiles at Sally and takes a packet of cigarettes from his pocket. He turns around and sees Michael through the window. Trevor flips Michael the bird and waves him over with his middle finger. Michael grits his teeth.

Trevor approaches the bungalow and stops to light a cigarette. The house door opens again.

VINCENT
No, Michael!

Trevor turns in time for Michael to grab him by the shirt front and repeatedly punch him in the face, breaking his nose.

Sally is shocked. Brett shakes his head as if he has seen this far too often.

VINCENT
Michael! That's enough!

Owen, Dale and Angela run out onto the porch.

OWEN
No, Mickey! No!

DALE
No, Michael!

ANGELA
No! Don't!

Michael punches Trevor, fracturing his eye socket.

ANGELA
Stop him, Dale!

Dale hesitates. Owen grimaces and shakes his head. Rinaldo walks out onto the porch and is shocked by what he sees.
ANGELA
He'll kill him!

Dale grabs the gun hidden beneath Rinaldo's shirt. Rinaldo tries to stop him, but Dale pushes him so that he falls over an esky. Dale runs to Michael before Owen can stop him.

OWEN
No, Dale!

RINALDO
Don't do it!

VINCENT
No, Dale! Don't!

Dale kicks Michael off Trevor and points the gun in Michael's face.

DALE
That's enough.

Michael gets up, but Dale doesn't take a backward step, still training the gun at Michael's head. Owen and Vincent grab Michael.

OWEN
Don't do it, Dale.

VINCENT
Put it down, mate.

MICHAEL
You gonna use it?

DALE
You forced me to this. Trev might be fucking stupid, but what am I to do?

Angela is terrified.

VINCENT
You're right, mate. Now put it down. You've made your point.

DALE
Get him home.

Owen and Vincent try to lead Michael away, but he doesn't budge. Clare appears at the back door.

CLARE
Michael! Look at me!

Michael looks at Clare.

CLARE
Please, walk away.
Michael allows Owen and Vincent to lead him away.

MICHAEL
(to Dale)
You should've finished it.

Angela crouches next to Trevor, who is unconscious.

Concern overwhelms Dale. In the background, Clare embraces Michael, trying to urge him away.

MICHAEL
You should've finished it, Dale!

Michael pretends to shoot Dale.

INT. BRODIE'S & SAM'S BEDROOM - LATER THAT NIGHT

Icing his hand, Michael sits next to Sam's bed watching over his sons. Sam stirs. Michael brushes the hair from the boy's face.

Clare enters and embraces Michael, kissing him on the forehead.

CLARE
Come back to bed.

Michael sits Clare on his lap and cuddles her.

INT. HOSPITAL CORRIDOR - THE NEXT DAY

Dale and Angela are questioned by detectives, ETHAN, 51, and GEOFF, 45. Both men have an authoritative presence.

ETHAN
You must've seen something?

DALE
Nothing.

GEOFF
You brought him in. Don't tell us you don't know what happened.

DALE
Didn't see anything.

Angela stares distantly.

ETHAN
Come on, Angela. Trevor's family. You willing to let the bastard who nearly killed him get away with it?

Tears well in Angela's eyes. She grits her teeth.
ANGELA
I didn't see anything.

INT. HOSPITAL GIFT SHOP - LATER THAT DAY

Dale picks up a newspaper and is uneasy as Vincent enters.

VINCENT
Michael wants to make it up to you.

DALE
You'd better keep your boy on a leash 'cause his temper is gonna get him killed.

VINCENT
I hear you, but it's in his blood and there ain't no leash that'll hold him.

DALE
I've always done right by Michael, but from here on I'm going to need to go it alone.

VINCENT
Michael won't like it.

DALE
He doesn't have to.

Thinking Dale naive, Vincent gives Dale an "If you say so" look.

VINCENT
Give it some thought.

EXT. PRIMARY SCHOOL - THAT AFTERNOON

Michael holds hands with his sons and walks out the school gate. He sees Nick and Roger standing in front of his car. Brodie and Sam are alert to the men and are uneasy.

MICHAEL
Get in and buckle up.

Nick and Roger step aside, and let the boys get in the car.

NICK
You missed a payment.
MICHAEL
Why'd I spend nine months inside?
'Cause you useless pricks didn't
do what I paid you to do. I don't
pay for work not done.

Roger smiles.

MICHAEL
You ain't got nothing on us that
we ain't got on you.

NICK
We can shut you down.

MICHAEL
You do and who knows, I might
visit you and your kids after
school.

INT. SHANE'S & LINDA'S KITCHEN - THAT NIGHT

Sally, Shane and his wife, LINDA, 51, are in their pyjamas. Linda is overweight, has a fake tan and looks cheap wearing too much make-up. The family sit at the kitchen table counting ecstasy pills and putting them in plastic bags.

EXT. SOUTH YARRA CAFE - THE NEXT DAY

Sally places a tiny bag of ecstasy pills on the table in front of her. A waiter picks up the bag, looking uncertain.

SALLY
Mark 'em up as much as you like.

Nick and Roger get up from a table behind Sally. Nick grabs Sally, bends her over the table and handcuffs her.

NICK
Daddy's little girl just lost her cherry.

INT. POLICE INTERVIEW ROOM - A SHORT TIME LATER

Nick's and Roger's interrogation of Sally is inaudible from behind a two-way mirror.

EXT. SHANE'S & LINDA'S HOUSE - THAT NIGHT

Nick and Roger stand on Shane's doorstep. Shane answers the door.

NICK
G'day, Shane. You're gonna help us create a headache for Michael Caputo.
ROGER
Or your daughter's gonna serve a
couple of years for trafficking a
drug of dependence.

INT. 1970s KITCHEN (DRUG LAB 2) - A FEW DAYS LATER

Wearing protective goggles, a mask and rubber gloves, a
drug cook holds a large plastic tube with an inflated
balloon tied to one end. He is careful not to allow air to
escape until he puts the open end of the tube into a tub
filled with a few gallons of water, magnesium sulphate and
ice cubes. Slowly releasing the gas in the balloon, the
water mixture bubbles.

Another cook collects a second tub with a pre-prepared
solution and pours it through a coffee filter into a jug.

A third cook takes the coffee filter from a second jug,
which already has six grams of light brown powder collected
in it, and cuts the powder with a razor blade.

A fourth cook works a pill press.

Counting pills into clear plastic bags, a fifth cook sits
in front of thousands of pills heaped on a table.

INT. FOYER - CONTINUOUS

Wearing gas masks, a heavily armed police Special
Operations Group (SOG) uses a battering ram to break down
the front door. They move down a hallway with military
precision and burst into the kitchen. A drug cook runs.

SOG MEMBER 1
Police! Don't move!!!

EXT. 1970s HOUSE - CONTINUOUS

The drug cook runs out the back door and is hit in the face
with the butt of a rifle. Two SOG members apprehend him.

INT. KITCHEN - CONTINUOUS

The other four drug cooks put up their hands.

SOG MEMBER 2
On the floor!

INT. 1950s KITCHEN (DRUG LAB 1) - CONTINUOUS

A second SOG team bursts into another house.

SOG MEMBER 3
Police! Don't move!
A drug cook desperately tries to wash amphetamine down a sink.

    SOG MEMBER 4
    Drop it, fuckhead!

A SOG member grabs the man and throws him to the floor.

INT. BATHROOM - CONTINUOUS

Two SOG members kick down the bathroom door and discover another man emptying bags of pills down the toilet.

    SOG MEMBER 5
    Freeze!

The drug cook puts up his hands.

INT. 1970s KITCHEN (DRUG LAB 2) - A SHORT TIME LATER

SOG members handcuff the drug cooks who lie on the floor with their hands behind their heads. Other policemen collect drugs, pots, pans and utensils as evidence. Roger makes a call on his mobile.

INT. 1950s KITCHEN (DRUG LAB 1) - CONTINUOUS

Police officers bag and tag evidence. Nick inspects a pill press and picks up a handful of pills. Nick's mobile rings and he answers it.

INT. 1970s KITCHEN (DRUG LAB 2) - CONTINUOUS

    ROGER
    (into phone)
    Shane wasn't exaggerating. There's enough here to sink the Titanic.

INT. 1950s KITCHEN (DRUG LAB 1) - CONTINUOUS

    NICK
    (into phone)
    Our friend won't think we're so bloody useless now.

INT. SUBURBAN HOUSE (AMPHETAMINE LAB) - THAT NIGHT

The premises have been vacated. Owen and Brett pile thousands of bags of amphetamine into sports bags.

INT. GARAGE - CONTINUOUS

Michael and Vincent load sports bags into the boot of a car.
EXT. SUBURBAN STREET - A SHORT TIME LATER

Shane parks the car in the street, steps into a second car and backs into the garage.

INT. GARAGE - MOMENTS LATER

Michael and Vincent load the boot of the second car.

EXT. SUBURBAN STREET - LATER THAT NIGHT

Owen, Vincent and Shane drive off in separate cars. Brett is about to step into his sports car when Michael stops him.

MICHAEL

I'll swap ya. Been ages since
I've driven something as nice as this.

Brett hands Michael his keys.

INT. SHANE'S CAR - TRAVELLING - CONTINUOUS

SHANE

(into phone)
He's driving a black Mercedes.

INT. MICHAEL'S MERCEDES - TRAVELLING - A SHORT TIME LATER

Brett hears a siren sound once. In his rear vision mirror, he sees an unmarked police car. He makes a call on his mobile.

INT. BRETT'S SPORTS CAR - TRAVELLING - MOMENTS LATER

Michael answers his mobile.

BRETT (V.O.)

(over phone)
I'm being pulled over.

MICHAEL

(striking the steering wheel)
Fuck!

EXT. STREET - A SHORT TIME LATER

Foiled and frustrated, Nick and Roger stand either side of Brett as he reluctantly opens the boot of his car and reveals a number of sports bags. Nick opens one of the bags, which is filled with ecstasy pills.

Roger puts Brett into the back of the police car. Nick puts the last sports bag in the police car's boot.
EXT. SHANE'S & LINDA'S HOUSE - LATER THAT NIGHT

Nick and Roger walk around the house and reach the back doorstep. Nick knocks and Shane answers the door. Nick hands Shane a sports bag.

SHANE
Evening, detectives. Thanks very much.

Shane hands Nick a backpack. Nick opens it, revealing thousands in cash.

NICK
Learn from Michael's mistakes. You do right by us and we'll do right by you.

ROGER
Make sure he's behind the wheel next time.

INT. DALE'S & ANGELA'S LOBBY - THE NEXT DAY

The doorbell rings. Dale answers the door and reveals Michael. Dale is taken aback by Michael entering without being asked.

INT. KITCHEN - CONTINUOUS

Michael and Dale enter. Michael sees Rinaldo sitting at the kitchen bench watching television. Rinaldo is surprised to see him.

RINALDO
G'day, mate.

MICHAEL
Angela about?

DALE
She's picking up the kids.

Michael walks out the back into the yard.

Paranoid about bugging devices, Dale turns up the television volume to a ridiculous degree. He and Rinaldo follow Michael outside.

EXT. BACKYARD - CONTINUOUS

MICHAEL
Know why the jacks raided us and arrested my brother?

DALE
Why would I?
MICHAEL
You're the only one who knew what you knew and has cut loose from me.

DALE
You think I'm lagging? You speak to Owen or Vincent before coming here?

Rinaldo drops his head and closes his eyes, thinking, "Why would you provoke him like that?"

MICHAEL
I don't need them to tell me you're the fucking dog.

DALE
I'd never snitch and any dog that does should be shot.

MICHAEL
Then let's start with you.

DALE
You're quick to forget Trev. That ought to've proved I ain't no mole, you fucking dickhead.

Michael lunges at Dale, but Rinaldo is quick to stop him.

DALE
If you were my dog, Michael, I'd put you down you're so fucking rabid.

MICHAEL
Rabid!
(drawing a pistol)
I'll show you rabid, you fucking cunt!

Dale raises his arms in a defensive gesture.

DALE
No, Michael! RINALDO
No, Michael!

DALE
On my children, it wasn't me, Michael!

MICHAEL
You sure?

Michael lowers his aim and fires.

Dale collapses, screaming and grasping his wounded thigh.
Rinaldo is shocked, afraid that he is next.

Michael aims at Dale's face.

DALE
(writhes in pain)
Look into my fucking eyes,
Michael. I ain't no dog and I
never will be.

EXT. SHOPPING CENTRE CAR PARK - A SHORT TIME LATER

On her mobile, Angela is distraught as she backs her car out in a hurry and hits her own shopping trolley.

INT. PRIVATE HOSPITAL ROOM - THAT NIGHT

John sits between his grandchildren, Fiona, TODD, 8, and PATRICK, 7.

Preoccupied, Dale sits in bed, pushing around his food. Angela sits next to him. There is a knock at the door. Ethan and Geoff enter.

GEOFF
May we come in?

Angela stifles her anger. Dale rolls his eyes.

John takes his grandchildren's hands.

JOHN
Let's get some ice cream.

Fiona looks over her shoulder as John leads the children away.

ETHAN
We'd like to conduct a formal interview down at the station.

DALE
As you can see, I'm a bit busy at the moment.

GEOFF
(to Angela)
First Trevor, now Dale. We could help you escape this kind of life.

ANGELA
Piss off.

ETHAN
You've a wife and kids to think of, mate.
DALE
Ange can take care of herself.

EXT. PRIMARY SCHOOL – A FEW DAYS LATER

Michael smokes as he leans against his car. He sees his children leaving the school grounds and stubs his cigarette.

Brodie and Sam run to their father and embrace him. Angela appears in the background.

MICHAEL
How was school?

ANGELA
You fucking prick! First Trevor, now Dale.

Michael shepherds his children behind him.

MICHAEL
(play to the crowd)
She's crazy. Someone should get her help.

Angela lunges at Michael. He fends her off. Two parents grab her.

PARENT
Hey! Ease up.

ANGELA
Let go of me!
(to Michael)
You trigger-happy bastard! Don't fucking play dumb!

Frightened, Brodie and Sam hold tightly to Michael's legs.

ANGELA
(to Brodie and Sam)
You know your father shoots people?

Michael ushers his boys into the car.

Angela struggles to break free of the men holding her.

ANGELA
Fucking let go of me!!!

Angela kicks one of the men in the shin.

PARENT
Ah, fuck!
Patrick appears and runs to the men, punching them in the legs.

Patrick
Let go of her!

Todd stands at the school gate. He broodingly stares at Michael as he and his sons drive off.

EXT. DALE'S & ANGELA'S BACKYARD - A SHORT TIME LATER

Dale pulls weeds out of his garden. Patrick runs and bumps into his father's injured leg.

Dale
(grimaces)
Slow down, little fella.

Patrick
Mummy's crying.

INT. KITCHEN - MOMENTS LATER

Putting away groceries, Angela sobs. Dale hobbles inside.

Dale
What's wrong?

Angela
The bastard was picking up his kids. Fucking mocking me.

Dale embraces Angela and leads her outside.

Dale
Sssh. It's all right.

EXT. BACKYARD - CONTINUOUS

Angela
Dale, I've changed my mind.

Listening in, Todd follows them as far as the door.

Dale
You sure?

Angela
Get rid of him.

EXT. SHANE'S & LINDA'S DECK - CONTINUOUS

Shane and Andrew enjoy a beer and a smoke. Linda checks her handbag.

Linda
See you, Darl.
SHANE

Hooray.

Andrew waits until he hears the front door shut. He retrieves a folded piece of paper from his pocket and hands it to Shane.

ANDREW

I've a proposition for you.

Shane unfolds the note. It reads:

$75,000 UP FRONT
TO TAKE CARE OF DALE

SHANE

(flabbergasted)
What is it with you blokes? It's not enough he's limping?

ANDREW

I ain't got nothing against him. But the way things are now, it could end badly for my boys if I don't get it sorted.

Shane ponders the repercussions. Andrew stubs his cigarette and lights another.

ANDREW

This is gonna get done. You need to know that.

SHANE

No one'll get a heads up from me.

Andrew sets the paper alight with his cigarette.

INT. KITCHEN - THAT NIGHT

Shane inaudibly talks with Nick and Roger.

ANDREW (V.O.)

... The informer stated that a senior member of Melbourne's infamous Caputo crime family has come out of retirement ...

INT. KITCHEN - A FEW DAYS LATER

Alarmed, Shane reads an article in the newspaper. Linda cries.

ANDREW (V.O.)

... And is shopping around a contract on convicted drug dealer, Dale Pederson. ...
INT. DALE'S & ANGELA'S HOUSE – CONTINUOUS

Troubled, Dale reads the same newspaper.

ANDREW (V.O.)
... The retiree approached the informer and offered him $75,000 to execute Pederson. ...

EXT. MICHAEL'S CAR – PARKED – CONTINUOUS

Michael sits in his car reading the newspaper.

ANDREW (V.O.)
... The Police Commissioner cannot explain how such a report could have been leaked ...

Michael throws the newspaper into the windshield.

INT. ANDREW'S & KATH'S KITCHEN – CONTINUOUS

Andrew sits at his kitchen table reading the newspaper to Kath.

ANDREW
... But he believes lives are in danger and urges the men to cooperate with police and seek protective custody.

Andrew puts down the newspaper, sits and stares. Kath puts her arms around him, but doesn't know what to say.

INT. TROTting TRACK BAR – THAT NIGHT

Michael and Vincent talk with Andrew.

MICHAEL
While you're in Melbourne you're a man with a target on his chest.

ANDREW
(thinking about it)
Wherever I am, I've gotta be able to enjoy a bet and a beer.

Andrew nods to himself, and then again emphatically.

VINCENT
With a bullet in your head you won't enjoy much.

MICHAEL
We get in first. You still gotta keep out of sight for a bit.
Michael hugs Andrew, holding him longer than his adopted father is comfortable with. Andrew jabs Michael in the ribs.

ANDREW
(in fun)
You do that again, and you'll get what Shane's got coming.

INT. MICHAEL'S CAR - PARKED - A SHORT TIME LATER

Michael is parked in view of Dale's house. Dale steps out of his car.

EXT. DALE'S & ANGELA'S HOUSE - CONTINUOUS

Michael's car door slams, startling Dale. Michael approaches with his hands up.

In plain view, Dale takes a pistol from his jeans and holds it by his side. Undeterred, Michael puts down his hands.

MICHAEL
Dad ain't out to get ya, you know?

DALE
I hadn't known he had it in for me.

MICHAEL
Stuff in the paper's bullshit.

DALE
Course it is.

MICHAEL
Tell me Dad's got nothing to worry about.

DALE
I got no beef with Andrew.

MICHAEL
Mate, little Fiona wouldn't be enough to stop my brother gunning for you if you offed either of us.

DALE
I ain't stupid.

Michael is relieved.

DALE
Michael, if I see you outside my house again I'll kill ya.
Michael smiles and walks to his car.

EXT. OWEN'S & JEANETTE'S HOUSE - A SHORT TIME LATER

Wearing a dressing gown, Owen opens his front door and is surprised to see Michael.

OWEN
What's up?

Michael gestures for Owen to come outside. Owen closes the door and joins Michael in the yard.

MICHAEL
I went and saw Dale.

OWEN
Why go kicking a bees' nest? He's like Fiona's father now and he does a pretty good job of it. He's her real father, Michael. I just visit on weekends. Don't make a mess of it on me.

MICHAEL
What about your own father?

OWEN
Fiona's the reason Dale never came back at you. She'll keep Dad alive too.

MICHAEL
You believe that?

Owen walks inside.

INT. ANDREW'S & KATH'S LIVING ROOM - A FEW NIGHTS LATER

Beer in hand and bored, Andrew watches the greyhounds on television.

ANDREW
Ah, fuck this.

INT. LOBBY - MOMENTS LATER

Andrew puts on his coat.

INT. TROTting TRACK BAR - A SHORT TIME LATER

At the bar and enjoying a drink, Andrew holds court with a few old-timers. He has the group laughing, but suddenly becomes serious.
ANDREW
Forgot to tell you. On my way here I got into a fight. ...

The laughter subsides, the men thinking Andrew is serious.

ANDREW
... I was driving along Nicholson when some bastard pulled in front of me and suddenly slammed on his breaks. I fucking rear-ended him. The prick got out of his car and stormed right up to me. Well, you could've knocked me over with a feather when I saw he was a dwarf. ...

The men lighten up, realising Andrew is telling a joke.

ANDREW
... He starts shouting, "I'm not happy!!!" "Well," I said, "Which one are you?" That's when the fight started.

The group bursts into laughter. Andrew enjoys another sip of his beer.

EXT. STREET - LATER THAT NIGHT

The trotting track in the background, Andrew approaches his car and sees that the passenger window is smashed.

ANDREW
Fucking cunt.

After a closer inspection, Andrew takes out his keys.

Balaclava-clad and armed with a shotgun, Trevor runs from the shadows. He shoots Andrew, the shotgun blast throwing Andrew against his car, before he collapses. He gasps, coughing up blood.

Trevor drops his shotgun, pulls a pistol from the front of his pants and shoots Andrew in the chest.

TREVOR
I'll kill all you bastards.

Breathing heavily, Trevor stares at Andrew dying. Trevor shoots Andrew again, point-blank.

INT. MICHAEL'S & CLARE'S BEDROOM - A FEW DAYS LATER

A black tie, sunglasses, cufflinks, and a Rolex are laid out on a bedside dresser. Wearing a black suit, Michael puts on the sunglasses and hides his tears.

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INT. OWEN'S & JEANETTE'S LOUNGE ROOM - THAT NIGHT

At Andrew's wake, Clare and Vincent sit either side of Kath, who is inconsolable.

Lips trembling, Brodie stares distantly. Sam puts his arm around his brother, trying to comfort him.

Eyes red from crying, Wendy nurses her infant son. Gino rubs her back.

Jeanette's children hug their mother as she sobs. Her daughter begins crying because of her mother's sadness.

EXT. BACKYARD - CONTINUOUS

Michael sits alone in the yard. Owen approaches, putting his hand on Michael's shoulder. Michael wipes his teary eyes and pats his brother's hand.

OWEN
I was so wrong.

MICHAEL
(biting his lip)
I could've stopped him.

OWEN
I know, mate. I know.

MICHAEL
How did Brett take it?

OWEN
How d'you reckon? Bastards wouldn't even grant him a day's leave.

MICHAEL
(choking up)
You shouldn't've stopped me, Owen.

OWEN
I'm sorry, Mikey. I so regret it.

INT. DALE'S & ANGELA'S BEDROOM - CONTINUOUS

Dale packs a suitcase.

INT. TODD'S & PATRICK'S BEDROOM - A SHORT TIME LATER

Todd and Patrick are asleep. Dale kisses them goodbye.

INT. FIONA'S BEDROOM - A SHORT TIME LATER

Fiona sleeps. Dale caresses her cheek.
INT. FOYER - A SHORT TIME LATER

Upset, Angela embraces Dale so tightly that he has to pry himself away.

EXT. MOTOR INN - LATER THAT NIGHT

Dale parks outside reception.

INT. MOTOR INN ROOM - A SHORT TIME LATER

Dale sits up in bed watching television. A pistol sits on his bedside dresser.

INT. SHANE'S & LINDA'S LOBBY - A FEW NIGHTS LATER

A dog barks. Shane's POV through a peephole - Gino is on the doorstep.

Relieved, Shane tucks his gun into the back of his pants, opens the door and reveals Gino.

    GINO
    G'day. How are you?

    SHANE
    Good, mate. Come in.

Shane turns to the barking dog behind him.

    SHANE
    Shut up!

    GINO
    She'll be right.

    SHANE
    Nah, mate. He's liable to bite your nuts off. I'll take him outside. Come through.

INT. KITCHEN - A SHORT TIME LATER

Gino sits at a kitchen bench, Shane's gun in front of him. Putting the dog outside, Shane calls out from another room.

    SHANE (O.S.)
    What's news?

    GINO
    Michael's a fucking mess. And Kath - Jesus Christ! If the woman threatens to get the bastards one more time we'll have World War Three on our hands. Made me think twice, though.
Shane enters.

GINO
Got myself a new security system.

SHANE
Why'd you think I got the dog?

GINO
That article in the paper certainly didn't help the fucking cause any.

SHANE
You're not wrong.

GINO
Did a fucking job on him, didn't they?

The front door is heard opening. In the midst of taking off her coat, Linda enters and sees Gino.

LINDA
Hello, love. How are you?

GINO
Good thanks. You?

LINDA
(kisses Shane on the cheek)
Yeah, not bad. You're looking well.
(hugs Gino)
How's that gorgeous girl of yours? Samantha, isn't it?

GINO
Sophie. Yeah, she's good.

LINDA
Sorry, love. Been awhile.
(to Shane)
You offered the young man a drink?

SHANE
Hadn't got to that yet.

LINDA
Hadn't got to that, he says. What could he have been waiting for?

GINO
It's all good.
LINDA
He'd let you die of thirst, hon.
(to Shane, opening the fridge)
Thought you had some Crownies left?

SHANE
Yeah, they're in there.

Shane looks in the fridge as well. The dog barks outside.

SHANE
They're staring you in the face.

Shane and Linda turn around to see Gino pointing a pistol at them. Gino tucks Shane's gun into his waistband.

GINO
Move into the living room.

SHANE
Mate, what are you doing?

GINO
Move.

INT. LOUNGE ROOM - MOMENTS LATER
Linda and Shane enter, Gino close behind.

GINO
On your knees.

Shane turns to face Gino.

GINO
Down on your fucking knees.

Shane and Linda kneel. Linda sobs.

GINO
Who you been talking to?

SHANE
Don't do this. I dunno what you're on about.

GINO
You're the dog.
SHANE
No, mate. You know I wouldn't do that.

GINO
Don't fuck me around. You don't tell us, I'll kill your kid.

LINDA
(squeals in fear)
Please, Gino, don't! Don't hurt Sally! Shane ain't talking to nobody.

GINO
I won't touch her, you tell us who you been talking to.

Gino places his gun to the back of Linda's head and she instinctively keeps her crying to a whimper.

GINO
I'll shoot her first, you cowardly cunt.

SHANE
Sutcliffe and Anderson, those bent drug squad cunts who are pissed at Michael, got Brett and raided the labs. They set me up and put that shit in the paper to get at Michael.

GINO
They couldn't've known about Andrew if you hadn't talked.

SHANE
Not me, mate. Can't you see you're just playing into their hands? Doing exactly what they want you to ... (do).

Two gunshots echo into the next scene.

INT. WAREHOUSE - THE NEXT DAY

Michael and Gino load boxes of amphetamine into the boot of Gino's car. Owen and Vincent load Owen's car.

MICHAEL
Any word on Dale?

VINCENT
He's gone walkabout and can't be found.
INT. OWEN'S CAR - TRAVELLING - A SHORT TIME LATER
Owen drives. Michael sits next to him.

EXT. SUBURBAN HOUSE 1 - A SHORT TIME LATER
Owen uses a locksmith's gun to open the back door. Michael carries a box of amphetamine inside.

INT. KITCHEN - A SHORT TIME LATER
Michael stands on a stool as Owen hands him bags of amphetamine, which he places in a hard to reach cupboard.

INT. BEDROOM - A SHORT TIME LATER
Michael and Owen do likewise in the bedroom.

EXT. SUBURBAN HOUSE 2 - CONTINUOUS
Gino uses a locksmith's gun to open a back door.

INT. LIVING ROOM - A SHORT TIME LATER
Gino hides bags of ecstasy pills in video cassette cases.

EXT. SWANSTON STREET - A SHORT TIME LATER
POV - Approaching a homeless man selling The Big Issue magazine.

HOMELESS MAN
Get your Big Issue. Only four dollars. Support the homeless and long-term unemployed.

Revealed to be Vincent's POV. He reaches the homeless man.

HOMELESS MAN
Big Issue, sir. Only four dollars.

Vincent opens his wallet and takes out two $50 notes.

The homeless man's face lights up with joy. Vincent gives him one, but holds back the second.

VINCENT
First you do me a favour.

EXT. PUBLIC TELEPHONE BOOTH - A SHORT TIME LATER
The homeless man reads a hand-written note as he speaks on the telephone. Vincent stands close enough to hear the other end of the conversation.
HOMELESS MAN
(into phone)
Detectives Sutcliffe and Anderson
are gonna make a transaction
tonight. Some kinda drug deal.

INT. POLICE STATION - CONTINUOUS

A policewoman is on the telephone.

POLICEWOMAN
(into phone)
Sir, how did you get this
information?

EXT. PUBLIC TELEPHONE BOOTH - CONTINUOUS

The homeless man covers the receiver and anxiously looks at Vincent.

POLICEWOMAN (V.O.)
(over phone)
Sir? ... Can you tell me your
name?

Vincent hangs up and hands the homeless man the other $50.

INT. NICK'S & COLETTE'S LOUNGE ROOM - LATER THAT DAY

An animated film plays on a television. Nick's son, SCOTT, 6, isn't watching it. Instead he has a dozen video cassettes spread across the floor. He switches tapes between covers.

INT. KITCHEN - CONTINUOUS

Nick's wife is COLETTE, 37. Nick presses his pelvis into her backside as she washes up.

NICK
How about right here?

COLETTE
Nick, the kids.

Nick nibbles his wife's ear. His hands move up her stomach and come to rest on her breasts.

NICK
I don't get much harder than this.

COLETTE
Yeah, I can feel that. Control yourself.

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NICK
You don't have to do anything.

Nick lifts up his wife's dress. Hands covered in suds, Colette grabs a tea towel and swats her husband away.

NICK
Fifteen minutes in the bedroom stops me from acting out.

SCOTT (O.C.)
Dad, what are these?

Nick and Colette are horrified to see Scott holding a bag of ecstasy pills. Colette snatches the drugs from her son.

COLETTE
Nick, what's going on?

Thinking at a million miles an hour, Nick stares at the drugs, unable to react.

COLETTE
What were you thinking?

Nick makes a call on his mobile.

COLETTE
Who are you calling?!

INT. ROGER'S LIVING ROOM - CONTINUOUS

In the background, Roger listens to his daughter playing the violin. In the foreground, his mobile vibrates on silent. "Nick" is calling.

INT. NICK'S & COLETTE'S KITCHEN - CONTINUOUS

NICK
(hanging up)
Fuck!

COLETTE
Nick! Not in front of the children.

NICK
(grabbing Colette)
If we don't search every inch of the place right now, you'll be visiting me in prison for the next ten years.
INT. ROGER'S LIVING ROOM - THAT NIGHT

Roger and his family sit in front of the television eating dinner. Suddenly, the door is kicked down and a police SOG team bursts in.

SOG MEMBER 1
Police! Get down!

SOG MEMBER 2
Down on the fucking ground!

Roger's wife hugs her terrified child. Stunned, Roger kneels and puts his hands behind his head. Another SOG member knees Roger so that he falls forward. The lead SOG member presents a warrant.

LEAD SOG MEMBER
We have a warrant to search your home. If you try to obstruct the search you'll be arrested.

Another SOG member comes out of a room holding a bag of amphetamine. Roger is dumbstruck. The lead SOG member handcuffs Roger.

LEAD SOG MEMBER
You're fucked.

ROGER
The shit's not mine.

LEAD SOG MEMBER
It never is, mate.

INT. NICK'S & COLETTE'S HOUSE - CONTINUOUS

The house has been ripped to pieces in an attempt to search every inch. Another SOG team uses a battering ram to break down the front door. A toilet flushes repeatedly and we follow the SOG team to the bathroom where they find Nick washing his hands, covered in dust.

SOG MEMBER 1
Police! Don't fucking move!

SOG MEMBER 2
Down on the floor!

Nick puts up his hands and kneels.

NICK
Contradiction, ain't it?

SOG MEMBER 1
(looking around the place)
Lost something, did ya?

(MORE)
Don't suppose we could help you find it?

EXT. DALE'S & ANGELA'S HOUSE - CONTINUOUS

A car pulls into the driveway. Dale gets out and cautiously looks around before making his way to the front door.

EXT. DALE'S & ANGELA'S HOUSE - THE NEXT DAY

Owen waits on the porch. Angela opens the door and her smile disappears. Owen is surprised at not being invited in.

OWEN
Can I come in?

ANGELA
Fiona's not ready.

OWEN
So?

INT. KITCHEN - CONTINUOUS

Dale helps Fiona with her homework.

DALE
... You simply add the amounts I won and take away the amount I lost. How much is that?

FIONA
I dunno.

DALE
Pick up your pen and work it out.

Fiona sticks her tongue out the corner of her mouth with the effort of adding the figures.

FIONA
Eleven.

DALE
That's right.

Angela and Owen enter. Owen is stunned to see Dale, but his daughter keeps him from losing his composure. Fiona runs to her father.

FIONA
Daddy!

Dale stares at Owen with a steely resolve.

Feigning normality, Owen lifts Fiona into the air.
OWEN
G'day, kiddo.
   (glancing at Dale)
Sweetie, why don't you run
upstairs and collect your things?
We'll go to a movie.

Excited, Fiona is about to leave, but first approaches Dale.

FIONA
You're going away again, aren't you?

DALE
(looks to Owen)
Afraid so. But don't worry, I'll
be back.

Fiona kisses Dale on the cheek and runs out of the room.

Anxious, Angela collects cups and saucers.

ANGELA
(to Owen)
You want a cup?

DALE
They better run or they'll miss
their movie.

The men stare at one another.

INT. MAGISTRATES' COURT - THE NEXT DAY

Apprehensive, Brett sits in the dock.

Owen, Jeanette, Wendy, Kath, Vincent, Clare and Michael are
present. Michael winks at Brett.

A MAGISTRATE, 51, presides over Brett's bail application.
She is resigned to what she must do.

MAGISTRATE
... I'm granting bail on the
grounds that one of the
investigating officers faces a
series of corruption and drug
trafficking charges, and that an
investigation and potential trial
will be a protracted process. So,
I warn you, Mr Caputo, keep your
nose clean whilst you're on bail.

The Caputo clan cheer. Brett is overjoyed. The sound of a
prison door punctuates the cut to the next scene.
EXT. NICK'S & COLETTE'S HOUSE - A FEW NIGHTS LATER

POV through window - Nick eats dinner with his family. Colette belly laughs as if her husband told a joke.

EXT. NICK'S & COLETTE'S HOUSE - LATER THAT NIGHT

Nick reaches his car parked on the street and lights a cigarette. A car approaches, driving erratically. The car swerves. The driver regains control just in time to avoid a collision with a parked car. Nick cringes and shakes his head.

INT. NICK'S CAR - PARKED - MOMENTS LATER

Nick buckles his seatbelt and starts the engine. A speeding car is heard. Nick looks in his rear vision mirror.

Nick's POV - The vehicle hits Nick's car, trapping him. Wearing a balaclava, Owen is behind the wheel, looking off to one side.

Nick sees two other balaclava-clad men running towards him.

Nick panics. He puts his car into gear and drives forward, hitting the car in front of him.

EXT. NICK'S & COLETTE'S HOUSE - CONTINUOUS

The masked men, Michael and Brett, each fire shots. One of Michael's bullets misses, the other passes through Nick's forearm and he cries out.

Michael and Brett shoot Nick repeatedly, fatally wounding him.

Michael looks around for witnesses and sees Colette opening her front door. She screams.

COLETTE
Nick! No!!!!!

Michael and Brett get into the car driven by Owen, who speeds away. Crying, Colette runs to her husband.

INT. STOLEN CAR - TRAVELLING - A SHORT TIME LATER

Brett puts the guns in a hessian bag, and adds the surgical gloves he and Michael were wearing.

EXT. SERVICE LANE - A SHORT TIME LATER

The stolen car is engulfed in flames. Michael throws an empty petrol tin onto the blaze. Owen and Brett are in another car. Michael gets in.

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EXT. BUSHLAND - LATER THAT NIGHT

Michael and Owen finish digging a deep hole.

Brett uses a hammer to break the guns in the bag. He sprinkles the gun pieces and gloves into the hole.

Michael and Owen put on fresh surgical gloves and masks. Owen opens a container labelled "highly corrosive" and pours the contents into the hole. Michael pours a chemical agent in as well. The men step back as the chemical mix sprays dangerously.

INT. MICHAEL'S & CLARE'S BEDROOM - EARLY THE NEXT MORNING

Michael and Clare are asleep. The front door is kicked down and men are heard racing up a staircase. Michael groggily wakes. Wearing gas masks, a heavily armed SOG team bursts into the room. Clare wakes and screams. Michael instinctively leans in front of Clare to protect her.

SOG MEMBER 1
Police! Don't move!!!
SOG MEMBER 2
Freeze!

Michael is hosed in the face with a high-pressure capsicum spray discharged from a fire extinguisher. The force of the spray almost knocks Michael out of bed. Blinded, Michael and Clare claw at their eyes. A huge "BANG!" punctuates the cut to the next scene.

INT. OWEN'S & JEANETTE'S KITCHEN - CONTINUOUS

Jeanette screams and gathers her children as Ethan, Geoff and two other detectives rush in with guns drawn.

OWEN
What the fuck's going on?

Ethan grabs Owen and plants him face-first into a bowl of cornflakes, before handcuffing him.

INT. MICHAEL'S & CLARE'S HOUSE - CONTINUOUS

Two SOG members throw Michael, naked, down a staircase. He tumbles to the bottom, crashing into a dresser. Clare screams and comes running.

CLARE
Michael!

A SOG member hits Clare in the head with his machine gun and she collapses. He puts his foot on the back of her neck and places the muzzle to the back of her head.

SOG MEMBER 1
Shut up, cunt!
Too frightened to scream, Brodie and Sam watch, holding their bedroom door ajar.

EXT. BRETT'S & WENDY'S HOUSE - CONTINUOUS

Brett backs out of his driveway as two unmarked police cars cut him off. Detectives jump out with their weapons raised.

DETECTIVE
Police! Out of the vehicle!

EXT. MICHAEL'S & CLARE'S HOUSE - A SHORT TIME LATER

Bruised, battered and handcuffed, Michael is escorted from his house by the SOG. As they approach the SOG truck, Brodie runs out of the house. Clare appears on the porch, carrying Sam.

CLARE
Brodie! Come back!

Brodie squeezes between the SOG members and takes his father's hand.

BRODIE
You coming back, Dad?

A SOG member picks Brodie up. He struggles.

MICHAEL
I'll be back. Promise.

The SOG member carries Brodie back to Clare.

BRODIE
You didn't do anything wrong, did you?

MICHAEL
It's all a big mistake.

EXT. TREvor'S HOUSE - CONTINUOUS

Detectives drag Trevor, kicking and screaming, into the back of an unmarked police car.

INT. SOG TRUCK - TRAVELLING - CONTINUOUS

A heavily armed SOG team sit in the back of a truck. Reveal Rinaldo, lying handcuffed, face-first on the floor.

INT. POLICE CAR - TRAVELLING - CONTINUOUS

Still in his pyjamas, Gino sits in the back seat between two detectives.
INT. POLICE INTERVIEW ROOM 1 – CONTINUOUS

Detectives interrogate Vincent.

DETECTIVE 1
You helped them plan it, didn't you?

VINCENT
No comment.

DETECTIVE 2
We want the Caputos. You give 'em all up, and we might cut you a deal.

VINCENT
No comment.

INT. POLICE INTERVIEW ROOM 2 – AN HOUR LATER

Nursing injured ribs, Michael smirks as Ethan and Geoff circle him. A video camera records the interrogation.

ETHAN
Where were you last night?

MICHAEL
At home with Clare, playing with the kids. You gonna charge me with something?

GEOFF
Think your sons would back you up on that?

MICHAEL
Go ahead and ask 'em if it'll sort this shit out. Now is someone gonna tell me why I've been arrested?

ETHAN
Know where your brothers were last night?

MICHAEL
How the fuck would I? You've got 'em here, why don't you just fucking ask 'em?

Michael leans towards the video camera pointing to his battered face.
MICHAEL  
(to camera)  
You see what these bastards have done? Hit my wife in the head and threw me down the stairs.

GEOFF  
Brett told us a different story.

MICHAEL  
(laughs)  
Yeah, Brett'd tell you a lot.

INT. POLICE INTERVIEW ROOM 3 - CONTINUOUS  
Brett remains silent, staring at the desk in front of him.

DETECTIVE 3  
Cat got your tongue?

INT. POLICE INTERVIEW ROOM 2 - CONTINUOUS  
MICHAEL  
Last time I checked, you can't arrest me for nothing. It'd be nice to know what I'm a suspect for and on what evidence.

GEOFF  
Owen reckons he was with you last night.

INT. POLICE INTERVIEW ROOM 4 - CONTINUOUS  
OWEN  
... I was at home with Jeanette. I want to call my lawyer.

INT. POLICE INTERVIEW ROOM 2 - CONTINUOUS  
ETHAN  
Did you kill Detective Nicholas Anderson?

MICHAEL  
(scoffs)  
Turn it up. What d'you take me for?

GEOFF  
You murdered Detective Anderson outside his home in front of his wife.

MICHAEL  
No, I didn't. Get me in a lineup and let her pick me out.

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You know she couldn't do that, don't you?

She blind?

What were your movements last night, say from six p.m. to three this morning?

Well, I took a shit around nine.

Just tell me everything you did last night.

I dunno that my wife'd like that. And until I hear from my lawyer I'll be telling you sweet fuck all.

We know you didn't spend the night with your wife and kids.

So charge me. If you had anything you wouldn't be asking Mickey Mouse questions. I've done nothing and you've got shit.

Hon, go home and get some sleep. They can hold him a long time yet.

Clare is intent on staying.

Clare sits with her sons as they eat chocolate bars.

When's Dad coming home?
CLARE
Soon.

SAM
But when?

CLARE
I don't know, but as soon as this mess is sorted out.

BRODIE
He's in trouble, isn't he, Mum?

CLARE
No, it's just a mistake.

Michael appears, escorted by his lawyer, followed by Ethan and Geoff. The boys run to him, and he hugs and tickles them. Clare's relief causes tears to well.

Sam points at Michael's battered face.

SAM
Does it hurt, Dad?

MICHAEL
(playing it down)
Nah.

SAM
Can I touch it?

Michael tilts a bruised cheek towards his son. Sam touches the puffiest bit under the eye. Michael pretends to grimace. Sam recoils. Michael laughs.

MICHAEL
Give it a good poke.

Sam presses Michael's cheek repeatedly. Michael winks at Brodie and lets him do the same.

BRODIE
Yuk!

Michael embraces Clare, who stifles her tears.

CLARE
Where's Owen and Brett?

MICHAEL
They can't hold 'em. They've got no evidence to charge us with anything, so they've got no choice but to let us all go.
CLARE
You promised me, Michael. You said you wouldn't let things get to this again, didn't you?

Not willing to answer, Michael smiles and winks at his sons.

INT. CLARE'S CAR - TRAVELLING - A SHORT TIME LATER

Michael drives. Clare looks out the window, rubbing her head. Annoyed, she looks at Michael. He looks at her briefly, before concentrating on the road.

Sam is asleep in the back seat. Brodie looks from parent to parent, aware of the tension.

INT. BRODIE'S & SAM'S BEDROOM - THAT NIGHT

Michael kisses his sleeping sons goodnight.

INT. MICHAEL'S & CLARE'S HOUSE - MOMENTS LATER

Michael closes the boys' bedroom door behind him and is surprised to see Clare waiting for him.

CLARE
What's happened, Michael?

Michael tries to take Clare's hand, but she pulls away.

CLARE
I thought they were going to kill us. Despite all we've been through, all that you've done, that's never happened before.

Michael squeezes Clare's hand and gently pulls her to him.

MICHAEL
Outside, all right?

EXT. MICHAEL'S & CLARE'S HOUSE - MOMENTS LATER

Clare walks across the front yard. Michael closes the door behind him.

MICHAEL
Someone killed a cop.

CLARE
Who?

MICHAEL
I don't know.
CLARE
Don't lie to me.

MICHAEL
I'm not.

CLARE
Who could be so stupid as to kill a cop?

MICHAEL
(instinctively reacts)
Someone with reason.

CLARE
(backing away)
Michael, how could you?

MICHAEL
Lots of people got reason to kill a jack, Clare.

CLARE
Yes, but something holds them back, Michael. A survival instinct.

MICHAEL
There are plenty of blokes out there who won't be stood over by no one. Even a jack.

CLARE
What happened to always being honest with one another?

MICHAEL
I am being honest.

Upset, Clare runs from Michael. He chases her.

MICHAEL
Clare! Stop!

EXT. MICHAEL'S & CLARE'S STREET - MOMENTS LATER
Clare runs away. Michael runs after her, grimacing and nursing his injured ribs.

EXT. PARK - MOMENTS LATER
Running out of breath, Clare reaches a park. Michael catches up with Clare and spins her around.

CLARE
There aren't others who'd shoot a cop! There's only you, Michael!
(MORE)
CLARE (cont'd)

You've put your family at risk, for what? To prove to yourself that no one can stand over you?

MICHAEL

It ain't about that!

CLARE

Of course it fucking well is!

MICHAEL

They fucking got Dad killed!!! They put it in the fucking paper, Clare. To make sure Dale'd have to act. That fucking pig cunt was even more responsible than Dale!

Speechless, Clare is horrified to hear it confirmed. The admission leaves Michael flat.

CLARE

The Michael I thought I knew would never do this to his family. To his children. You were too loving a husband and father. A man who always put his family first. Where's that man gone, Michael?

MICHAEL

No one's gonna hurt you.

CLARE

(angered by Michael's denial) They're never going to stop now, Michael. Not until you're in gaol or dead. What about the children? What if they kill us? I don't want to die, Michael. I want to live. I want our children to live.

Clare tries to summon something more to say, but can't find the words and neither can Michael.

EXT. SHOPPING CENTRE CAR PARK - THE NEXT DAY

Clare gets out of her car and makes her way to the shopping centre.

Wearing gloves, Ethan and Geoff approach Clare's car. They look around for witnesses. Geoff uses a tool to pop the boot. Ethan keeps lookout as Geoff places a large bag of pills under the spare tyre.

INT. CLARE'S CAR - TRAVELLING - THAT AFTERNOON

Clare reaches her sons' school and finds a park.
EXT. SCHOOL GATES - A SHORT TIME LATER

Clare holds hands with her boys and approaches her car. She is stopped by Ethan and Geoff. Ethan presents a warrant.

ETHAN
Mrs Caputo, this is a warrant to search your vehicle. You're advised to unlock the vehicle or we will have it towed and unlock it ourselves.

Annoyed, Clare unlocks the car. Ethan searches the front, while Geoff combs the back.

ETHAN
Can you pop the boot, please?

Clare opens the boot. Ethan lifts the boot lining, revealing the spare tyre.

CLARE
You nearly done?

Ethan lifts the tyre and reveals the bag of amphetamine pills. Clare is stunned.

Ethan bends Clare over the boot of the car and handcuffs her. Shocked parents watch.

ETHAN
You are not obliged to say or do anything unless you wish to do so. ...

CLARE
(to Brodie)
Call your father.

Brodie's and Sam's fear paralyzes them. Ethan and Geoff escort Clare to their car.

ETHAN
... But whatever you say or do may be used in evidence. Do you understand?

CLARE
Call your father!

INT. POLICE INTERVIEW ROOM - A SHORT TIME LATER

Clare maintains a stony resolve as Ethan and Geoff interrogate her.

ETHAN
Where'd you get the drugs, Clare?
GEOFF
From your husband?

CLARE
I've never seen them before.

GEOFF
(laughs)
Course you haven't.

ETHAN
Maybe your husband or one of his brothers got careless and left them there. You lend any of them your car recently?

Clare is troubled by the possibility.

GEOFF
'Cause the car's registered in your name. And if you say no one else has driven it recently; if you reckon neither your husband nor his brothers gave you the drugs - well, what are we to conclude?

ETHAN
Made you one of his mules, has he? Doesn't seem right. Good mother like you.

Clare sighs and grits her teeth.

GEOFF
Looks like you're shit out of luck. Unless there's someone you can pin this on you've no leverage to cut a deal.

CLARE
I want to see a lawyer.

ETHAN
Fine. We're charging you with trafficking a commercial quantity of a drug of dependence. You're facing ten to fifteen. Implicate Michael, and you and your kids can get on with your lives.

CLARE
I won't lie to save myself.
ETHAN
Admirable. But after a few months away from your kids, you'll have a change of heart.

INT. MCDONALD'S RESTAURANT - THAT NIGHT

In the playground and upset, Sam and Brodie watch Kath abuse Michael.

KATH
What were you thinking?!

OWEN
Calm down, Mum. It's not his fault.

KATH
Obviously it's his fault!
(to Michael)
You gonna look after the kids without her? Course you're not, you useless bastard!

Michael grits his teeth.

OWEN
Mum! That's enough. They targeted Clare.

KATH
He shouldn't have involved her!
(to Michael)
It wasn't enough you could go to gaol?

MICHAEL
I told ya, it wasn't me.

OWEN
They're watching all of us.

KATH
If you and I know that, how come this dimwitted fool didn't ... ?

MICHAEL
I told ya, it wasn't fucking me!!

Michael storms out. Everyone in the restaurant stares at Kath and Owen.

Sam bursts into tears. Tears well in Brodie's eyes, but he refuses to cry.
INT. REMAND CELL - CONTINUOUS

Clare lies on her bunk and cries quietly.

INT. REMAND CENTRE INTERVIEW ROOM - THE NEXT DAY

Ethan drops a number of coins, picking some up. An imposing-looking female prisoner, JULIE, 42, is let in by a guard.

ETHAN
G'day, Julie. Have a seat.

Julie sits. Ethan kneels next to her, picking up a few more coins. He whispers.

ETHAN
Get Clare Caputo to roll over on her husband and your charges'll be dropped.

Picking up one last coin, Ethan stands.

ETHAN
So, Julie, you ready to sing or we gotta go dancing in circles again?

INT. REMAND CENTRE SHOWER BLOCK - THE NEXT DAY

Clare showers. The women around her finish showering prematurely. Enjoying the hot water, Clare is oblivious. Suddenly, Clare is punched in the face and collapses.

Julie and two other naked inmates punch and kick Clare, who screams with each blow. She instinctively curls up in a foetal position, trying to protect her head.

The inmates turn Clare over and Julie straddles her. The other women pin Clare's arms and pull her hair trying to hold her still. Clare screams and struggles.

JULIE
Your husband killed a jack.

CLARE
No!

JULIE
(punches Clare in the eye)
I said, your husband murdered a jack ...

CLARE
(struggling)
No!!!
JULIE
(punches Clare)
... Understood?

CLARE
No, you fucking cunt!!!

Julie punches Clare, bloodying her nose.

JULIE
Honey, you're gonna learn or I'm gonna hurt you.

CLARE
I'll never betray him!

Julie punches Clare and her eyes roll back in her head, barely remaining conscious. The women flip Clare over. One woman pins Clare's wrists. Another sits on Clare's back and pulls her legs apart.

Julie pries Clare's legs even further apart, positioning herself in between them and makes a fist. Clare screams. The woman pinning her wrists covers Clare's mouth, but her muffled screams continue. Tears stream down Clare's face as she is raped.

INT. POLICE INTERVIEW ROOM - A FEW DAYS LATER

Clare has black eyes, cut lips, a swollen nose, and a grossly bruised face. Her hair has been cut short and she looks fragile.

ETHAN (O.C.)
I've petitioned a magistrate to put your children in foster care. ...

Reveal Ethan and Geoff sitting opposite Clare.

ETHAN
... It shouldn't be a hard case to make - you'll be a convicted drug trafficker. Their father's an accused cop killer. And they're currently being looked after by criminals. I'll see to it that the magistrate doesn't even allow your mother-in-law to keep the kids. That's the price you pay, Clare, if you don't cooperate.

GEOFF
Clare, you'll be found guilty. Don't doubt that for a second.

(MORE)
Obviously remand doesn't agree with you. Gaol's only going to get worse.

CLARE
(tears welling)
I love Michael and I'd never betray him.

GEOFF
You'd choose Michael over your children?

Clare drops her gaze.

GEOFF
Because that's the real choice here, Clare. Save your children and yourself, even if it means giving up Michael.

CLARE
Michael'll beat any charges brought against him. And no magistrate'd take the boys away.

GEOFF
What chance have those boys got being brought up by Michael without your influence?

CLARE
Whatever Michael is, he's a good father. My kids'll do just fine with him and his mum.

ETHAN
(scoffs)
You really think so? We'll charge Michael just to keep him in remand. You want your mother-in-law bringing up those kids? Look what she did with her own sons. They won't stand a chance. They'll start off as small-timers, but next thing you know they'll be cop killers. Then they'll be dead. You really want that for your children?

GEOFF
You're kidding yourself if you don't think we'll make a case for getting your children away from the family.
ETHAN
You seen the foster programme, Clare? God only knows how they'll be treated. How f**ked up they'll be. Could you really sacrifice your sons?

Teeth clenching, tears roll down Clare's cheeks.

GEOFF (smiles)
How much more of all this do you think you can take?

INT. REMAND CENTRE VISITORS' ROOM - THAT AFTERNOON

Sitting, Michael watches female prisoners flood in and greet their loved ones. He grows concerned as the stream of prisoners thins.

Finally, Clare enters and looks for Michael. Distressed by her appearance, he stands and waves.

Clare embraces Michael so hard that he falls back into his chair. She cries and he squeezes her tight. Lifting Clare's chin Michael examines her bludgeoned face. He bites his clenched fist as tears well in his eyes. The pair hug each other and cry.

INT. MICHAEL'S & CLARE'S KITCHEN - THAT EVENING

The front door opens and Michael walks in carrying six bags of groceries. Brodie and Sam accompany him, each carrying a bag of their own. The boys hassle Michael.

BRODIE
Please, Dad. Just one.

SAM
Yeah, Dad. Please!

MICHAEL
I said, no.

BRODIE
Come on, just one.

SAM
Yeah, one.

MICHAEL
I told you, wait 'til after dinner.

Michael and his sons place the bags on the kitchen bench. Michael puts the groceries away. The boys sulk.
BRODIE
It's not fair. I just want one.

SAM
Mum'd let us have one.

MICHAEL
No, she wouldn't. I've said no.
Stop asking.

BRODIE
Yeah, she would.

SAM
Yeah.

Michael is the only one putting the shopping away. Shitty
with his father, Brodie takes a packet of doughnuts from
one of the bags.

MICHAEL
Put 'em back.

Ignoring Michael, Brodie opens the packet and takes a bite.
Sam sees that he is missing out.

SAM
Me too!

Sam snatches the packet from his brother. Michael grabs the
packet and throws it across the room.

MICHAEL
You spoilt little shits, you'll
learn to listen when I tell you
not to do something! ...

Brodie and Sam are dumbstruck.

MICHAEL
... If you don't wise up I'll
belt the living daylights out of
you!

Sam cries. Brodie is equally scared.

Affected by his children's fear, Michael kneels and hugs
his sons.

MICHAEL
When I tell you not to do
something, you've got to listen.
Understood?

Still upset, the boys nod and cuddle their father.
EXT. MICHAEL'S & CLARE'S HOUSE - A FEW DAYS LATER

School bags on their backs, Brodie and Sam wave goodbye to their father.

EXT. LANE - A SHORT TIME LATER

Brodie and Sam reach the end of an alley. A van pulls in front of them. The side door slides open and balaclava-clad men grab the boys, kicking and screaming, and drag them inside. The van speeds away.

INT. REMAND CENTRE - CONTINUOUS

Ethan and Geoff approach a guard at the entrance to the prisoner area. Ethan presents a warrant.

ETHAN
I've a warrant to remove Clare Caputo ...

INT. REMAND CENTRE CORRIDOR - A SHORT TIME LATER

Handcuffed, Clare is escorted by Ethan and Geoff. She has fresh cuts and bruises, looks worse than ever.

EXT. REMAND CENTRE - A SHORT TIME LATER

Ethan and Geoff help Clare into the back of a prison van.

INT. PRISON VAN - TRAVELLING - A SHORT TIME LATER

Clare sits and stares, looking a shadow of her former self. After a long time, the van turns and brakes suddenly, throwing Clare to the floor. Glass smashes as a violent commotion is heard. The van doors open and balaclava-clad men put shotguns to Clare's head, tape her mouth and drag her out.

MASKED MAN 1
You fucking cunt, you're dead!

MASKED MAN 2
We'll fucking off ya!

MASKED MAN 1
You're gonna fucking get what's coming!

MASKED MAN 3
Fuck it! Let's do her here!

Petrified, Clare struggles and screams.

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EXT. ALLEYWAY - MOMENTS LATER

Clare sees Ethan, Geoff and a driver hogtied and gagged as four masked men bundle her into the boot of a white sedan.

MASKED MAN 3
Shoot her!

MASKED MAN 4
Fucking shoot her!!

MASKED MAN 1
Shoot her now!!

Clare kicks repeatedly, the only way she can defend herself. One of the men slams the boot on her ankle. A muffled scream escapes Clare. The boot shuts.

A masked man approaches Ethan.

MASKED MAN 1
Ready?

Ethan winks. The masked man knocks him out with the butt of his shotgun.

INT. BOOT OF CAR - TRAVELLING - AN HOUR LATER

Frightened, Clare hyperventilates, feeling every bump as the car drives over rough terrain.

EXT. BUSH - THAT NIGHT

The boot opens. The masked men drag Clare out and tear the tape from her mouth. She sees her sons, crying, held by two other masked men. The men march Brodie and Sam to the edge of three open graves. Clare struggles.

CLARE
No!!! Not my children! Don't touch them!
(voice breaking)
Don't touch them.

The masked men push Brodie and Sam to their knees, and put revolvers to their heads.

MASKED MAN 1
Fucking kill 'em.

CLARE
No!!! No!!! No!!!

MASKED MAN 5 forces his gun into Brodie's mouth. The boy gags, cries and pees himself.
MASKED MAN 5
You choose, Clare. Which one first?

Clare wails. The other man holds Sam over the open grave and places his pistol to the back of Sam's head.

Terrified, Sam struggles so much that the man loses his footing and has to adjust his weight to stop himself falling into the grave. Clare screams.

CLARE
No! Please!

MASKED MAN 6
Who d'you love more, Clare, Michael or the kids?

Clare cries a soundless scream.

MASKED MAN 6
Choose!

CLARE
(defeated)
My children.

Masked Man 5 grabs Brodie by the back of the neck, bends his head over the grave and places his revolver to the boy's temple.

MASKED MAN 5
Implicate Michael.

CLARE
I'll say anything!

MASKED MAN 5
You'll give 'em all up?

CLARE
Yes!!!

Masked Man 5 lets Brodie up and pushes him towards his mother. Brodie clings to her. Sam is released and hurls himself at his mother. Clare and the boys cry and hug each other.

The masked men pry the boys away from Clare. She screams.

CLARE
No! You said ...

MASKED MAN 5
Sink Michael and his brothers or I'll kill your sons.
EXT. SUBURBAN POLICE STATION - HOURS LATER

A boot of a white sedan opens. Two masked men drag Clare out and throw her into the gutter.

EXT. SUBURBAN STREET - CONTINUOUS

The side door of a van slides open. Brodie and Sam are dumped in the middle of the road.

EXT. SUBURBAN HOUSE - A SHORT TIME LATER

Brodie presses a doorbell. Trembling, Sam takes Brodie's hand in his. An OLD WOMAN answers the door and is shocked to see the state the boys are in.

OLD WOMAN
Where's your mother?

EXT. ALLEYWAY - DAWN THE NEXT DAY

The crime scene is flooded with investigators, patrol cars and an ambulance. A forensic team dusts the prison van for fingerprints. Officers inspect the broken windows. Detectives comb the area for evidence.

Geoff and the driver are attended to by paramedics.

ETHAN (V.O.)
... The gunmen drew down on me before I had time to unholster my weapon. One smashed the window, ordered me out of the vehicle and onto the ground. ...

Ethan's head is bandaged. A paramedic makes Ethan follow his finger with his eyes. The paramedic shines a torch in Ethan's eye as he looks up, down, left and right.

INT. POLICE INTERVIEW ROOM 1 - EARLY MORNING

Ethan is interviewed by detectives.

 ETHAN
... I saw four masked men drag Mrs Caputo out of the van and into the boot of a white sedan.

INT. POLICE INTERVIEW ROOM 2 - CONTINUOUS

Clare makes a statement to detectives.

 CLARE
... They held guns to my sons' heads and threatened to kill them if I didn't testify against my husband.
INT. POLICE STATION WAITING ROOM - CONTINUOUS

A POLICEWOMAN, 31, sits with Brodie and Sam. Sam trembles, holding his brother's hand. Both boys stare distantly.

Michael enters, kneels in front of his sons and embraces them. They are unresponsive.

MICHAEL
What happened?

The boys remain silent, staring as if Michael isn't present.

MICHAEL
What's wrong?

Brodie and Sam don't even blink. Michael looks to the policewoman.

POLICEWOMAN
They're still in shock. Not said a word.

Michael hugs his sons.

INT. REMAND CELL - THAT NIGHT

Clare sits on her bunk staring distantly.

INT. POLICE INTERVIEW ROOM - A FEW DAYS LATER

Ethan and Geoff record Clare's statement. Her face is still bruised and swollen.

ETHAN
Has your husband ever mentioned murdering Detective Nicholas Anderson?

CLARE
Yes.

ETHAN
When?

CLARE
All the time. It was an ongoing joke between him and his brothers, but they were serious.

ETHAN
Do you believe they murdered Detective Anderson?

CLARE
I know they did.
ETHAN
What makes you so certain?

CLARE
Michael was devastated when his father was murdered and swore to avenge him. He told me Anderson and his partner leaked a police dossier they knew would result in his father's murder. He held them responsible. ... 

EXT. MICHAEL'S & CLARE'S HOUSE - THAT AFTERNOON

Michael parks outside his house. As he gets out of his car -

POLICEMAN 1
Police! Don't fucking move!

POLICEMAN 2
Police! Freeze!

POLICEMAN 3
Down on the fucking ground!

POLICEMAN 4
Get down!

A dozen policemen surround Michael. Though startled, he calmly puts his hands behind his head, kneels and lies face down on the nature strip. Ethan handcuffs Michael.

ETHAN
Michael Caputo, you're being charged with the murder of Detective Nicholas Anderson.

EXT. ANDREW'S & KATH'S HOUSE - THE NEXT DAY

Fighting off police, Kath screams hysterically.

KATH
No! You're not taking 'em! Let go of 'em! Fucking let go of 'em!!
You're not taking 'em anywhere!

Kath kicks, scratches and bites, forcing the policemen to pin her to the ground. She strains until red in the face, tears streaming down her cheeks.

Other policemen carry Brodie and Sam, crying, and place them in the back of a police car.

INT. MOTEL - THAT NIGHT

Tears running down her cheeks, Clare sits up in bed watching late-night television. Brodie and Sam are asleep either side of her.

A light from the adjacent room floods through the doorway. A Witsec (Witness protection program) officer walks past the light and takes a seat in front of a television in the adjoining room.

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Careful not to wake the children, Clare gets out of bed and creeps to the en suite.

INT. EN SUITE - MOMENTS LATER
Clare lies on the bathroom tiles, crying. She covers her mouth, trying to dampen the sound.

BLACK

TITLE CARD: 14 months later

INT. REMAND CELL - DAY - FOURTEEN MONTHS LATER
Dressed in prison uniform and looking miserable, Michael shaves off his beard.

EXT. SUPREME COURT - HOURS LATER
Kath, Jeanette, Wendy and Vincent race up the court steps, trying to get inside while a barrage of journalists harass them.

INT. PRISON VAN - TRAVELLING - CONTINUOUS
Handcuffed, Michael, Owen and Brett sway and regain their balance as the prison van parks. Michael can't look his brothers in the eye.

MICHAEL
I can't tell you how sorry I am.
It's my fault. You know I know that?

Owen puts his foot on Michael's, the only way he can comfort him.

The prison van doors open and police escort the Caputos out.

INT. SUPREME COURT - HALF AN HOUR LATER
Track along Wendy, Jeanette, Kath and Vincent sitting in the front row of the courtroom. They whisper.

KATH
I just didn't believe she'd testify.

VINCENT
Put enough heat under most people ... 

JEANETTE
She's a mother, Vince. That's how they'd've got to her. That's all it'd take.
Michael, Owen and Brett are led into the court and look to their family.

INT. WAITING ROOM - CONTINUOUS

Ethan and Geoff sit with Clare.

    ETHAN
    You right to go?
    CLARE
    Yes.

    ETHAN
    You want anything?
    CLARE
    No.

    ETHAN
    Just think of your kids, Clare.
    CLARE
    I am.

Geoff lifts Clare's chin and makes her look at him.

    GEOFF
    Clare, you know if you fuck it up today you go to gaol and lose your kids. Stick to the script, all right? You've been through it a hundred times.

    CLARE
    It'll be fine.

INT. SUPREME COURT - A SHORT TIME LATER

Sitting in the dock, Michael, Owen and Brett hang on Clare's every word.

    PROSECUTOR (O.C)
    You and your husband were high school sweethearts?

Clare sits in the witness box. Anxious, she sips a glass of water.

    CLARE
    Yes.

    PROSECUTOR
    In your opinion, who would your husband trust more than anyone else?
CLARE
I believe it would be me.

PROSECUTOR
The mother of his children?

CLARE
Yes.

Kath, Jeanette, Wendy and Vincent are anxious.

PROSECUTOR
So by extension, do you think your husband would consider your testimony to be truthful?

CAPUTOS' BARRISTER
Objection!

JUDGE
I'll allow it.

Ethan and Geoff give nothing away.

CLARE
I believe Michael has always trusted me. Implicitly.

PROSECUTOR
You've been in police protection with your children for the last fourteen months?

CLARE
Yes.

PROSECUTOR
Police have protected you because they fear your husband or one of his associates would have you killed to prevent you from testifying?

CAPUTOS' BARRISTER (O.C.)
Objection!

CLARE
Yes.

PROSECUTOR
Withdrawn. So you believe one of your husband's associates might have murdered you had you not gone into protection?

CAPUTOS' BARRISTER (O.C.)
Objection! ...
CLARE
Definitely.

CAPUTOS' BARRISTER
... Prejudicial and speculative.

JUDGE
Overruled.

Michael loses hope.

PROSECUTOR
What makes you so certain?

CLARE
Michael's closest friends are as loyal as brothers and would do anything to protect Michael.

PROSECUTOR
So to be clear, had you not gone into protection you believe you would have been murdered by one of your husband's associates to prevent you from testifying.

CLARE
I could've been, yes. Without doubt.

Michael fears the knockout punch.

PROSECUTOR
Your husband claims he was home with you and your children the night that Detective Anderson was murdered. But that's a lie, isn't it?

CLARE
No, it's not. Michael was at home with me, playing with the kids.

The prosecutor can't believe what he has heard. He turns to his solicitor who flips through papers.

Michael, Owen and Brett are stunned.

Ethan and Geoff keep their fury under wraps.

Jeanette, Vincent, Kath and Wendy are dumbfounded.

PROSECUTOR
I'll repeat the question, Mrs Caputo, because I can only assume you didn't understand it.

(MORE)
Was your husband at home with you on the night of February 22nd of last year, the night that Detective Anderson was murdered?

CLARE
Yes. My husband was at home with me and our children on February 22nd.

Geoff's face reddens. Ethan's jaw clenches. Michael smiles.

Poker-faced, the prosecutor approaches his solicitor.

PROSECUTOR
Mrs Caputo, could you be mistaken about the night in question?

CAPUTOS' BARRISTER
Objection! Asked and answered.

CLARE
No.

Kath squeezes Jeanette's hand.

The solicitor hands the prosecutor a document.

PROSECUTOR
(confident)
And yet this is the statement you made to Detectives Williams and Coen: "My husband, Michael Caputo, was not at home with me on the night of February 22nd of this year and I am certain that he participated in the violent execution of Detective Nicholas Anderson. In the heat of a domestic argument, my husband admitted murdering Detective Anderson because he held him responsible for his father's murder." Mrs Caputo, please answer the question again, and I'm reminding you that you are in danger of perjuring yourself.

CLARE
None of it's true.

The prosecutor picks up a videotape and a remote control. He puts the videotape into a VCR and plays Clare's recorded statement to police for the jury.
PROSECUTOR
(as though he holds a winning hand)
Then I'd like you to explain the following.

CLARE
(on television)
... He told me Anderson and his partner leaked a police dossier they knew would result in his father's murder. He held them responsible. Michael said he'd kill Anderson. Then when he had, we argued and he admitted murdering the detective to get even.

ETHAN
(on television)
What were his precise words?

Track along the jury, which finds the footage compelling.

CLARE
(on television)
"They got Dad killed. They put that piece in the paper to make sure he'd be murdered. That pig cunt was even more responsible than the gunman. That's why we knocked him."

The prosecutor pauses the tape. Michael bows his head.

PROSECUTOR
(as though about to rake in his chips)
So how do you explain what we've just seen with what you're saying now?

CLARE
The detectives threatened to put my children in foster homes. They had me raped in remand and threatened to kill my kids.

Michael is tortured by the thought.

PROSECUTOR (O.C.)
Objection!

CLARE
It didn't matter what they'd written. I'd have said and signed anything.
Clare looks at Ethan and Geoff. Ethan nods at Clare, as if to say, "You'll get yours".

PROSECUTOR
Your Honour, at this point in proceedings I wish to treat Mrs Caputo as a hostile witness as I believe she's intentionally trying to damage the Crown's case.

JUDGE
Proceed.

PROSECUTOR
Mrs Caputo, I put it to you that you're a liar and have done a complete back flip to save your husband.

CAPUTOS' BARRISTER
Objection, your Honour!

CLARE
I'm a mother, Mr Harwood. I've protected my children, not my husband.

Michael stares at Clare appreciatively.

PROSECUTOR
Either you're lying now or you lied to police, lied to me and lied to the court in the absence of the jury. Which is it, Clare?

CAPUTOS' BARRISTER
Objection!

CLARE
I was coerced.

PROSECUTOR
Yes, you said detectives threatened to put your children in foster care. Even went so far as to make the preposterous claim that ...

(to the jury)
... Not that we'd know what to believe at this stage.

CAPUTOS' BARRISTER
Objection!

JUDGE
Overruled.
PROSECUTOR
You're no fool, are you, Clare?

CLARE
I wouldn't think so.

PROSECUTOR
No, I wouldn't either. That's why
you'd know such threats, if in
fact they were ever made, were
ridiculous. No magistrate'd take
your children away while there
was family support.

CLARE
Detectives Williams and Coen set
me up on drug charges ...

PROSECUTOR
(mock laughs to the jury)
Now this is going to be good ...

CLARE
... To try to force me to choose
between going to gaol ...

PROSECUTOR
(to the jury) ... And lying about Michael's
involvement in a murder he
had nothing to do with.

CLARE
Yet they held a gun to my head.

PROSECUTOR
You're not the first to falsely
accuse exemplary police.
(to the jury, pointing at Ethan and Geoff)
These men have an unblemished
record.

CLARE
Clare tries to speak but the prosecutor raises his hand to
silence her.
PROSECUTOR
Honest detectives offer you a deal to testify against your husband, which you take, and now you turn around and slander them, accusing them of holding a gun to your head when you clearly made a statement of your own free will.

CAPUTOS' BARRISTER
Objection! ...

CLARE
(getting upset)
Look at my face in the video! Does it look like I wanted to give that statement? The prisoners who bashed and raped me were telling me to testify against Michael. Who do you think put them up to it? The men who kidnapped me and my sons, threatened to kill my kids if I didn't testify. Who do you think organised it all?

PROSECUTOR
How could anyone believe your ridiculous allegations, let alone the jury, because not once have you reported them or lodged a complaint the whole time you've been in remand? You, Mrs Caputo, with access to the best legal minds in the business. What I'll concede is that there are prisoners in remand who'd gladly bash the wife of Michael Caputo.

Feeling responsible, Michael closes his eyes and cradles his face in his hands.

CAPUTOS' BARRISTER (O.C.)
Objection! Relevance?

JUDGE
Careful, Mr Harwood. You're treading a fine line.

PROSECUTOR
But in this matter it's a case of whether you'll admit your husband's guilt, here and now, like you have done on so many other occasions. As you already have done to police and to me.

(MORE)
Be honest, Clare, admit his guilt to the jury.

CLARE (composes herself, to the jury)
On February 22nd, 2001, my husband, Michael, was at home with me and our kids, and did not leave the house.

INT. CORRIDOR - A SHORT TIME LATER

The prosecutor and his solicitor storm out of the court.

PROSECUTOR
That fucking cunt!

INT. FOYER - THAT AFTERNOON

Witsec officers escort Clare out of the court and through the swarming media. The pack of journalists, photographers and cameramen is so large that the officers struggle to get Clare through the crowd. Clare is blinded by the lights and camera flashes. Journalists shout questions -

JOURNALIST 1
Is it true, Clare?

JOURNALIST 2
Did police really brutalise you?

JOURNALIST 3
Are you just trying to save your husband?

JOURNALIST 4
Were you really raped?

JOURNALIST 5
How did the detectives coerce you?

JOURNALIST 6
Is it all lies, Clare?

JOURNALIST 7
How often did you traffic drugs for your husband?

JOURNALIST 8
Did police really frame you?

JOURNALIST 9
Are you safe going home?

EXT. SUPREME COURT - A SHORT TIME LATER

Ethan and Geoff make a statement to the media.

GEOFF
... Inside the force and out, we're known for our integrity. Clare Caputo has tried to rob us of that. We welcome an investigation so that these accusations don't dog us our whole careers.

(MORE)
But I fear that you, the media, aren't interested in that. Decent cops. There's no story in that, is there?

INT. PROSECUTOR'S OFFICE - A SHORT TIME LATER

The prosecutor makes a statement to the media.

PROSECUTOR
Clare Caputo will face charges of perjury and conspiracy to pervert the course of justice, as well as trafficking in a commercial quantity of a drug of dependence. If convicted, she could serve a maximum penalty of twenty-five years.

INT. MAGISTRATES' COURT - A FEW DAYS LATER

Clare's bail application - Anxious, she sits in the dock.

Brodie sits with a social worker as he nervously gives evidence via a video link.

CLARE'S BARRISTER
Then what happened?

BRODIE
The policeman ...

PROSECUTOR
Objection, your Worship!

MAGISTRATE
Sustained.

CLARE'S BARRISTER
What makes you think they were policemen?

BRODIE
They were upset a policeman had been killed. Bad men don't get upset about a policeman being killed. Policemen do.

Clare nods, urging Brodie on.

PROSECUTOR (O.C.)
Objection!

MAGISTRATE (O.C.)
I'll allow it.

CLARE'S BARRISTER
Then what happened?
BRODIE
The policeman put his gun in my mouth.

CLARE'S BARRISTER
And then what happened?

BRODIE
I cried and peed myself.

CLARE'S BARRISTER
And what did the man want?

BRODIE
The policeman wanted Mum to say that Dad killed their friend.

CLARE'S BARRISTER
In court?

BRODIE
Yes.

CLARE'S BARRISTER
And if she didn't?

BRODIE
They'd come back and kill me and Sam.

CUT TO:

Clare sits in the dock.

MAGISTRATE
... Bail is granted on all charges on the grounds that the investigating officers may have made false allegations, possibly falsified evidence, and are now being investigated ... 

Kath, Wendy, Jeanette and Vincent are relieved.

Clare looks up and thanks God.

INT. SUPREME COURT - TWO WEEKS LATER

Michael, Owen and Brett anxiously listen to the verdict.

JUROR
... We find the defendants, Michael, Owen and Brett Caputo, not guilty on all charges.

The courtroom erupts with cheers. Michael, Owen and Brett hug one another.

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Overjoyed, Kath, Wendy and Jeanette embrace Clare.

Ethan and Geoff don't hide their contempt.

JUDGE (O.C.)
The court will come to order.

Michael and Clare stare at one another. He winks at her and she smiles.

INT. WAITING ROOM - A SHORT TIME LATER

A woman supervises Brodie and Sam while they play. Michael enters.

SAM                   BRODIE
Daddy!                 Dad!

The boys embrace their father. He hugs them too tight.

SAM
You're hurting me.

Tears welling, Michael releases Sam.

MICHAEL
Let me look at you both.

Michael hugs his sons again, kissing them on the forehead. Brodie is the first to pull away.

BRODIE
Dad, we've been living in motels.

MICHAEL
Is that right?

SAM
With cops!

MICHAEL
Really?

SAM
Real cops, Dad. Real ones!

BRODIE
We kept moving all the time.

MICHAEL
I bet you did.

BRODIE
When I grow up I wanna be a policeman who protects people.
MICHAEL
(unable to swallow his pride)
You'd have to be one of the good ones.

BRODIE
(dissatisfied with the response)
You should've visited us.

SAM
Yeah, why didn't you visit?

MICHAEL
I wanted to, believe me.
(becoming emotional)
Wanted nothing more than to see youse. But you weren't at home. I couldn't find you.

SAM
You should've rang Mum. On her mobile.

BRODIE
You missed our birthdays.

Caressing Brodie's cheek, Michael is lost for words.

BRODIE
Dad, were you in gaol?

MICHAEL
(taken aback)
No, matey.

Clare enters and touches Michael's shoulder. He turns and sees her.

CLARE
I'm sorry, Michael.
(the pair stare at one another)
I didn't know what else to do.

Michael embraces Clare and she cries, hugging him tight. Tears roll down Michael's face.

INT. MICHAEL'S & CLARE'S LOUNGE ROOM - THAT NIGHT

The extended Caputo clan drink and dance beneath a "Welcome Home" sign. Kath and Jeanette hug and kiss Clare.

KATH
You had us worried, sweetheart.

JEANETTE
You saved 'em, love.
Owen and Brett hoist Clare into the air. She squeals. 
Michael shakes a bottle of champagne.

CLARE
No! Put me down! Michael, don't!

Michael pops the cork and sprays Clare. She screams and everyone cheers. Michael pours champagne into Clare's mouth and keeps pouring it over her well after she can't drink any more. Michael kisses Clare. Overcome, Clare hugs Michael.

INT. MICHAEL'S & CLARE'S BEDROOM - LATER THAT NIGHT

Drunk, Clare falls spread-eagled on the bed and bursts out laughing. Michael takes off his shoes.

MICHAEL
Had a good time, eh?

CLARE
I'm so fucked.

Clare unzips her skirt, but doesn't have the energy to take it off. Michael helps her. Smiling a drunk's smile, Clare summons Michael with a finger. She overwhelms him with kisses, before looking into his eyes.

CLARE
Am I safe?

MICHAEL
As long as I'm around.

CLARE
You promise?

MICHAEL
On our children.

Clare unbuttons Michael's shirt.

INT. MICHAEL'S & CLARE'S BEDROOM - LATER THAT NIGHT

Michael exits the en suite and gets into bed. Half asleep, Clare puts Michael's arm around her. He is wide awake.

MICHAEL
Still have no trouble sleeping, do you?

Eyes closed, Clare smiles and squeezes Michael's hand. After a moment -

MICHAEL
What'd you tell the boys when you were gone?
CLARE
That we were on a secret holiday and that you were away, earning enough to make them rich.

MICHAEL
(smiles, melancholic)
How much d'you think they know?

Clare turns to look at Michael and puts her hand on his cheek.

CLARE
They think the sun shines out of your arse.

MICHAEL
They used to.

CLARE
They only care that you were away from them for too long and they never want that to happen again. And neither do I.

Clare kisses Michael and cuddles up to him, trying to settle back to sleep.

MICHAEL
(despite himself)
Were you always gonna back flip?

CLARE
I had to protect the boys, Michael.

MICHAEL
I know you did and I wouldn't have it any other way. But did you really outsmart all of us or just have a change of heart?

Pained, Clare shuts her eyes and opens them again.

CLARE
I'd never have betrayed you, but I wouldn't abandon the children either.

Michael and Clare lie awake, neither one now able to sleep.

INT. DALE'S & ANGELA'S BEDROOM - CONTINUOUS

Angela wakes. Dale is missing.
EXT. BACKYARD - A SHORT TIME LATER

Smoking, Dale sits on his back step. Angela opens the back door and sits next to him, putting an arm around him.

ANGELA
What's wrong?

DALE
Either I get them or they get me.

ANGELA
What about Owen?

Dale knows what he has to do, but won't admit it.

ANGELA
You can't touch Owen. It'd destroy Fiona and she'd hate you. I'd hate you. Promise me, Dale. Promise me you won't include him.

Dale looks into Angela's eyes, not answering.

ANGELA
Promise me. Dale? Please, Dale. Promise me!

DALE
I promise.

Angela embraces Dale and subsides into his chest.

ANGELA
This is why I love you. I know how clever you can be. You can do this for me, I know it.

INT. SUPERMARKET - A FEW DAYS LATER

Brett takes a can of baked beans off the shelf as he wheels a shopping trolley down an aisle. His son sits in the baby seat.

EXT. FITZROY GARDENS - CONTINUOUS

Dozens of families picnic, play frisbee and kick-to-kick, enjoying a summer's day.

A gardener's ute pulls up next to a flower bed.

Clare and Jeanette lay out food platters on a blanket. Michael and Owen play cricket with the kids. Sam bats, hooking a full toss.

OWEN
Good shot.
MICHAEL

Run!

Brodie retrieves the ball and throws it to Owen just in time to run Sam out.

OWEN

Howzat!

Sam's head sways from side to side, reluctantly handing Brodie the cricket bat.

A gardener, wearing a protective mask and gloves, sprays the flower bed.

MICHAEL

Where's the dunny?

OWEN

(pointing)

A little way down.

Another gardener enters a toilet block.

EXT. SUPERMARKET CAR PARK - A SHORT TIME LATER

At the boot of his car, Brett changes his son's nappy, before putting the shopping away. The child giggles as Brett tickles him. Brett puts his lips to his son's belly and blows, making a fart sound. The child squeals with delight. Brett pokes out his tongue and scrunches up his nose.

BRETT

You stink! Don't you?

The child smiles and laughs.

Brett bags the dirty nappy, crossing his eyes as if the smell overwhelms him.

BRETT

Who'd of thought you were so full of shit?

A shotgun blast splatters Brett's blood over the child and the boy screams. Brett collapses.

Hold on the wailing child as a gunman shoots Brett twice more.

INT. FITZROY GARDENS TOILET BLOCK - CONTINUOUS

In a toilet cubicle, dressed as a gardener, nursing a sawn-off shotgun, Trevor pulls on a balaclava.
EXT. FITZROY GARDENS - CONTINUOUS

Michael walks towards the toilet block. A father and son cross to it ahead of him.

The other gardener puts his gear in the back of his ute. He collects a jacket, sunglasses and a cap from the front seat and puts them on. Adjusting his protective mask, he is revealed to be Rinaldo. He takes a sawn-off shotgun from under the seat and a pistol from the glove box. He tucks the handgun into his waistband and conceals the shotgun under his jacket.

Heading towards the Caputos, a large group of family and friends pass Rinaldo. He follows.

Owen wicket-keeps behind Brodie. As his daughter bowls, Owen picks Brodie up so that he can't hit the ball. The ball misses the wicket, but the children race to retrieve the ball and Sam runs his brother out.

CHILDREN
Howzat!!!

BRODIE
That's not fair!

(Releasing Brodie)

Owen
Let him have his bat.

Rinaldo breaks away from the group he has been following and approaches the Caputos through a crowd of picnickers.

Rinaldo's POV - Owen's daughter throws the ball. Brodie swings and misses, and is stumped by Owen.

CHILDREN
Howzat!

Owen
Howzat!!!

Michael's children are directly in Rinaldo's path. He quickens his step.

About to enter the toilet block, Michael turns as he hears Owen's appeal.

Michael's POV - Rinaldo reaching into his jacket.

MICHAEL
No!!!

INT. FITZROY GARDENS TOILET BLOCK - CONTINUOUS

Trevor jumps out of the toilet cubicle and fires, killing a man pissing at the urinal. In shock, the man's son stumbles and falls into the trough.
EXT. FITZROY GARDENS - CONTINUOUS

Michael races back to his family, but has more than 100 metres to cover.

INT. FITZROY GARDENS TOILET BLOCK - CONTINUOUS

Trevor can't believe he has shot the wrong man. He looks at the man's son, speechless and frightened, in the trough.

Trevor leaps up on a sink and looks through a window grille, seeing Michael running towards Rinaldo.

EXT. FITZROY GARDENS - CONTINUOUS

Now that Rinaldo is in range, Owen sees him. Owen's eyes widen with fear.

Rinaldo takes the shotgun from inside his jacket as he passes Michael's children.

Owen reaches for a gun in the front of his pants, but he is too late.

Rinaldo fires, hitting Owen in the chest and throat. Owen is still alive and in disbelief. The children scream.

Clare and Jeanette race to their children.

The picnicking crowd frantically disperses. Michael takes a gun from the back of his pants and runs towards Rinaldo between fleeing families.

Rinaldo drops the shotgun, takes the handgun from the front of his pants and shoots Owen twice. Rinaldo looks at Owen's children screaming, before racing off.

MICHAEL

No!!!!!!!!!!

Michael runs past fleeing mums and dads, torn between chasing Rinaldo and going to Owen's aid.

Trevor exits the toilet block and, seeing the chaos, flees.

Michael runs to his dead brother, picks him up and cradles him.

MICHAEL

No!!! No! Not him.

Clare gathers the crying children and leads them away.

On her knees, tears streaming, Jeanette soundlessly screams.

Michael weeps and cradles Owen.
INT. PRIVATE HOSPITAL ROOM – THAT AFTERNOON

Brett is unconscious on life-support. Clare embraces Wendy who clasps Brett's hand and nurses their son. Michael hugs her.

MICHAEL
We'll get 'm, I promise.

Michael takes Brett's hand and touches his cheek. Michael chokes up and grits his teeth.

KATH (O.S.)
Where's my son? Where is he? I want to see my son.

NURSE (O.S.)
Why don't we sit for a minute?

KATH (O.S.)
Where is he? Michael! Michael!

Michael tries to meet Kath in the doorway, but she runs to Brett's bedside.

KATH
No, no, he's not. He can't be. He just can't be.

Michael embraces Kath and makes her look at him.

MICHAEL
(choked up)
Owen too.

KATH
No!!!!!

Kath's crying erupts like a thunderstorm, tears streaming down her bright red face. Michael squeezes her tight, tears well in his eyes.

KATH (wailing)
I don't wanna live. I can't take any more.

MICHAEL
I swear, I'll get 'm myself.

INT. DALE'S & ANGELA'S BEDROOM – THAT NIGHT

Dale anxiously packs an overnight bag.
INT. KITCHEN - A SHORT TIME LATER

Hugging her mother, Fiona cries. On the brink of tears, Angela caresses her daughter.

Fiona sees Dale enter and runs to him, flopping into his arms. Dale struggles to think what to say as Fiona's sobbing becomes more than he can endure.

DALE
You be proud of your dad. He was a good man. Never did nobody wrong.

Angela stares at Dale.

EXT. BACKYARD - LATER THAT NIGHT

Soaked from the rain, Angela sits in a garden chair, smoking. The back door is heard opening. Dale runs to Angela and holds an umbrella over the two of them. He takes her hand in his.

DALE
Come inside.

ANGELA
Who d'you think did it?

DALE
I dunno.

ANGELA
(strains to speak without crying)
Yeah, but who d'you think ordered it?

DALE
Honey, you can't torture yourself.

ANGELA
Who d'you reckon it was?

DALE
How would I know?

ANGELA
Someone must.

DALE
Whoever it was, I reckon they must've been after Michael and Owen got in the way.

Steeling herself, Angela looks into Dale's eyes.
ANGELA
I have to ask you something.
Something I don't want to ask,
but if I don't ...

DALE
Anything.

ANGELA
(unable to look at Dale)
Did you know Owen was gonna be
killed?

Dale lifts Angela's chin and makes her look at him.

DALE
No. No, I didn't.

ANGELA
Did you have him killed?

DALE
No.

ANGELA
Did you kill him?

Dale drops the umbrella, placing his hands either side of
Angela's face and looks her in the eye.

DALE
I swear on our children I had
nothing to do with it. I love you
and Fiona too much. I'd never do
anything to jeopardise that. And
I'd never take Fiona's father
from her. I couldn't hurt her
like that.

Angela buries herself in Dale's chest and cries.

ANGELA
I'm sorry, I had to ask. Please,
forgive me?

Dale hugs Angela tight, kissing her on the forehead.

DALE
Nothing to forgive.
(Dale's face tells a different story)
But for Michael, Owen and me'd
still be mates.

INT. DALE'S & ANGELA'S KITCHEN - A SHORT TIME LATER

Dale hugs and kisses his children, before embracing Angela
with an intensity of feeling we haven't previously seen.
EXT. BACKYARD - A SHORT TIME LATER
Carrying the overnight bag, Dale scales his back fence. He runs across his neighbour's yard and disappears.

EXT. DALE'S & ANGELA'S STREET - CONTINUOUS
Vincent's car pulls up. He looks through binoculars.

Vincent's POV - The lights are off in Dale's house and no one can be seen.

EXT. PRIMARY SCHOOL PLAYGROUND - THE NEXT DAY
Brodie walks with friends, holding court and making his mates laugh. Brodie looks up to see Todd with a group of his friends passing by. With a big grin on his face, Todd pretends to shoot Brodie. The smile is wiped from Brodie's face.

INT. STOLEN CAR - TRAVELLING - LATE THAT NIGHT
Michael, Gino and Vincent pull up in a suburban street. The lights are off in the house across the street.

EXT. LANE - A SHORT TIME LATER
Another car parks in an alleyway. A pair of surgical slippers exit the passenger side.

EXT. RINALDO'S HOUSE - CONTINUOUS
Rinaldo pulls into the driveway of the home that Michael, Gino and Vincent are watching. Rinaldo gets out, pistol by his side, alert to potential danger.

INT. RINALDO'S KITCHEN - A SHORT TIME LATER
Rinaldo opens his fridge and gets himself a bowl of ice cream.

INT. LOUNGE ROOM - A SHORT TIME LATER
Rinaldo sits on his couch, watching late-night television.

INT. MICHAEL'S & CLARE'S HOUSE - CONTINUOUS
The lights are off. A pair of black-gloved hands use a glass cutter to cut a hole in the back door. A hand reaches through the hole and opens the door from inside.

INT. STAIRCASE - A SHORT TIME LATER
The surgical slippers walk up the staircase.
INT. 2ND FLOOR - A SHORT TIME LATER

POV - The boys' bedroom door is open. Clare's bedroom door is closed.

EXT. RINALDO'S HOUSE - CONTINUOUS

A pair of latex-gloved hands use a locksmith's gun to open the front door.

INT. RINALDO'S BEDROOM - A SHORT TIME LATER

Balaclava-clad and armed with shotguns, Michael and Gino kick down the bedroom door and burst in.

Rinaldo wakes with fright.

Gino fires, winging Rinaldo who screams and scrambles out of bed. Michael fires into Rinaldo's back, the shotgun blast throwing him to the floor.

Rinaldo claws his way under the bed.

RINALDO
I'd nothing to do with it!

Michael drops to his knees, lies on his side and fires at Rinaldo under the bed as Gino shoots Rinaldo through the mattress. Rinaldo's body does a double spasm.

EXT. RINALDO'S HOUSE - MOMENTS LATER

Neighbours' lights come on. Michael and Gino race out of the house. Vincent's car fish-tails as he screeches towards the pair. Michael and Gino jump in. The car tears away.

INT. MICHAEL'S & CLARE'S BEDROOM - CONTINUOUS

Clare is asleep with her arm around Sam. Off-screen a door eases open and floorboards creak underfoot. A gun with a silencer attached inches towards Clare's head.

Sam sleeps peacefully. There is a flash of light and the muffled sound of a gunshot.

Gunman's POV - His pillow speckled with blood, Sam stirs and the gunman switches his aim to him.

EXT. LANE - A SHORT TIME LATER

The surgical slippers race towards the car, motor running, and get in. A masked man takes off his balaclava - it is Ethan.

INT. MICHAEL'S & CLARE'S LOBBY - EARLY THE NEXT MORNING

Michael enters and the front door accidentally slams shut.

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INT. MICHAEL'S & CLARE'S BEDROOM - CONTINUOUS

Sam's eyes peel open.

INT. KITCHEN - MOMENTS LATER

Pouring himself a drink, Michael hears a terrifying shriek. He drops a bottle of juice as he runs from the room.

INT. STAIRCASE - MOMENTS LATER

Sam is heard screaming as Michael runs up the staircase.

INT. MICHAEL'S & CLARE'S BEDROOM - MOMENTS LATER

Michael bursts in. Clare lies dead, her pillow pooled in blood. Sam keeps screaming.

Michael desperately lifts Clare up. Her hair sticks to the pillow and blood drips from her head. Sam shrieks even louder. Michael feels Clare's pulse.

MICHAEL
Oh, no. No, Clare. No!

Standing in the doorway, Brodie is in shock.

Michael sobs as he cradles Clare in his arms.

MICHAEL
No. No, not you. No!
(shakes Clare violently)
No!!!!!!!!!!!

Sam is so frightened that he stops screaming. He looks to his brother.

Brodie has his ears covered.

Sobbing, Michael sees that Sam and Brodie are staring at him.

Michael lies Clare on the bed. Covered in blood, he gathers Sam in his arms and picks up Brodie.

INT. KITCHEN - MOMENTS LATER

Michael sits both boys on the kitchen bench. He picks up the telephone and dials.

INT. LOUNGE ROOM - LATER THAT MORNING

Heartbroken and still covered in blood, Michael sits on a couch. He has an arm around Brodie who stares distantly. Sam lies on Michael's lap, tears in his eyes.
Pull back to reveal detectives, forensic investigators and uniformed police walking up and down the staircase, in and out of the living room, and back and forth through the front door.

INT. CHURCH - A FEW DAYS LATER

Dressed in black suits, Sam and Brodie hold hands with their father. Beneath Michael's sunglasses, tears roll down his cheeks. Kath and Jeanette comfort him. Vincent, Wendy and Gino either side.

PRIEST (O.C.)
Clare was a loving mother to two wonderful sons, Brodie and Samuel, and a devoted wife to Michael. ... 

INT. MICHAEL'S & CLARE'S KITCHEN - THAT NIGHT

Surrounded by mourners, Brodie and Sam sit either side of Kath. She tries to spoon some cake into Sam's mouth, but he shakes his head. Brodie lies on Kath's lap.

EXT. SCHOOL PLAYGROUND - A FEW DAYS LATER

Sam cries and covers his ears. He is surrounded by Todd, Patrick and another boy.

BOY
Your dad's going to gaol.

PATRICK
Your dad's a gangster.

TODD
Your dad killed your mum.

Sam sinks to his haunches.

BOYS
Your dad killed your mum!
Your dad killed your mum!!
Your dad killed your mum!!!

Todd is hit from behind and collapses, revealing Brodie.

Brodie punches the second boy, blooding his nose and making him cry.

Patrick tries to wrestle Brodie to the ground. Brodie gets the better of him, punching him repeatedly before pushing him towards his brother.

BRODIE
Fuck off before I kill youse.
TODD
Just like your dad killed your mum?

Brodie picks up a rock and throws it at Todd. The boys duck and run.

TODD
(running away)
Your dad's a killer!

Brodie kneels next to Sam and puts an arm around him.

BRODIE
None of it's true. Dad would never hurt Mum. He loves her.

INT. MICHAEL'S & CLARE'S LOUNGE ROOM - THAT NIGHT

Brodie and Sam sit on a couch either side of Michael. They eat pizza as they watch television. Sam tugs on his father's sleeve.

SAM
What's a gangster?

MICHAEL
(hesitates)
Bad guys, like in the movies.

SAM
Why would Todd call you a gangster, Dad?

Michael forces a smile, but before he can answer -

BRODIE
Todd's a dickhead. That's why.

MICHAEL
(laughs)
Your mother'd want me to tell you not to talk like that, but if Todd's anything like his old man, I'd have to agree with you.

Brodie and Sam are pleased.

INT. BRODIE'S & SAM'S BEDROOM - LATER THAT NIGHT

Crying is heard as Sam sleeps.

In the bed next to Sam, Michael hugs Brodie as his son cries. Michael does all he can to stop himself from crying, kissing Brodie and rubbing his hand through his hair.
BRODIE
Where's she now?

MICHAEL
(not knowing how to answer)
You remember? The funeral? ...

BRODIE
No, I mean what happens to her?
Do the worms eat her?

MICHAEL
No, matey. We bought the best coffin money could buy.

BRODIE
Will Mum go to heaven?

MICHAEL
Well, that depends on what you believe. What do you think?

BRODIE
I think she's gone to heaven.

MICHAEL
I'd say you're right.

Brodie can't look his father in the eye.

BRODIE
You didn't do anything to get Mum killed, did you?

Michael is affected, but tries not to show it.

MICHAEL
I loved your mother. More than life itself. I never did anything I thought'd get her killed, I promise you.

BRODIE
Todd said you killed her.

Stifling his anger and pain, Michael closes his eyes and opens them again.

MICHAEL
He'd've been told to, mate. To get at me. Try to turn you against me. You'd never turn against me, would you, Brodie?

BRODIE
No, Dad. Never.
MICHAEL
I'd do anything for you and Sam.
And I would've done anything to
save your mother. Anything.

BRODIE
 embracing his father)
I know you would've.

INT. MICHAEL'S & CLARE'S BEDROOM - A SHORT TIME LATER

Michael lies in bed, crying. He bites down on his pillow,
muffling the noise.

INT. BRODIE'S & SAM'S BEDROOM - AN HOUR LATER

Eyes red and puffy, Michael kisses Sam and Brodie, who are
sound asleep.

EXT. MICHAEL'S & CLARE'S HOUSE - A SHORT TIME LATER

Carrying a bag, Michael closes his front door.

EXT. SUBURBAN HOUSE (AMPHETAMINE LAB) - A SHORT TIME LATER

Michael unlocks the vacated house.

INT. BATHROOM - A SHORT TIME LATER

Dressed in clothes totally unlike his own, Michael glues a
fake beard to his face.

INT. STRIP CLUB - A SHORT TIME LATER

Trevor enjoys a strip show. A young couple passes. Trevor
slaps the woman on the arse.

TREVOR
I'd like to bend you over and
slip it in.

The couple are shocked. The young man takes a step towards
Trevor. Trevor gets up and stands over the man.

TREVOR
What are you gonna do, Sunshine?

The woman drags her boyfriend away.

Trevor smirks. Turning to the stripper dancing in front of
him, he puts $20 in her G-string. The stripper screams as
Trevor is hit in the head with a chair and collapses.

Michael punches Trevor twice, blooding his nose. He throws
him into a table. Customers scramble to get out of the way
and drinks are sent flying.
Trevor knocks the table over and falls on top of it. Trying to get his bearings, he reaches for a gun tucked into the back of his pants, but Michael kicks him in the head. Blood dribbles down Trevor's chin.

They both reach for the gun tucked in the back of Trevor's pants.

Strippers scream and customers flee. Bouncers appear, but upon seeing the gun make themselves scarce.

Standing over Trevor, Michael uses his boot to keep him down. Inch by inch, Michael pries the gun out of Trevor's hands, but Trevor won't let go. A bullet punctures the table. Michael stomps on Trevor's head, his skull making a sickening "crack" sound. Trevor's grip on the gun loosens.

Michael grabs Trevor's hair, repeatedly hitting Trevor's head against a table leg, painting it with blood.

Michael gets the gun as far as Trevor's neck, but Trevor manages to hold Michael at bay. Michael squeezes the trigger and fires a shot through Trevor's neck. He gasps, blood bubbling out of his throat. His resistance lessens and Michael raises the gun to Trevor's temple and fires, killing him.

As he leaves, Michael points Trevor's pistol at a bouncer, who gets well clear of the exit.

INT. KITCHEN (AMPHETAMINE LAB) - A SHORT TIME LATER

Naked, Michael burns his clothes in a sink.

INT. BATHROOM - A SHORT TIME LATER

Michael showers.

EXT. MICHAEL'S & CLARE'S HOUSE - THE NEXT AFTERNOON

Michael closes his front door and walks down the garden path, holding hands with his sons. Brodie carries a bunch of roses.

INT. ETHAN'S KITCHEN - FLASHBACK - EARLIER THAT MORNING

Ethan serves breakfast to his children, who busily gather their belongings for school.

INT. CAR - PARKED - CONTINUOUS

Gino sits, waiting. Michael walks from his house and gets in.

EXT. CEMETERY - PRESENT - A SHORT TIME LATER

Michael and his sons walk between rows of gravestones.
They kneel in front of a grave, Brodie places his roses next to the headstone. Michael kisses his fingers and places them on Clare’s engraved name.

**EXT. ETHAN'S HOUSE - FLASHBACK - EARLIER THAT MORNING**

Ethan's wife backs out of the driveway with her kids in tow.

Michael watches her leave. Gino starts the engine.

**EXT. CEMETERY - PRESENT - A SHORT TIME LATER**

Michael gets up from Clare's grave.

---

**BRODIE**

Dad, have you ever killed anyone?

**MICHAEL**

No, matey.

**BRODIE**

But what about Mum? Don't you wanna get whoever killed her?

**MICHAEL**

Of course I do. But it'd be a sin. The worst sin. And revenge doesn't justify it.

---

**EXT. ETHAN'S HOUSE - FLASHBACK - EARLIER THAT MORNING**

Still dressed in his bathrobe, Ethan walks to his mailbox. Balaclava-clad, Michael gets out of the car. Ethan flips through his mail. Approaching, Michael retrieves a gun from the back of his pants.

Ethan walks to his front door. Suddenly, he is shot in the back and arm. Two more shots miss. Ethan drops his mail and turns to face his ambusher, reaching out in desperation.

Another shot misses, before Ethan is shot in the chest, neck and thigh. The leg wound drops him to the ground. Michael stands over Ethan.

---

**MICHAEL**

You kill Clare after all you put her through?

Ethan grasps his throat, blood seeping through his fingers. Wide-eyed, panic overwhelms him and he gasps for air.

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MICHAEL
You did, didn't ya?

Michael takes aim. A gunshot echoes into the next scene.

EXT. CEMETERY - PRESENT - CONTINUOUS

BRODIE
But you always tell us that if someone hits us we can hit them back.

MICHAEL
That's right. You gotta stick up for yourself. But if I go 'round murdering people I'll end up in gaol or worse. You can't do what bad men do, otherwise you're bad yourself.

EXT. GEOFF'S HOUSE - FLASHBACK - EARLIER THAT MORNING

Geoff cautiously exits his house, looking left, right and left again. He holds a gun by his side, his keys ready to unlock his car.

INT. GEOFF'S CAR - PARKED - MOMENTS LATER

Geoff gets in, but rather than starting the engine he looks out the back windshield, pistol ready, half expecting an attack. Nothing happens. He puts his key in the ignition. He doesn't want to take his eyes off the back windshield for fear of being ambushed, so while aiming his revolver with one hand, he turns the key in the ignition with the other.

EXT. GEOFF'S HOUSE - CONTINUOUS

Geoff's car explodes. The house windows shatter. The neighbour's car alarm is set off.

INT. MICHAEL'S & CLARE'S LOUNGE ROOM - PRESENT - THAT NIGHT

A cordless telephone sits on a coffee table next to a racing form and Chinese take-away. Michael lies on his couch watching television.

The telephone rings. Michael mutes the television and reaches for the phone. There is a knock at the door. Ignoring the phone, Michael takes a gun hidden beneath the racing form.

INT. FOYER - MOMENTS LATER

Pistol by his side, Michael stays clear of the doorway.
MICHAEL
Who is it?

KATH (O.S.)
It's me. You gonna let me in?

Michael opens the door, revealing Kath behind a security door.

KATH
I was beginning to get worried.

Michael lets Kath in. She embraces Michael, kissing him on the cheek.

KATH
You all right?

MICHAEL
Yeah, I'm fine.

Michael locks the security door. Kath is about to shut the door behind her when -

MICHAEL
Leave it open. Let the breeze in.

INT. KITCHEN - A SHORT TIME LATER

Sitting at the kitchen table, Michael is on the telephone. Kath has disappeared.

VINCENT (V.O.)
(over phone)
... Listen, Mick, someone I gotta see has just walked in.

The toilet is heard flushing and Kath reappears. There is a knock on the security door. Michael leans back and sees a figure at the front door.

MICHAEL
Gino?

GINO
Yeah, it's me.

MICHAEL
(into phone)
No worries. See you soon.

INT. KITCHEN - A SHORT TIME LATER

Michael and Gino enter.

KATH
Hi, Gino.
GINO
G'day, Kath. Looking after the boy?

Michael takes a seat. Kath puts a hand on his shoulder.

KATH
Reckon he needs looking after.

MICHAEL
Get yourself a beer and sit down.

Gino collects three beers from the fridge.

GINO
So, you all right?

MICHAEL
Yeah, I'm fine. Vince's been trying to get hold of you. Told him you'd give him a call, but he'll be 'round in a minute.  

GINO
He'll be onto me about our friend.  
(standing)
Let me make a quick call.

Gino enters the living room. Kath stares distantly. Michael puts an arm around her.

MICHAEL
I ain't leaving you.

Emotional, Kath pats Michael's hand. The pair are startled when the back door is kicked in.

Michael runs to his pistol, sitting on top of the microwave. Gunshot! Michael is shot in the back with a shotgun and swings around 180 degrees. Kath screams.

Four balaclava-clad gunmen fire, killing Michael.

INT. LOUNGE ROOM - CONTINUOUS

Kath runs to the front door, but the security door is locked. She backs herself into a corner, screaming and crying as a gunman approaches. He fires two shots into Kath's head, killing her. The gunman scans the room.

Hidden behind a couch and breathing heavily, Gino has a pistol ready. Upset, he is relieved to hear the men leaving.
INT. KITCHEN - A SHORT TIME LATER

Shaking and distraught, Gino stands over Michael, then leaves.

EXT. MICHAEL'S & CLARE'S HOUSE - A SHORT TIME LATER

Jeanette parks in the driveway. She and Michael's kids get out and knock on the door.

JEANETTE

Michael?

Jeanette tries the security door. Rings the bell.

JEANETTE

Michael, it's us.

EXT. BACKYARD - A SHORT TIME LATER

Brodie and Sam run around the back.

INT. MICHAEL'S & CLARE'S HOUSE - MOMENTS LATER

Apprehensive at seeing the kicked-in door, the boys peek before entering.

INT. KITCHEN - MOMENTS LATER

Brodie and Sam stare at Michael lying in a pool of blood.

Sam sees Kath through the doorway, sitting upright, but dead.

Brodie stares, fixated on Michael. Sam cries and takes his brother's hand.

JEANETTE (O.S.)

(calls from the front door)
Brodie, let me in.

Brodie kneels next to his father and takes hold of Michael's finger.

BRODIE

I'd never have turned on you, Dad.

INT. KITCHEN - LATER THAT NIGHT

Dialogue is muted. An aria dominates the soundtrack. Investigators fill the scene.

A policewoman has an arm around Jeanette, trying to comfort her.
INT. LOUNGE ROOM - CONTINUOUS

Sam and Brodie sit together on a couch. A policewoman inaudibly talks to them. They are unresponsive.

Vincent enters and stares at the boys, troubled but impassive.

EXT. SUBURBAN STREET - CONTINUOUS

Gino and a driver watch Dale's house.

INT. CHURCH - A FEW DAYS LATER

Track along mourners wearing designer outfits and sunglasses. Jeanette sits between Sam and Brodie, Gino and Wendy either side. Vincent delivers a eulogy.

VINCENT
... Boys, your father was the best of men. A true role model. Someone you can always be proud of. ...

Move in on Sam and Brodie who are teary-eyed. Jeanette hugs them.

VINCENT
... I hope you grow up just like him. You do, and I know we'll be fast friends.

EXT. CHURCH - A SHORT TIME LATER

Vincent and Gino are among the mourners pouring out of the church.

VINCENT
Any sign of him?

GINO
Nah, mate. Hasn't been home.

VINCENT
Not even to see his kids?

GINO
I'm there day and night, and I ain't seen him.

VINCENT
Yeah, but you're not there now are you?

Gino is annoyed. Vincent puts an arm around him.
VINCENT
I'm just saying, he could be home
and you'd've missed him.

EXT. DALE'S & ANGELA'S HOUSE - WEEKS LATER

Anticipating Dale's arrival, Angela waits on the porch with her children.

A taxi pulls up in front of the house. Fiona gets excited.

FIONA
Can I run out, Mum?

ANGELA
Just give your father a minute.
You know he doesn't like to get emotional.

Bearded, Dale pays the driver and gets out. He smiles, delighted to see his family.

Dale's POV - A picture-perfect portrait of Angela and the children standing on the veranda. They are overwhelmingly happy to see him. Over-excited, Fiona shrieks and runs to Dale.

Moved, Dale bows his head. Then to his right he sees two pairs of feet pacing in unison. Crane up past pistols to two balaclava-clad gunmen.

Dale panics, looking at Fiona who runs towards him.

DALE
(his hand out to stop Fiona)
No!

Dale runs from his daughter to protect her. Fiona sees the gunmen and screams. The taxi takes off.

ANGELA
No!!!

Angela, Fiona, Todd and Patrick run across the lawn, screaming -

ANGELA
CHILDREN
Dale!!!
Dad!

Dale sprints down the road, the gunmen chasing. One of the gunmen fires, but Dale keeps running, looking like he might outrun them. In the background, Dale's family repeatedly screams after him.

ANGELA
CHILDREN
Dale! Dale!! Dale!!!
Daddy! Dad! Dad!
Out of breath, Dale slows. The gunmen stop and aim. Bullets pierce Dale's back, exiting his chest. He grabs at the wounds, his strides becoming staggered steps. A third shot is fired and he collapses.

Dale breathes shallowly.

Panting, the gunmen, one of whom is Gino, reach Dale and stand over him.

GINO
Michael wanted you to know that everybody gets theirs, Dale.
Everyone pays for their sins.

DALE
Miss and you're dead.

The gunmen take aim. Gunshots echo into the next scene.

INT. MICHAEL'S & CLARE'S KITCHEN - THAT NIGHT

A gun sits on the kitchen table. Vincent on his mobile, says nothing and ends the call. He nods to Jeanette and collects his pistol. She squeezes his hand.

VINCENT
I'll always protect them.

INT. STAIRCASE - MOMENTS LATER

Jeanette makes her way up a staircase.

INT. CORRIDOR - MOMENTS LATER

Stopping outside a door, Jeanette eases the door knob.

INT. BRODIE'S & SAM'S BEDROOM - CONTINUOUS

The door opens a few inches and Jeanette peers in so as not to disturb Sam and Brodie. The boys play with figurines and talk in their characters' voices.

SAM
Come in.

BRODIE
Thanks, Sam. Thanks, Brodie.
Sorry about your father.

SAM
Thanks. Want a beer?

BRODIE
Sure, why not?
SAM
So Todd, Patrick, let's get down
to business. We've got a lot of
drugs we gotta move.

Anguished, Jeanette frowns.

BRODIE (O.C.)
We think we can help you with
that.

SAM (O.C.)
There's big money in it for you.
There you go.

BRODIE
That's not enough. We want more.

SAM
That's not what we agreed.
(pretending to shoot Brodie's figurines)
Bang! Bang! ...

BRODIE
(out of character)
No, not yet! ...

Tears welling and lip quivering, Jeanette bites a well-
gnawed fingernail.

BRODIE (O.C.)
(falling back into character)
... I think we'll just have to
take over this operation. What do
you think about that, Caputos?

SAM
Oh, really? Well, I guess you can
take over the business and we'll
just ... Bang! Bang!! Bang!!!
Bang!!!!

Brodie pretends to make Todd and Patrick die.

BRODIE
Aaaaah, you got me!
(switching character)
Oh, I'm dying. Todd help me.

Tears roll down Jeanette's cheeks and she wipes her eyes.

Brodie takes one of the surviving figurines from Sam.
BRODIE
Those blokes had it coming. Just like their father - impulsive fucking hotheads. It's in the blood.

FADE BLACK

THE END
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