



PETER LEOVIC

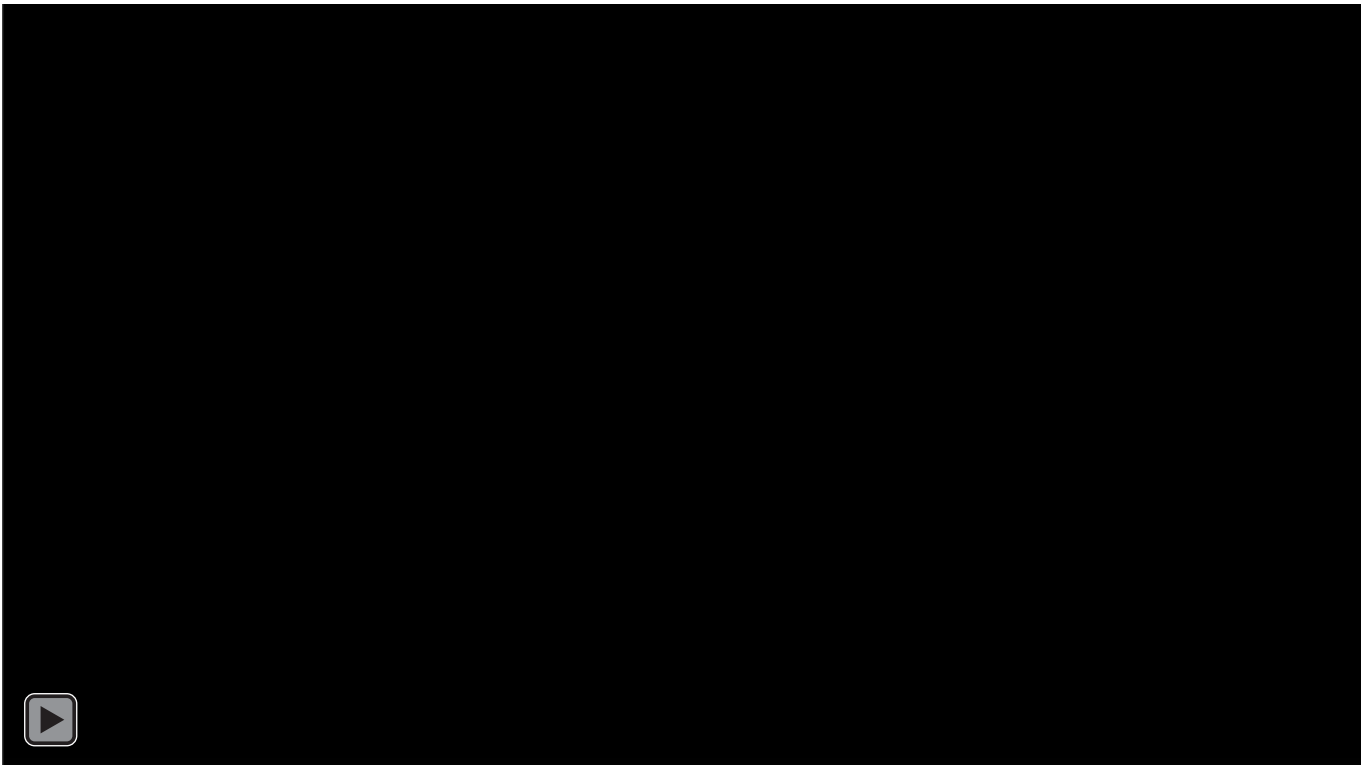
WHEN A KILLER COMES COURTING...

ROADMAN

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PETER LEOVIC & HELEN IVIC

When a killer comes courting..



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- 1 EXT. BUSH. DAY 1
- A towering dead tree with bare branches stands in the middle of a stunning, tranquil landscape.
- Colour is leached from the image.
- Bush sounds are muted, barely audible.
- A rifle barrel slides into frame.
- Max Grief, 35, rugged, fit, lies hidden in the grass.
- In the distance, amidst some trees, a few wallabies graze.
- Max takes careful aim and slowly pulls the trigger. A shot rings out.
- 2 EXT. HUMPY. AFTERNOON 2
- A wallaby hangs from a line stretched between two trees.
- A large hunting knife suddenly pierces the animal's gut.
- The camera pans off Max holding the knife onto a humpy made from tree branches and planks of wood. It has a flat, rusted, tin roof. Two milk crates near a campfire. A dusty Landcruiser is parked in the background. A cutting table made of wooden pallets stained by dried blood.
- 3 EXT. HUMPY. LATE AFTERNOON. 3
- Max sits by a campfire, drunk, brooding.
- 3A EXT. HUMPY. LATE AFTERNOON. 3A
- Max's boot kicks a billy can out of the campfire coals.
- 3B EXT. HUMPY. LATE AFTERNOON. 3B
- Max sits on a rock grasping his head in his hands, groaning.
- 3C EXT. HUMPY. LATE AFTERNOON. 3C
- Max lies on the ground in a foetal position writhing in agony. He looks up and sees...

3D EXT. HUMPY. LATE AFTERNOON. 3D

...A large hook screwed into a tree. He shudders as a painful memory flares up inside of him.

3E EXT. HUMPY. LATE AFTERNOON. 3E

Max comes out of his humpy holding a revolver.

He sits on a crate, tries to build up the courage to end it.

He hears a horrible rattling cough...then the voice of an old man.

FRANK (O.S.)

Go on.

Max fidgets with the gun. It's heavy in his hand, can't lift it to his head.

FRANK, 65, appears out of focus behind Max. He's dressed in bush gear - jeans, jacket, boots.

FRANK (CONT'D)

You don't have the guts.

Max spins around and fires at Frank...but there's nobody there.

FADE TO BLACK.

4 EXT. HUMPY. DAY. 4

Max emerges from his humpy carrying his hunting rifle and a sports bag. He throws them into the back of the Landcruiser and gets in. He starts the car, fishtails out of camp.

5 INT. LANDCRUISER. TRAVELLING. DAY. 5

Max is at the wheel.

He passes a country service station on the other side of the road. He takes a swig from his flask.

6 EXT. HILLS. DAY. 6

The road winds steeply down hill. Max's Landcruiser heads toward Adelaide, it's suburbs stretching forty kilometers across the plain to the ocean.

7 EXT. MAX'S HOUSE. STREET. DAY. 7

A city skyline on a distant horizon. The camera reveals a suburban sprawl then descends toward the street - the uniform rows of houses, fences, tiled roofs, TV antennae, Hill's hoists, garages and sheds. The camera settles on a plain, brick home indistinguishable from the others - except for the trashed house next door with rubbish out the front. Max's Landcruiser pulls into the driveway and stops.

8 INT. MAX'S HOUSE. KITCHEN. DAY. 8

The house is sparsely furnished, uninviting.

A cat weaves excitedly underfoot as Max takes out some wallaby meat wrapped in newspaper. He cuts off a slice.

Max feeds his cat. He strokes the animal as it devours the roo meat between purrs of delight.

8A INT. LORRAINE'S HOUSE. SEWING ROOM. DAY. 8A

A pair of fingers runs a zipper through a sewing machine.

LORRAINE (28) careworn but still attractive in her exhausted beauty sits at her sewing machine working. She wears an old cardigan, track pants, a daggy t-shirt and Ugh boots. Lorraine looks through the window and sees...

9 EXT. MAX'S HOUSE. FRONT YARD. DAY. 9

...Max in his front yard across the road, watering his garden with a hose. Max looks next door and sees...

9A EXT. KENNY'S HOUSE. FRONT YARD. DAY. 9A

...Two teenagers sitting on a porch. KENNY (15) kisses his girlfriend, ANGIE (16). They look gorgeous in the golden light. Kenny senses Max, glares at him.

Max turns from them and walks away revealing...

10 EXT. LORRAINE'S HOUSE. DAY. 10

...Lorraine's similar looking house across the road.

10A INT. LORRAINE'S HOUSE. SEWING ROOM. DAY 10A

Lorraine turns her gaze from the window to her work. She finishes sewing a new zipper into a pair of trousers, folds them neatly and puts them on clothes hook which she covers in plastic. It has a label that reads 'SMITHS - REPAIRS AND ALTERATIONS'. A rack full of clothes.

The room contains shelves with rolls of fabric, thread reels, and a mannequin with a half finished dress (barbeque dress)

She hears a loud car, looks up and sees...

10B EXT. KENNY'S HOUSE. FRONT YARD. DAY. 10B

...a car pull into Kenny's driveway. TWO TEENAGERS get out. Angie and Kenny get up to greet their friends. Kenny is holding his air rifle.

10C INT. LORRAINE'S HOUSE. SEWING ROOM. DAY. 10C

Lorraine shakes her head disapprovingly. A terrible hacking cough is heard off screen.

DAD (GRUFF)

Lorraine.

LORRAINE

Comin'

She gets up and walks out.

11 INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 11

DAD lies in bed. He retches into a bucket.

Next to his bed is an oxygen tank and mask.

Lorraine cleans his face with a damp cloth. He struggles for breath. She throws the cloth into a bucket.

DAD

Sorry.

She forces a smile then carries the bucket out.

11aA INT. LORRAINE'S HOUSE. LAUNDRY. DAY. 11aA

She fills the bucket with water and squeezes out the cloth.

11A INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 11A

Lorraine finishes giving Dad an insulin injection, disposes of the syringe and leaves frame.

Dad has the oxygen mask on to ease his breathing.

Lorraine stands at a nearby table folding his washing.

Dad watches her, takes the oxygen mask off.

DAD

You should get out, meet some people.

LORRAINE

...I have met someone.

He looks at her.

DAD

That's good.

LORRAINE

I have.

She looks at him challengingly.

DAD

I believe you.

(CONTINUED)

11A CONTINUED:

LORRAINE

We had lunch the other day. He's really nice.

12 INT. MAX'S HOUSE. LOUNGE ROOM. NIGHT 12

Max lies sprawled out on the couch, drunk, clutching a half empty bottle of vodka. The sound of an air rifle shot.

Blue light fills the room. The TV is on - a football game.

Another shot rouses Max. He turns down the TV, hears laughing coming from next door. He gets up and leaves the room.

13 INT. MAX'S HOUSE. BACK PORCH. NIGHT 13

Max unlocks the door, switches on the porch light and looks down. At his feet is his cat, dead, its white chest stained with blood - a gunshot wound. Devastated, he picks up the cat, he hears Kenny and his mates fooling around next door.

14 EXT. MAX'S HOUSE. BACKYARD. NIGHT. 14

Max lays his cat in a shallow grave.

He shovels dirt into the grave.

15 INT/EXT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 15

Dad looks out the window and sees Max on a ladder clearing leaves from the gutter of his house. Lorraine, carrying shopping bags, appears on the footpath in front of Max's house. Lorraine looks up at Max on the roof. She's put some effort into her appearance. She is about to say something to him but chickens out and walks away.

Max turns, sees her scurrying across the road.

Dad ducks away from the window so she won't see him. He flicks on the TV and settles into the sofa.

NEWS PRESENTER (O.S.)

...Police said today they have no leads in the case of missing Swedish tourists Iver Mortland who disappeared several...

Dad hears the front door open. Lorraine comes in.

(CONTINUED)

15 CONTINUED:

DAD

Wanna have a beer with me?

LORRAINE

No!

She walks straight past him. Her bedroom door slams.

16 EXT. MAX'S HOUSE. BACKYARD. DAY.

16

A row of clothes hang on a Hill's hoist.

Max takes a pair of overalls out of a clothes basket and pegs them to the line. Kenny and his friends are heard playing football next door.

The ball floats over the fence and lands near Max.

Kenny, a black eye, pops his head over the fence. He sees Max then turns gingerly back to his mates. He looks back at Max.

KENNY

Chuck us the footy?

Max looks at Kenny.

MAX

Get it yourself.

Kenny reluctantly jumps over the fence and reaches for the ball. Max pins his hand to the ground with his boot.

MAX (CONT'D)

Hey boy, you seen my cat?

Kenny looks up, tries to keep cool. Max's boot presses down harder. Kenny grimaces.

KENNY

Nah, mate...I'm more of a dog man.

Max smiles, impressed by the boy's pluck. He releases his foot. KENNY'S DAD, late fifties, fag in mouth, looks over the fence.

KENNY'S DAD

Kenny! Get back over here!

Max looks at Kenny's dad.

(CONTINUED)

16 CONTINUED:

Kenny picks up his ball and quickly jumps back over the fence keeping as far away from his father as possible. Max watches.

KENNY'S DAD

What you starin' at?

Max stares back, silently, threateningly.

17 INT. LORRAINE'S HOUSE. LORRAINE'S BEDROOM. DAY 17

Lorraine sits on the bed and opens it a box. It's full of baby clothes. She picks up a tiny jumper and strokes it gently. A sadness washes over her - a crippling doubt that there will ever be a child for these clothes. Dad walks past her door in his dressing gown. He stops, sees her sitting forlornly on the bed. He walks away.

18 INT. LORRAINE'S HOUSE. SEWING ROOM. DAY. 18

Lorraine sews a button, by hand, onto her barbeque dress. She's lost in her own world. She finishes, looks up and sees Max putting a wheel on his car. She watches him for a while then gets up determinedly and walks out of the room.

19 INT. LORRAINE'S HOUSE. LAUNDRY. DAY. 19

Lorraine changes a tap washer. Water gushes up and drenches her.

20 EXT. MAX'S HOUSE. DRIVEWAY. DAY. 20

Lorraine walks up the driveway, looking like a wet rat.

Max is under the car tinkering with the muffler. He sees a pair of female legs.

LORRAINE (O.S.)

Excuse me, sorry to bother you...

He slides slowly out from under the car, cheeks smeared with grease. She smiles.

LORRAINE (CONT'D)

My tap's busted...there's water goin' everywhere. I was wondering if you could have a look? I mean I'd pay you.

(CONTINUED)

20 CONTINUED:

Max hesitates, squints. She looks at him hopefully.

MAX

...Yeah all right.

21 INT. LORRAINE'S HOUSE. LAUNDRY. DAY.

21

Max repairs the washer. Lorraine comes in.

LORRAINE

Really appreciate this. Will fifty be enough?

MAX

Don't want your money.

LORRAINE

How about a coffee then?

MAX

...Okay.

He finishes the job.

22 INT. LORRAINE'S HOUSE. KITCHEN. DAY.

22

Max and Lorraine sit at the table. She cuts him a slice of cake. He sips his coffee.

He takes a big bite of cake, she smiles.

LORRAINE

You moved into the street a couple of years ago, didn't you?

MAX

Yeah.

LORRAINE

Do you like it here?

MAX

Nah, sick of this shithole town. Wanna get out.

LORRAINE

Yeah? Know what you mean.

(CONTINUED)

22 CONTINUED:

They're interrupted by a terrible, hacking cough which eventually subsides.

LORRAINE (CONT'D)
That's dad...he's not well.

An uncomfortable pause.

LORRAINE (CONT'D)
I moved back here to look after him.

He nods, somewhat impressed, then looks around distractedly.

MAX
Yeah well...better get going.

LORRAINE
Okay...thanks for your help.

23 EXT. LORRAINE'S HOUSE. FRONT PORCH. DAY

23

Max comes out the door followed by Lorraine.

LORRAINE
By the way, I'm Lorraine. Lorraine Jackson.

She offers her hand, he shakes it.

MAX
Max. Max Grief.

LORRAINE
Well Max, now that we're not strangers pop in sometime.

He nods, turns and leaves, she's left wanting more.

24 INT. SHED. NIGHT.

24

Shelves laden with tools, equipment.

Other tools and gun cases hang neatly on a wall.

Two Harleys in various stages of restoration.

Max is on the floor fixing one. A shadow appears behind him.

(CONTINUED)

24 CONTINUED:

FRANK (O.S.)
You'll never leave this place.

MAX (QUIETLY)
I'm goin' all right.

Frank's raspy, mocking laugh.

25 INT. DEMOLITION SITE. WAREHOUSE. DAY

25

A group of workers, BILL, GAZZA, KEV and JONESY, sit playing cards while listening to a football commentary.

Max pounds a wall with a sledgehammer, it comes crashing down. Dust and grit enshroud him. He pauses, wipes his brow.

BILL
Strange bugger, never rests.

JONESY
He's crawlin' for a fucking promotion.

Jonesy sinks his teeth into a sandwich.

KEV
Nah not him. He's just a hard worker...like you Jonesy.

They all laugh. Another wall crashes. Max stands back.

BILL
...Hey Max, Havin' a barbie next weekend.
Wanna come?

The sledgehammer busts into a wall and debris flies everywhere. Max stands covered in white dust.

JONESY
You gotta loosen up and learn to have some fun.

MAX
I know how to have fun.

BILL
So, you comin'?

MAX
I'll see.

(CONTINUED)

25 CONTINUED:

Jonesy sneers.

JONESY

Yeah sure.

26 INT. MAX'S HOUSE. LOUNGEROOM. DAY

26

Max stands by the lounge room window looking at Lorraine's house, dithering, trying to work up the courage to go over.

MAX

Fuck it!

He walks out of the house.

27 EXT. LORRAINE'S HOUSE. FRONT PORCH. DAY.

27

Max stands nervously by Lorraine's front door. He finally knocks on the door. Lorraine answers, pleasantly surprised.

Max blurts out his question.

MAX

Wanna go to a barbeque this afternoon?

Lorraine taken back.

LORRAINE

...Okay.

MAX

Great. Pick you up in a couple of hours.

She's about to answer when he turns and walks off.

LORRAINE

...See you then.

29 INT. LORRAINE'S HOUSE. DAD'S ROOM. DAY.

29

Dad, glasses on, lies in bed with a can of beer reading a magazine. Lorraine pops her head in.

LORRAINE

Dad, I'm going out with my boyfriend.

He chokes on his beer. She disappears.

(CONTINUED)

29 CONTINUED:

DAD

That fella across the road?

LORRAINE (O.S.)

Yeah.

DAD

How long you bin seein' each other?

LORRAINE (O.S.)

Weeks.

He's surprised.

She pops her head back in the doorway.

LORRAINE (CONT'D)

Got a good feeling about this one, dad. A
real good feelin'.

Dad smiles weakly at her as she saunters off.

30 INT. LORRAINE'S HOUSE. LORRAINE'S BEDROOM. DAY 30

Lorraine holds up one dress after another as she looks in the
mirror. She doesn't like any of them.She sits in front of the mirror putting on make up, unsure of
herself.

LORRAINE

Look like shit.

30A INT. MAX'S HOUSE. MAX'S BEDROOM. DAY. 30A

Max's back, covered in scars and burn marks. He puts on a
shirt.

31 EXT. LORRAINE'S HOUSE. FRONT PORCH. DAY 31

Lorraine opens the door in slow motion. Max is bowled over by
her appearance. He sees a fragile beauty shining out from the
blandness around her. Max is also spruced up with good
clothes.

MAX

Wow.

(CONTINUED)

31 CONTINUED:

She beams a smile at him.

MAX (CONT'D)

You look...very nice, Lorraine. That's a real pretty dress.

LORRAINE

Thanks.

He opens the car door for her, she smiles in appreciation. She gets in the passenger seat, he closes the door.

32 EXT. BILL'S BACKYARD. DAY

32

Steaks sizzle on a barbeque.

The guys from work, tidied up a bit, stand in clusters, some with their families. Kids run amok.

Max and Lorraine arrive, he carries a carton of beer and a plastic bag full of food.

Heads begin to turn. Kev nudges Jonesy.

KEV

Christ, he actually showed up. And with a girl too!

JONESY (ENVIIOUS)

...How'd he pull that?

Bill, pleased and excited, walks over and slaps Max on the back.

BILL

Hey Max, glad ya could come!

MAX

Thanks Bill. This is Lorraine.

BILL

G'day, Lorraine.

LORRAINE

Hi.

BILL

Max, we didn't know you had a girlfriend!

Lorraine smiles.

(CONTINUED)

32 CONTINUED:

BILL (CONT'D)
Drink Lorraine?

LORRAINE
Thanks, Bill.

BILL
Over here.

Max smiles proudly at Jonesy and Kev as they follow Bill.

33 EXT. BILL'S BACKYARD. DRINKS TABLE. DAY.

33

Bill pours Lorraine a red wine and gives it to her. Max puts his slab on the table and takes out a can.

BILL
Where'd he find someone like you,
Lorraine?

MAX
Under my truck.

Bill laughs, looks at Lorraine.

She nods. Bill looks at Max.

BILL
Lucky you.

Max grins.

MAX
Reckon I'll start cookin', she's
starvin'.

Lorraine smiles.

BILL
Go right ahead. We'll look after
Lorraine.

MAX
Won't be long.

Max heads to the griller. Bill smiles at Lorraine.

BILL
...Sly old fox he is.

34 EXT. BILL'S BACKYARD. BARBEQUE AREA. DAY 34

Max cooks prawns, octopus and squid on the hotplate. Gazza grills steaks and snags.

GAZZA
Been fishing?

MAX
Nah, shoppin'.

GAZZA
Nice girl.

Max glances across the garden and sees Jonesy standing next to Lorraine, eyeing her up, leering over her. Bill pours her a glass of wine. Bill and Kev laugh at one of his jokes. Jonesy nudges Kev and makes a rude gesture behind Lorraine's back. Kev pushes him away, unimpressed. Jonesy senses Max's stare and turns to him. Grins. Max stares back daggers.

Lorraine notices, she walks over to Max at the barbeque and sees the seafood. She puts her arm around Max.

LORRAINE
Looks delicious.

Max nods, upset. Jonesy gawks at Lorraine, smiles.

MAX
He's a real dickhead.

LORRAINE
You're not wrong.

She squeezes his hand.

35 EXT. LORRAINE'S HOUSE. LANDCRUISER. DUSK. 35

The Landcruiser pulls into Lorraine's drive and stops.

36 EXT. LORRAINE'S HOUSE. LANDCRUISER. DUSK. 36

Max leaves the motor running, afraid to give her a goodbye kiss.

(CONTINUED)

36 CONTINUED:

MAX

...When Bill called you my girlfriend...I just went along with it. Sorry.

LORRAINE

That's fine. I had a nice time.

He nods.

LORRAINE (CONT'D)

Maybe we could do it again. I mean...go somewhere else.

MAX

...Yeah.

The sound of a hoon tearing up the street. Lorraine groans.

LORRAINE

You know, there's not a day go by I don't feel like leaving this place.

He nods, remains silent, doesn't want to give anything away.

She smiles, turns to get out of the car.

LORRAINE (CONT'D)

See you soon?

MAX

...All right.

She kisses him on the cheek, gets out and walks to the front door. She glances back. He drives off.

37 INT. SHED. NIGHT.

37

A photo of a solemn young boy wearing a black beanie and leather jacket. He holds a rifle and a dead rabbit. The camera pans onto Max at his work bench cleaning bike parts. He has a swig from his flask. The Harley in the foreground.

He hears Frank's long, raspy, rattling cough.

MAX

...You stink old man...pissed yourself did ya?...Maybe it's your turn for a good beltin' and a cold shower. Whaddya reckon, Frank?

Frank clears his throat.

(CONTINUED)

37 CONTINUED:

MAX (CONT'D)

Or the big hook, eh?...could hang ya on that and burn ya with a cigarette or the old blowtorch. Whaddya think?

Max laughs scornfully.

FRANK (O.S.)

...Tried to toughen you up, prepare you for the world but you're weak, piss weak.

MAX

Fuck you.

Frank, dressed in his hunting gear, sits in the back corner. He's pale, sickly and shrouded in cigarette smoke. He ashes on the floor and toys with a *distinctive ring* on his finger. He looks up and smiles at Max.

FRANK

...You think this one'll be different to that last slut you married?

Max turns and glares at him.

FRANK (CONT'D)

She'll see who you are.

MAX

No she won't!

FRANK

Ya wife found out what a weak fool you are! No wonder she ran off with your best mate.

MAX

Shut the fuck up!

Max pounds his fist into the wall. Frank laughs a raspy, wheezing laugh.

38 INT. MAX'S HOUSE. GARAGE. DAY.

38

Frank's evil laugh continues.

Max angrily loads rifle case, rods and bags into the Landcruiser.

He slams the rear door shut hard.

39 EXT. SURBURBIA. DAY. 39

Max sits at the wheel, agitated, disturbed.

He drives through grimy outlying suburbs.

40 EXT. COUNTRYSIDE. COUNTRY ROAD. DAY 40

The Landcruiser winds its way through the countryside.

Max takes a swig from his flask then sees an abandoned car BURNING ominously in a nearby paddock. He sees a boy standing near it, dressed similarly to Max. He looks again, the boy is gone.

41 EXT. COUNTRY SERVICE STATION. DAY 41

Standing at the edge of the road is a young hitchhiker, GERHARD (20).

Max's Landcruiser approaches, Gerhard sticks out his thumb. Max pulls into the servo.

42 EXT. COUNTRY SERVICE STATION. DAY. 42

Max stands at the petrol bowser filling the Landcruiser.

Gerhard walks over to him and drops his bag on the ground.

GERHARD (GERMAN ACCENT)

Excuse me, man, I've been stuck here for three hours. Could you give me a lift please?

Max looks him up and down.

MAX

Where you goin'?

GERHARD

Melbourne.

MAX

Only goin' another fifty clicks.

GERHARD

It doesn't matter. Please.

(CONTINUED)

42 CONTINUED:

Max scrutinizes him then nods reluctantly. Gerhard throws his stuff in the back which includes a PVC tube with strap.

43 INT. LANDCRUISER. TRAVELLING. DAY

43

Gerhard sips water from a container.

MAX

You German?

GERHARD

Yeah and you?

MAX (CURTLY)

Australian, mate.

GERHARD

Come on, all you Aussies are from somewhere except the black man.

Max is unimpressed.

MAX

You on holiday?

GERHARD

No man, more like a journey.

Max looks at him warily then glances at the PVC case.

MAX

You carry a rifle?

GERHARD (LAUGHS)

That's a didgeridoo. I just spent some time with the Aborigines in the desert.

MAX

Yeah?

GERHARD

They taught me a lot.

Max nods.

GERHARD (CONT'D)

So where you going, man?

MAX

Out bush. Fishin'.

(CONTINUED)

43 CONTINUED:

GERHARD

Ahh, the nature in this country is unbelievable.

MAX

When you know it like I do you get to find all the best, unspoiled places.

GERHARD

We have nothing like this in Germany. Everywhere are cities and roads, fucking autobahns. It's ugly.

Max looks at him condescendingly.

MAX

Roads don't make the world ugly, it's people.

GERHARD

Oh man! I can see you've been bitten a few times, ja?

Max looks surprised.

MAX

I don't get bitten. Bunny rabbits get bitten. A man protects himself.

Gerhard smiles, looks at Max.

GERHARD

We can't control much. We are at the mercy of our environment. That's something I learnt in the desert.

MAX

Bullshit. Control a man feels when he reels in a fish that he knows he'll cook over a fire and have his belly full. That's real.

Gerhard laughs heartily.

GERHARD

This is a control that I like, ja. You have some good fishing?

MAX

Yeah. Wanna go? I'll take ya to my special spot.

(CONTINUED)

43 CONTINUED: (2)

GERHARD

Excellent man, I'm in no hurry.

He leans over offering Max his hand.

GERHARD (CONT'D)

...I'm Gerhard.

They shake hands.

MAX

Max

44 EXT. HUMPY RIVER. DAY.

44

A beautiful, tranquil river setting.

Max and Gerhard sit on a rock drinking beer and holding fishing rods, lines cast. Gerhard surveys the scene contentedly, has a swig of his beer and burps loudly.

GERHARD

Oh man, one day I'm gonna move here and get me a piece of this freedom!

Max grins.

MAX

Best country in the world, mate. Let's go grill these fish. My camp's not far.

GERHARD

Sure man, I'm starving.

45 EXT. HUMPY. AFTERNOON

45

The Landcruiser doors open. Both men get out.

Max goes to the back of the Landcruiser and gets the fish.

Gerhard surveys the camp.

GERHARD

Oh, you've got a little wiltja.

MAX

A what?

(CONTINUED)

45 CONTINUED:

GERHARD
You know, a humpy.

MAX
Yeah....my weekender.

GERHARD
It's great. How'd you find this place?

MAX
...Family secret.

Gerhard sees the large hook screwed into the tree...then walks along a row of animal skins. He's unimpressed.

46 EXT. HUMPY. AFTERNOON

46

The fish cook on a grill over the campfire. Max and Gerhard sit on milk crates drinking beer around the fire. Gerhard looks at the animal skins drying on the line.

GERHARD
I don't get it, man. You can enjoy this peaceful paradise but you spoil it by killing. Don't you feel sorry for them?

MAX
Can't be sentimental about huntin' animals, mate.

GERHARD
But you kill for fun, not to survive...So stupid, man.

Max's offence is palpable.

MAX
You think you're better than me?

GERHARD
No, man, I don't.

Max stands, looming over Gerhard.

MAX
Spoiled shit like you. Bet you never done a proper day's work in your life.

Gerhard stands, palms out, a gesture of appeasement.

(CONTINUED)

46 CONTINUED:

GERHARD

Come on. Take it easy, man. Relax.

MAX

Don't tell me what to do, boy. All my life people been telling me what to do.

Max pulls out a gleaming revolver and aims it at Gerhard. Gerhard jumps back but tries to act cool.

MAX (CONT'D)

Who you feelin' sorry for now?

GERHARD

Put it away, man. Please.

Max fires into the ground at Gerhard's feet.

Gerhard jolted by the gunshot.

Max levels the gun at Gerhard's head.

MAX

Could kill you right here and who'd care? Your girlfriend? She's probably fucking your best mate right now...And your father? He'd be happy to get rid of a good for nothing bum like you!

Gerhard looks downward, humiliated and silent.

His point made, Max puts the revolver away.

MAX (CONT'D)

Come on, let's eat these fish.

Max notices a damp patch on Gerhard's trousers. He looks at him in contempt.

Gerhard looks down, sees the wet patch. Max sniggers.

Gerhard walks to the Landcruiser and opens the rear door.

MAX (CONT'D)

C'mon boy, I was just playing with ya.

GERHARD

I should report you.

MAX

Report me?

(CONTINUED)

46 CONTINUED: (2)

Gerhard puts on his backpack.

MAX (CONT'D)
You know where your goin'?

Gerhard picks up his didgeridoo

GERHARD
I can find my way.

Max smiles, walks toward Gerhard.

MAX (CALMLY)
All right...just let me give you a piece
of advice before you go.

GERHARD
What man?!

As Gerhard turns around Max plunges his hunting knife deep into him.

MAX
Never threaten me!

For a moment, Gerhard is perplexed as he looks into Max's face. Gerhard looks down, sees blood and the knife handle protruding from his gut. Max still has his hand on it.

Max stares into his eyes for a moment then suddenly slices upward. Gerhard screams in agony then drops to the ground.

MAX (CONT'D)
You stupid fuck!!

Max grabs an axe from a nearby chopping block and releases a frightening, primitive growl as brings the axe down into Gerhard.

Max collapses slowly to the ground in intoxicated depletion.

Laying on his back exhausted, a strange, satisfied look comes over him.

47 EXT. HUMPY. DUSK

47

Max shovels dirt into a shallow grave, mutters to himself.

48 INT/EXT. HUMPY. NIGHT. 48

A candle burns. Max lies in a swag watching shadows flicker on the corrugated iron. Rain on the tin roof, it eases, stops. He closes his eyes but they won't stay shut.

49 EXT. HUMPY. MORNING. 49

A campfire. The billy boils. Max shuffles through a pack of Tarot cards. He looks at them then tosses them into the fire. He picks up a photo of Gerhard and his didgeridoo. He puts it in his pocket. He picks up the didgeridoo, blows into it.

50 EXT. HUMPY. MORNING. 50

Max sets a large steel trap near the grave then stands back. He cracks open a beer and looks down at Gerhard's grave.

MAX (TRIUMPHANTLY)

Report me? Now you can report me to God
ya fuckin' arrogant bastard.

The sound of a Harley Davidson engine fades in and gets louder and louder.

51 EXT. LORRAINE'S HOUSE. DRIVEWAY. DAY 51

Max rides up the driveway on his now restored Harley motorcycle. He stops and revs the engine.

Lorraine comes out of the house.

LORRAINE

What's this?

MAX

Comin' for a run?

LORRAINE

Are you kidding? Just get my jacket.

52 EXT. HILLS. DAY 52

The motorcycle glides through a bend. Lorraine's arms are wrapped tightly around Max, she smiles in delight.

53 EXT. RUNDLE STREET. DAY. 53

They cruise down Rundle street past cafes. They stop at a red light. She leans her helmet against his. The light goes green, his boot kicks it into gear and they take off.

54 EXT. HENLEY BEACH. CAFE. DAY 54

They sit outside eating lunch with the sea in the background. She leans back in her chair smiling, takes a sip of wine. Max drinking beer. Lorraine sees a family sitting nearby.

LORRAINE

So Max, has there ever been a Mrs Grief?

Max shifts uncomfortably - a bitter memory.

MAX

Yeah...long time ago.

She wants to go on but his sour expression deters her.

MAX (CONT'D)

You?

She turns sadly and looks out toward the ocean.

LORRAINE

Once...he died in an accident.

MAX (HUMBLED)

...That's no good.

She turns back to him, tries to lift the mood.

LORRAINE

So what's with the bike? Midlife crisis?

MAX

Bin fixin' it. Thought you might like a run.

She smiles, leans over and kisses him.

55 EXT. HENLEY BEACH. FORESHORE. DAY. 55

Max and Lorraine speed down the road into the sunset.

56 INT. LORRAINE'S HOUSE. KITCHEN. AFTERNOON

56

Lorraine puts the kettle on and prepares two cups of tea.

Max sits at a small round table.

LORRAINE

So what do you do out there? When you go out bush?

MAX

You know, bit of huntin'...fishin'.

LORRAINE

Yeah? It's great to have something you love to do.

MAX

Yeah...

LORRAINE

...Maybe you could take me one day?

Max hesitates to answer, hears a cough behind him. Dad stands there in a dressing gown leaning on a walking stick. Max rises.

DAD

Hello...

LORRAINE (PROUDLY)

Dad, this is Max.

Max steps forward and shakes Dad's hand.

MAX

Nice to meet you, Mr Jackson.

DAD

Larry. Starting to think you were just a figment of her imagination.

LORRAINE

DAD!

DAD

What?

LORRAINE

Just sit down.

(CONTINUED)

56 CONTINUED:

MAX

Sorry to hear you're not well...Larry.

DAD

Can't complain. Lorraine's takin' good care of me.

She looks away. Max nods, scratches his neck.

MAX

Respect's a rare thing.

DAD

Too right...You stayin' for dinner, Max?

Max looks at Lorraine. She nods.

MAX

Thanks, Larry, that'd be good.

Dad smiles.

DAD

Best roast goin', son.

57 INT. LORRAINE'S HOUSE. LOUNGEROOM. NIGHT.

57

Max laughs out loud as he listens to a story Dad tells. There's a carton of beer on the floor.

Lorraine comes in carrying a bottle of wine. She smiles at them as she puts it on the table. She walks back out of the room. Dad looks at Max pointedly.

DAD

She's a good girl. Deserves better than me.

Max nods, unsure how to take it.

Lorraine comes in carrying a roast chicken which she places on the table. Dad cheers. She lights candles.

She gives Max the knife. He stabs the chicken with a fork and carves it.

58 EXT. LORRAINE'S HOUSE. FRONT PORCH. NIGHT

58

Max and Lorraine come out the front door.

(CONTINUED)

58 CONTINUED:

DAD (OS)

Nice to meet ya, Max. See ya again!

MAX

Yeah see ya, Larry

Lorraine closes the door behind her.

LORRAINE

Sorry about, Dad. He likes to talk.

MAX

He thinks the world of you...

She pulls him close and gazes seductively into his eyes.

LORRAINE

And what about you, Max?

She lets it hang, kisses him then turns away inside.

Max deeply contented, walks across the quiet street.

59 INT. LORRAINE'S HOUSE. LOUNGEROOM. NIGHT.

59

Through the window, Lorraine and Dad watch Max cross the street.

DAD

Seems like a nice fella

LORRAINE (DREAMY)

Yeah, he is.

He looks at her sympathetically.

DAD

Be careful, love.

LORRAINE (ANNOYED)

This one's different, dad.

DAD

They always are.

He strokes her shoulder and then shuffles off to his room.

60 EXT. DEMOLITION SITE. WAREHOUSE. DAY

60

Max, Bill, Gazza and Kev shovel rubble into a container.

Jonesy leans on a shovel nearby.

BILL

Lorraine's a nice girl. Too good lookin'
for an ugly bastard like you.

Max smiles.

MAX

You're probably right.

JONESY

...You given 'er one yet?

BILL

Shut up, Jonesy.

Max is embarrassed.

JONESY

You haven't have ya! What's wrong, scared
she won't like it?

Max's heart pounding.

JONESY (CONT'D)

Chicks I fuck purr like pussycats.

The others scoff.

KEV

Barkin' dogs more like it.

Jonesy grins.

JONESY

Listen, Max, if you're not that keen, I
wouldn't mind showin' her what a real
man's like.

Max grips his shovel, his hands shaking with anger.

Bill glares at Jonesy.

BILL

Give it a rest.

(CONTINUED)

60 CONTINUED:

Jonesy's snorts, his lips curl into a snarl. He lights a cigarette and watches as the others shovel the last of the rubble into the container. Max gives him a dirty look.

61 INT. DEMOLITION SITE. WAREHOUSE. DAY. LATER

61

Jonesy is alone sweeping. He hears footsteps behind him. He turns to see Max coming at him wielding a shovel.

JONESY

What the fuck!

Max keeps coming. Jonesy moves backwards. Max moves closer with a maniacal grin on his face. Jonesy trips on some rubble, falls backwards hitting his head. Max stands over him, shoving his foot onto his chest to pin him down.

JONESY (CONT'D)

...For christ's sake!

Jonesy struggles but Max slams his boot onto his throat. Max is in total control.

Jonesy is scared.

MAX

Not so smart now, eh?

He raises the shovel as if to strike.

JONESY

Don't!...Please!

Max lowers the shovel blade to Jonesy's throat and presses until he chokes. He looks to see if anyone is around, realises he can't kill Jonesy here.

MAX

Find your own fucking girlfriend!

Jonesy nods desperately. Max smiles, walks away.

63 INT. LORRAINE'S HOUSE. LOUNGEROOM. NIGHT.

63

It's dark, the TV is on. An empty bottle of wine. Max and Lorraine are on the sofa. She's on his lap, rocking gently, kissing him. She puts his hand on her breast then tries to take off his shirt but he stops her.

(CONTINUED)

63 CONTINUED:

LORRAINE
...What's wrong.

He's silent.

LORRAINE (CONT'D)
Don't you want me?

MAX
'Course I do.

LORRAINE
Well?

MAX
...I...Let's just slow down a bit.

She's confused, hurt, gets off him.

LORRAINE
...Maybe you should just go.

He looks around in frustration. She gets up and walks out of frame. He gets up, walks out in the opposite direction.

64 INT. MAX'S HOUSE. HALLWAY. NIGHT

64

Max comes in, slams the door hard, angrily kicks a wall near the doorway.

65 INT. SHED. NIGHT

65

A gloomy, brooding atmosphere prevails. The photograph of Gerhard playing the didgeridoo burns.

Max sits at the workbench holding the photo which turns to ash and falls to the floor. He picks up a half empty bottle of whisky and drunkenly takes another swig. He hears Frank's raspy cough. Max turns and sees Frank. He's smoking a cigarette, toying with his ring.

FRANK
You can't satisfy a woman.

MAX (OS)
Shut up!

(CONTINUED)

65 CONTINUED:

FRANK

Can't even get it up. You're no son of mine.

Max grips his head.

MAX

Fuck off I said!

FRANK

They need to be taught who's boss but you never had the balls to do that did ya.

Max smashes his fist into the wall. Frank laughs mockingly.

FRANK (CONT'D)

You're nothin'...you'll always be nothin'.

FADE TO BLACK.

66 EXT. ESCARPMENT. DAY.

66

In the distance, two tiny figures abseil down a monstrous cliff.

67 EXT. CLIFF BASE. DAY.

67

The abseilers repel to the base of the cliff. SAL, 24, touches down first. But the ground is rocky and uneven. She loses her footing. Her ankle caves. A sickening crack as the bone splinters. The pain is excruciating. Sal screams.

JADE, 24, lands next to her and rushes to her.

JADE

You alright!?

Sal biting down on the pain.

SAL

...It's broken.

JADE

You sure?

She shoots him a withering look.

(CONTINUED)

67 CONTINUED:

SAL
Yeah, I'm sure.

JADE
Shit!

Jade looks up the towering cliff face. It's a 200 meter climb to get back to the top. Impossible now. He tries his mobile but there's no signal.

JADE (CONT'D)
We'll have to walk out. I'll carry you.

SAL
Don't be an idiot. Just go. Get some help.

JADE
That could take hours. I'm not leaving you.

SAL
Nobody's coming for us. They don't even know we're out here thanks to you.

He looks away guiltily.

SAL (CONT'D)
Go.

JADE
I'm not leaving you out here alone.

Sal shakes her head, exasperated.

Gunfire cracks in the distance, echoing through the valley.

68 EXT. BUSH WALKING TRACK. DAY.

68

Jade shoulders Sal through thick scrub heading in the direction of the shots. They stop for a rest, exhausted, thirsty. Sal rests against a tree. The pain and frustration coming to a head.

SAL
This getting back together...it isn't going to work, Jade.

JADE
You never wanted it to.

(CONTINUED)

68 CONTINUED:

He looks at her, she's caught out. He turns away bitterly.

He notices smoke rising in the distance.

JADE (CONT'D)

Smoke.

He braces Sal and they stumble on, buoyed by the promise of help.

69 EXT. HUMPY. DAY.

69

Jade and Sal stumble into Max's camp. The Landcruiser is parked nearby. A fire is smoking in front of the humpy, a billy in the flames.

JADE

Hello! Anyone about!

No response.

He shoulders Sal to the fire and lowers her onto a milk crate.

JADE (CONT'D)

Hello!

Still no response. He sees a canvas water bag hanging on tree. He goes over to it. His eyes on the prize, he doesn't see the steel trap on the ground beneath it. He's centimeters from being in a world of pain when...

SAL

Jade!

Jade stops and looks back at Sal.

She points.

He looks down at his feet and sees the trap.

JADE

Shit!

He picks up a branch and stabs it at the trap. It snaps shut around the branch.

70 EXT. HUMPY. DAY.

70

Jade grabs the water bag off the hook and takes it back to Sal.

Sal swigs from the bag like her life depended on it.

MAX (O.S.)

Thirsty work out here, I reckon.

They turn as one to see Max, a dead wallaby slung over his shoulder, a rifle clenched in one hand. A real wake-in-fright moment and Max can smell their fear.

JADE

Sorry, man. She's broken her ankle. We heard your shots and... We need help.

Max regards them suspiciously. Finally he dumps the roo on the ground.

MAX

Well, let's see what we can do then.

Max comes over carrying the rifle. He lays it on the ground and drops to one knee in front of Sal, takes her foot and assesses the injury.

Jade eyes the rifle, uneasy, exchanges glances of concern with Sal.

MAX (CONT'D)

How far you come?

JADE

From the escarpment.

MAX

That's a long way. State she's in.

SAL

Told him to leave me. Wouldn't listen.

Max looks at her, really looks at her for the first time.

MAX

He did the right thing.

Jade smirks at Sal, vindicated. Sal unimpressed.

(CONTINUED)

70 CONTINUED:

SAL

You two should form a gentleman's club.

Jade laughs. Max looks at him, seeing nothing funny in it. Jade kills his laugh. Max stands up.

MAX

Needs splintin'. Then I'll drive you to town.

JADE

Thanks. Appreciate it.

MAX

No problem. You'll find a first aid kit inside.

Jade looks around at the humpy.

JADE

Right.

Jade disappears inside.

71 INT. HUMPY. SAME TIME

71

Jade enters the humpy, sees...

Playboy centrefolds stuck to a wall. Knives hang on another wall, dried blood on them. He winces. He sees a row of animal traps, a few kitchen utensils. Other hunter's accoutrements.

He sees the first aid kit on a makeshift shelf and reaches for it.

72 EXT. HUMPY. SAME TIME

72

Jade exits the humpy to see Sal watching Max cutting a second splint from a branch with his hunting knife. A finished splint lays on the ground.

Jade joins them.

MAX

I'll need tape.

The second splint done, Max lays it with the other and takes Sal's foot as Jade gets the tape out of the first aid kit.

(CONTINUED)

72 CONTINUED:

MAX (CONT'D)

This is gonna hurt some.

Sal nods and braces herself. He gives her a swig.

Max pulls hard.

Sal suppresses a scream as the bone resets.

73 EXT. HUMPY - LATER

73

Sal takes another swig. Close on Sal's foot, the two splints now in place, the taping almost done.

Wider: Jade standing over Sal, concerned, as Max ties off the tape.

JADE

How does it feel?

She pushes his hands away, angry.

SAL

How do you think it feels? I'm in agony, you idiot!

Jade laughs it off good naturedly. Max unimpressed.

MAX

You let her talk to you like that?

JADE

You get used to it.

Sal shoots Jade a dirty look. Max looks at Sal as he stands.

MAX

He not good enough for you, that it? You got to talk down to him like that?

JADE

It's alright, man. Leave it.

Max looks at Sal.

MAX

Proper woman's got respect. But you wouldn't know nothing about that.

Jade's bonhomie suddenly gone.

(CONTINUED)

73 CONTINUED:

JADE

I said, it's alright.

Max smiles at him then looks at Sal.

MAX

See what he's doin'? He's standing up for you. That mean anything to you?

Sal staring daggers at up at him.

SAL

You don't know us. And you don't know me.

MAX

I seen enough.

Max picks up his rifle.

MAX (CONT'D)

I'm gonna clear some room for you in the back.

Max heads for the Landcruiser.

Max gets to the rear of the Landcruiser, looks back at Sal and Jade in conference. He comes to a decision and opens the tray.

On Jade and Sal. Sal is fuming.

JADE

(low)

...Let it go. We'll be out of here soon.

SAL

What are you pandering to him for!

A spade clangs on the ground at their feet. They both look at it and then at Max holding the rifle on them.

MAX

(to Jade)

Pick it up.

JADE

What?

MAX

Pick it up and start diggin'. Over there.

(CONTINUED)

73 CONTINUED: (2)

JADE

What's going on, man?

MAX

You gotta teach 'em who's boss!
...Now pick up the fuckin' spade.

Jade weighs up the situation, knows with certainty now what Max is planning. He looks nervously at Sal then reaches down for the spade. He comes up swinging it at Max. Max drops him with one shot.

Jade hits the ground, dead.

Sal scrambles to his body, looks into his lifeless eyes. She looks up at Max her eyes raging with tears and hate.

MAX (CONT'D)

Knew a woman like you once.

Max pulls the trigger.

CUT TO BLACK.

74 EXT. HUMPY. LATER

74

Close on a decomposed hand, half buried. A ring on one finger, glinting in the sun. Frank's ring.

Wider: Max, spade in hand, staring down into a shallow grave at the ring. Sal's and Jade's bodies behind him.

MAX

Got some more company for you, Frank.

Max drags Sal's body into the grave and lays it next to Jade's. He notices the *distinctive necklace* around her neck. He reaches down and pulls it from her neck. He admires it for a moment, an idea forming in his mind. He pockets it and starts shovelling in dirt.

FADE TO BLACK.

74A INT. DEMOLITION SITE. WAREHOUSE. DAY

74A

Max is shovelling some rubble into a container. He looks up and sees...

(CONTINUED)

74A CONTINUED:

...Jonesy getting a pay packet from the Foreman. Jonesy says goodbye to Bill, Kev and Gazza. He looks at Max.

Max winks at him, smiles triumphantly.

Jonesy turns and leaves, defeated.

75 EXT. LORRAINE'S HOUSE. FRONT PORCH. DAY

75

Max arrives on the doorstep. He's nervous. He finally knocks on the door. Lorraine answers, smiles shyly.

76 INT. LORRAINE'S HOUSE. LOUNGEROOM. DAY.

76

Max and Lorraine sit on the sofa.

MAX

...Sorry about the other night.

LORRAINE

No, I shouldn't have been so selfish.

He struggles to find words.

MAX

See...my ex-wife...she ran off with-

She stops him.

LORRAINE (GENTLY)

-You have to trust me, Max. I'm not her,
I'm not that woman.

MAX

I know.

She looks into his eyes, kisses him.

He slides a hand into his jacket and produces Sal's necklace.

MAX (CONT'D)

This is for you.

He gives it to her.

LORRAINE

It's lovely.

She fastens it around her neck, admires it.

(CONTINUED)

76 CONTINUED:

LORRAINE (CONT'D)

Thanks.

He smiles. She leans over and kisses him.

77 EXT. THE BIG TREE. DAY

77

Sunlight filters through the trees, dappled light on the ground.

Max passes Lorraine one of his rifles. She holds it up.

MAX

Relax your grip. Hold it tighter to your shoulder...lean forward.

She does so, takes aim and fires. She laughs. She takes aim, fires again and again finally hitting a target.

LORRAINE

Got it!

MAX

Sharpshooter, eh?

Max comes up to her with his revolver.

MAX (CONT'D)

Here, try this.

It feels heavy in her hand.

LORRAINE

Whoa...dangerous.

MAX

Only in the wrong hands.

LORRAINE

You got permits for these?

MAX

Yeah.

He puts the revolver in her hand, shows her how to use it. She slowly pulls the trigger, BANG!

(CONTINUED)

77 CONTINUED:

She smiles at Max who stands closely behind her. She fires again, keeps firing until she hits the target.

MAX (CONT'D)

Bulls eye!

He's pleased that she enjoys shooting. He pulls her toward him, she turns and they kiss.

77A EXT. THE BIG TREE. DAY

77A

Lorraine, half undressed already, unbuttons Max's shirt, takes it off slowly. She sees the terrible scars on his back.

LORRAINE

How'd you get these?

He struggles with embarrassment and shame.

MAX

...My old man.

She's horrified, holds him against her body.

78 EXT. THE BIG TREE. DAY

78

Max and Lorraine lie on a blanket making love. In his face, growing pride, his potency now restored. Empowered again, becoming intense.

Lorraine enjoying, observing, releasing.

She leads him into a gentler, more intimate landscape.

FADE TO BLACK.

79 EXT. THE BIG TREE. DAY.

79

Max and Lorraine lie in post coital bliss.

Lorraine looks over at Max with a cheeky grin.

LORRAINE

...That was fun.

MAX

What? Me or the guns?

(CONTINUED)

79 CONTINUED:

LORRAINE

Both.

He sits up.

MAX

...C'mon, I wanna show you something.

LORRAINE

Not yet.

She drags him back down.

80 EXT. COTTAGE. DAY

80

Max and Lorraine stand next to each other admiring a cottage.

There's a For Sale - By Auction sign erected out the front.

MAX

Here's where I wanna live.

He looks at her hopefully.

MAX (CONT'D)

You like it?

LORRAINE

It's gorgeous.

She's reserved, tight lipped. Max wanting more.

80A EXT. LORRAINE'S HOUSE. DRIVEWAY. DAY

80A

The Landcruiser pulls up. Lorraine seems downbeat.

MAX

What's up?

LORRAINE

Nothing. I'm fine.

She pecks him on the cheek.

LORRAINE (CONT'D)

Thanks for a lovely day. A really lovely day.

She gets out of the car.

(CONTINUED)

80A CONTINUED:

He's left wondering.

80B INT. LORRAINE'S HOUSE. LOUNGEROOM. DAY.

80B

Dad watches TV. Lorraine comes in and sits on the sofa next to him. Dad smiles.

DAD
Have a good time?

LORRAINE
It's not gonna work, dad.

DAD
What?

LORRAINE
Me and Max.

Turns to her.

DAD
Why?

LORRAINE
He wants to go live out bush with me.

DAD
That's great.

LORRAINE
No it's not.

DAD
I'll be right.

LORRAINE (ANNOYED)
No you won't.

She switches off the TV.

DAD
Course I will. I want you to be happy.

LORRAINE
I can't go, Dad, I just can't.

She walks out of the room. He's jolted.

81 INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 81

Dad hobbles into the bedroom. He sits down on his bed, deflated and guilty. He knows she can't go on like this. He looks at a small table covered in medicines. He picks up a bottle of sleeping pills, stares ahead thoughtfully.

83 INT. SHED. NIGHT. 83

Max at his work bench. Camera tracks slowly over his victims' possessions laying on the workbench - maps, video cameras, compass, cameras, souvenirs.

He stuffs them into a sports bag.

FRANK
You can't stop.

MAX
It's all over, Frank. Understand? No more killin'. I got Lorraine now...

Frank laughs mockingly. Max turns to face Frank.

MAX (CONT'D)
No more I said! I'll burn down the humpy,
the whole fuckin' forest! Hear me!

Frank's evil chuckle continues into the next scene.

84 EXT. COUNTRY SERVICE STATION. DAY. 84

A fuel nozzle fills a jerry can with petrol. Max screws the cap back on and lifts it into the Landcruiser. He goes inside to pay.

85 EXT. ROAD. DAY 85

The Landcruiser flies down the road on route to his camp.

86 INT. LANDCRUISER. TRAVELLING. DAY. 86

Max takes a swig from his flask.

Up ahead, parked in a rest stop, he sees a car on fire. The bonnet is up. He sees a boy running, the boy from earlier.

87 EXT. REST STOP. DAY. 87

The Landcruiser pulls up and Max jumps out. He walks toward the burning car, looks to see if there's anybody inside.

The boy is nowhere to be seen.

Max turns and is about to walk away when Boom!

...the car explodes throwing him backwards.

He hits the ground hard and is knocked out.

A late model 4wd pulls up. Out get a middle aged couple, ANDREAS and ISABELLE. They stare at the burning car, see Max lying nearby.

Andreas bends down to check his pulse. Max stirs.

ANDREAS (GERMAN ACCENT)

Hello...Hello. Are you okay?

Max opens his eyes, looks up and sees ANDREAS peering into his blackened face. He's groggy.

MAX

...I'll be right.

He tries to raise himself but can't. Isabelle leans down and takes off her sunglasses, she has a warm, kindly look. She takes his head in her hand and gives him a drink of water. Max sips from the bottle.

ISABELLE

Andreas, call an ambulance.

MAX

Nah...nah, don't worry 'bout it.

(CONTINUED)

87 CONTINUED:

ANDREAS
You may have serious damage.

MAX
...You German?

ISABELLE
Yes.

She smiles at Max.

MAX
...Listen, just help me back to my...

He loses consciousness.

88 INT. HOSPITAL WARD. DAY

88

The sun filters into the room. Max wakes up groggily.
The first thing he sees is Lorraine smiling down at him.

LORRAINE
Look who's here, Max.

Andreas and Isabelle come into frame.

ANDREAS
Ja, how are you feeling, my boy.

Max is surprised, takes a sip of water.

MAX
...Good thanks.

Isabelle smiles at him.

ISABELLE
We brought something for your burns.

She puts a jar of ointment on his bedside table.

MAX
Thanks.

ANDREAS
I towed your car to a garage, so don't
worry.

He hands Max a garage card. Max nods gratefully.

(CONTINUED)

88 CONTINUED:

ISABELLE

The main thing is to recover. You have had a nasty shock.

Max tries to smile. Lorraine is pleased they have made this special effort.

MAX

...You're on holiday?

Tears begin to well up in Isabelle's eyes. Andreas comforts her. Max is thrown by her pain. Andreas takes out a copy of the photo of Gerhard and didgeridoo. He shows it to Max.

ANDREAS

Our son, Gerhard...he disappeared. We are searching for him.

The realization of who they are hits Max. He stares at them in disbelief. Lorraine looks sympathetically at the Muellers then observes Max's discomfort.

MAX

...I hope you...find him.

ISABELLE

Thank you. He meant everything to us.

Max nods slowly, his conscience shredding him.

89 INT. HOSPITAL WARD. NIGHT.

89

The ward is dark except for a single, weak bed lamp. Max's sleep disturbed by a bad dream. Suddenly he wakes up choking. He grabs a glass of water and gulps it down. He calms down. He looks up and sees...Gerhard standing ragged, muddy and bloodied at the end of his bed, his knife wound evident. Max is terrified. Gerhard glares at him.

Max looks away ashamedly. Fumbling, Max turns off the bed lamp and pulls the blanket over his head.

MAX (WHISPERS)

There's nothin'.
No angels...no god. Fuck god!

90 EXT. MAX'S HOUSE. DRIVEWAY. DAY

90

A cab pulls up in the driveway.

(CONTINUED)

90 CONTINUED:

Max, clothed, gets out slowly, his head bandaged, fragile walk.

Lorraine gets out of the other door carrying a bag.

Max pays the driver, they walk slowly toward the front door.

91 INT. MAX'S HOUSE. MAX'S BEDROOM. DAY.

91

Max lies in bed, pale and exhausted. He wears pyjamas. Lorraine strokes his hair and lies her head next to his.

LORRAINE

Everything'll be fine. I'll take good care of you.

MAX

...I'll be okay. You got enough on your plate.

LORRAINE

Don't be stupid. I'll have you up and about in no time.

MAX

Nah, don't worry about me.

LORRAINE

Be quiet. I'm just glad you're all right.

MAX

Lorraine I-

LORRAINE

-Sshh. I have to go home, see dad. I'll be back soon. Got a spare key for me?

MAX

...On that shelf.

She finds the key, smiles as she closes the door behind her.

He looks worried.

91A INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY.

91A

Dad is in bed with the oxygen mask on. She comes to the door.

(CONTINUED)

91A CONTINUED:

LORRAINE
I'll pop in tomorrow.

He takes off the mask.

DAD
All right sweet heart.

LORRAINE
Love you, dad.

He smiles sadly.

92 EXT. LORRAINE'S HOUSE. FRONT YARD. DUSK. 92

Lorraine comes out of the house carrying a heavily laden travel bag. She walks across the road to Max's house.

93 INT. MAX'S HOUSE. MAX'S BEDROOM. NIGHT. 93

Lorraine climbs into bed with Max. She turns out the light, cuddles into him. He pretends to be asleep but isn't.

94 INT. MAX'S HOUSE. LAUNDRY. DAY 94

Lorraine puts Max's clothes into a washing machine and switches it on.

95 INT. SHED. NIGHT 95

Max, head bandage, slippers, dressing gown over pyjamas. He looks into the bag containing his victims' possessions. He closes the bag. He puts it back in a locked cupboard.

96 EXT. SHED. NIGHT. 96

Lorraine stands by the shed door, she tries the door, it's locked.

LORRAINE
Dinner's ready, Max.

MAX (O.S.)
Comin'.

97 INT. MAX'S HOUSE. FRONT DOOR. DAY. 97

Lorraine enters the house carrying heavy shopping bags.

She can hear him snoring. She closes his bedroom door.

98 INT. MAX'S HOUSE. KITCHEN. DAY. 98

Lorraine sits at the kitchen table flipping through a newspaper. A pot of water simmers on the stove. She smiles, circles something in the paper with a pen.

99 INT. MAX'S HOUSE. BEDROOM. DAY. 99

Max lies in bed. Pyjamas. Head bandage.

Lorraine comes in carrying the newspaper and a plate of food.

She hands him the paper, puts the plate on a table.

LORRAINE

Look, they're auctioning that cottage
next Saturday.

He looks at the newspaper.

MAX (SOUR)

Nothin' we can do about it.

She's stung. He flicks on a TV remote, has a mouthful of
pasta.

103 INT. MAX'S HOUSE. KITCHEN. DAY OR NIGHT. 103

Max, still with head bandage and pyjamas. The table is set
for two. Lorraine takes a vase out of her bag and puts it on
the table. She fills it with flowers. Max, watches silently.

LORRAINE

Don't you like them?

Max nods weakly as he tries to conceal his dark mood.

LORRAINE (CONT'D)

What?

(CONTINUED)

103 CONTINUED:

MAX

Nothin'

104 INT. MAX'S HOUSE. LOUNGEROOM. NIGHT. 104

Lorraine watches TV alone. Bored, she switches it off.

She gets up and walks out of the room.

106 INT. MAX'S HOUSE. MAX'S BEDROOM. NIGHT. 106

Max lies in bed asleep.

Lorraine sneaks into the bedroom and searches through his pants. She takes out a set of keys.

Max's eyes open.

107 INT. SHED. NIGHT. 107

Lorraine walks slowly around the shed taking it all in. She sees the taxidermied animals, is fascinated.

MAX (O.S.)

What are you doin'?

She turns around with a start. He's in a dressing gown.

LORRAINE

Just havin' a look.

MAX

There's nothin' here.

She turns away, touches Gerhard's didgeridoo.

LORRAINE

Don't get upset. Just curious. Wanna know everything about you.

She looks at him, disappointed by his coldness.

LORRAINE (CONT'D)

...Are you sure you want me here?

Doubt flickers across his face.

(CONTINUED)

107 CONTINUED:

MAX

... 'Course.

LORRAINE

I don't want us to have any secrets.

She walks out.

He watches her leave. Pause. Frank appears from behind him and speaks softly into his ear. Max stares ahead, not turning.

FRANK (OS)

You gotta kill her before she takes over your life.

MAX

No.

FRANK (OS)

Fool, she'll destroy you. Get rid of her before she finds out who you are.

MAX

You're not havin' her.

FRANK

She'll betray ya, turn you in!

MAX

No she won't.

Frank sneers, sits on the chair smoking, fidgets with his ring.

FRANK

You might not kill her now...but sooner or later.

MAX

Never!

Frank laughs his raspy, wheezing laugh.

Max flees outside slamming the shed door behind him.

110 INT. MAX'S HOUSE. LOUNGEROOM. NIGHT.

110

Lorraine stands worried, thinking about the tiff.

(CONTINUED)

110 CONTINUED:

She hears the door open and close.

She turns around, sees Max, head up against a wall gripping his hair. She's disturbed.

LORRAINE

What's wrong.

MAX

You gotta go Lorraine.

LORRAINE

What?

MAX

You have to forget about me!

LORRAINE

...What are you saying?

He swipes her vase to the floor, it shatters. Flowers on the floor.

She stares at him in disbelief. This isn't the Max she knows.

MAX

Leave...now, please!

LORRAINE

You're talkin' crazy, Max. Tell me what's wrong!

He grabs her by the wrist.

LORRAINE (CONT'D)

Let go of me.

He starts to pull her.

MAX

You don't wanna know me!

She resists, stands her ground.

LORRAINE

You can't do this, Max.

(CONTINUED)

110 CONTINUED: (2)

MAX

I don't love you, Lorraine. All right!

She shatters, stares at him in disbelief, wrenches herself free.

111 INT. MAX'S HOUSE. HALLWAY. NIGHT. 111

She runs down the hallway, opens the door, slams it behind her.

Max looking forlorn at the end of the hallway, devastated.

111A EXT. MAX'S HOUSE. DRIVEWAY. DAY. 111A

Lorraine storms down the driveway.

112 INT. LORRAINE'S HOUSE. KITCHEN. NIGHT. 112

Lorraine downs a shot of brandy. Pours another.

112A INT. LORRAINE'S HOUSE. LOUNGEROOM. DAY. 112A

An empty bottle of brandy on the floor. Lorraine wakes up with a massive hangover. She groans as she gets up off the sofa.

112B INT. LORRAINE'S HOUSE. KITCHEN. DAY. 112B

She washes down a few aspirins and puts the coffee on.

113 INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY 113

Lorraine pops her head in at the doorway.

LORRAINE

Dad...Dad?

Dad lies in bed motionless. She comes and sits on the bed. She sees the empty pill bottle. Suddenly fears the worst.

(CONTINUED)

113 CONTINUED:

She tries to rouse him but can't. She bursts into tears. She sees a note, reads it.

FADE TO BLACK.

114 EXT. BUSH TRACK. DAY 114

A dirt track flanked by dense, inhospitable bush. MINNIE, 22, a stylish city girl in an expensive designer outfit, a Chanel handbag slung over her shoulder, runs for her life. The incongruous image belies her indomitable spirit. She shoots a look behind her to see...

...Max's Landcruiser rounding a bend in the road.

115 INT. LANDCRUISER - SAME TIME 115

Max at the wheel, scanning the road ahead, sees...

Minnie running in the distance.

Max smiles, the hunt is on.

116 EXT. BUSH TRACK - SAME TIME 116

Minnie pulls up, fighting her panic, trying to decide what to do.

117 EXT. HIGHWAY - EARLIER 117

Minnie standing at the open hood of her red Mercedes convertible, steam rising in a cloud off the engine. Designer outfit, sunglasses. She's on the phone getting an engaged signal. Frustrated.

The Landcruiser slides into frame and stops.

Max smiles as he looks out the passenger window

MAX
Havin' trouble?

MINNIE
Yeah.

(CONTINUED)

117 CONTINUED:

MAX

Looks like you'll need a tow. Get in,
there's a servo a couple of clicks up the
road.

Minnie having nothing of it.

MINNIE

No thanks. I'll call my dad.

She hits the redial button. Max's friendly disposition
evaporates. He levels his revolver at Minnie.

MAX

Get in the fuckin' car!

118 EXT. BUSH TRACK DAY 118

Back on the track, Minnie sees...

Max's Landcruiser accelerating toward her.

There's nothing for it, she has to take to the bush.

119 INT. LANDCRUISER - SAME TIME 119

Max at the wheel sees...

Minnie diving into the dense bush.

120 EXT. HUMPY - EARLIER 120

Close on the front wheel of Max's Landcruiser as it skids to
a halt.

Wider: The Landcruiser is parked in front of the humpy. Max
gets out and walks around to the rear passenger side door and
pulls it open.

Minnie lays on the back seat, bound and gagged.

Max drags her out, her hat falls. He dumps her on the ground.
He reaches down and tears away the tape over her mouth.

MINNIE

Please let me go. I won't tell anybody.

(CONTINUED)

120 CONTINUED:

MAX

Makes two of us.

Max reaches behind his back and draws his hunting knife.

Minnie's eyes widen in terror at the sight of the glistening blade.

Max moves in, flipping her over and cutting the plastic ties off her hands.

MAX (CONT'D)

On your feet.

Minnie drags herself up, rubbing her stinging wrists.

MINNIE

My dad has money. He'll pay. Whatever you want.

Max sniggers at the offer, circles her, eyes her menacingly.

MAX

Daddy's money can't buy you out of this one, darlin'.

MINNIE

What do you want?

MAX

Not that. What do you think I am?

MINNIE

Then what?

He circles her menacingly brandishing the knife.

MAX

I feel sorry for spoilt little bitches like you. You'll never be proper women, women with a homes and families to look after.

She looks away.

MINNIE

What do you care?

He grins.

MAX

You've got five minutes.

(CONTINUED)

120 CONTINUED: (2)

MINNIE

What?

Max grabs her Chanel handbag off the back seat. He tosses it at her.

Minnie fumbles a catch.

MAX

Run!

She kicks off her Prada heels and runs.

Max smiles to himself as she disappears back down the track. He casually leans against the Landcruiser.

121 EXT. BUSH TRACK LATER

121

Back on the track, Max gets out of the Landcruiser.

He turns in on camera in a tight close up.

MAX

(calling out)

Times up!

Max draws his knife and walks into the bush.

122 EXT. BUSH. DAY

122

Max stalks Minnie through the bush.

122A EXT. BUSH. DAY.

122A

Minnie in the distance running through the bush.

Max crosses frame in silhouette carrying his knife.

122B EXT. HILL. DAY.

122B

Minnie scrambles up a hill, struggling for breath.

122C EXT. BUSH. DAY.

122C

Max looks up, sees her scrambling up the hill. He grins.

123 EXT. BUSH - DAY

123

Minnie runs through dense bush, her expensive clothes ripped and torn, her feet cut and bleeding. She still hangs on to her Chanel bag like her life depends on it. She stops to catch her breath, looks back in dread.

123A EXT. BUSH. DAY

123A

A few hundred meters back, Max follows her trail methodically, in his element. He sees her coat lying on the ground.

He's close.

124 INT. BUSH CLEARING - SAME TIME

124

Minnie stumbles into a small clearing with a creek running through it, exhausted, she falls against a tree and looks at her red raw feet.

She realises that she can't go any further, she'll have to make a stand here. She clips open her handbag and takes out what looks like perfume spray.

A few moments later Max steps into the clearing. He sees the Chanel handbag on the ground but there's no sign of Minnie.

Max looks around for a trail. All the signs lead to the trunk of a large gum tree on the other side of the clearing.

Unseen, Minnie is pressed up hard to the other side of the trunk.

Max nears the tree, his knife ready, starts to skirt the trunk slowly.

Suddenly Minnie is there and spraying something in his face.

The pain is rapid and excruciating. Max drops his knife and grabs his eyes, screaming. He falls to the ground writhing in agony.

Minnie stands over him triumphant.

MINNIE
Capsicum spray, asshole!

(CONTINUED)

124 CONTINUED:

She unleashes a vicious kick to Max's groin for good measure.

MINNIE (CONT'D)

Think you're the only fuckin' predator a girl has to deal with.

She sees the knife on the ground and picks it up. She weighs it in her hand and regards the writhing Max with loathing - but she can't kill him, she's better than that.

She sprays him again, then hobbles out of the clearing taking the knife with her.

125 EXT. BUSH CREEK - LATER 125

Max hunches over the creek bank splashing water into his reddened eyes. Finally he looks up, the ramifications of his humiliating failure hitting home. Now he's the one exposed, frightened and running.

126 EXT. COUNTRY ROAD. DAY 126

Minnie stumbles out of a paddock and onto the verge of a country road.

She sees a car coming down the road towards her. Relief washes over her and she steps into the road, waving.

127 EXT. HUMPY. DAY. 127

The Landcruiser bursts into camp. Max gets out and goes to the animal pelts on the line. He tears them off by the armful and throws them onto the humpy roof along with his other possessions.

He pours petrol onto the humpy, lights a match, throws it onto the humpy. He stands staring at the flames.

129 INT. SHED. NIGHT 129

Max comes in and feverishly opens the bag containing his victims' possessions. He puts a few bricks in and zips it up.

130 EXT. BRIDGE. NIGHT 130

The Landcruiser skids to a stop on the bridge.

(CONTINUED)

130 CONTINUED:

Max throws the bag over the side. SPLASH! Dogs bark.

Max's eyes dart about in the dark. The Landcruiser roars off.

131 INT. MAX'S HOUSE. LOUNGEROOM. NIGHT. 131

Max sits on the floor holding his revolver, peering out through the curtains, terrified. He hears a police siren. A chill creeps over him and he's gripped by a fit of shivering causing his teeth to chatter. He pulls an old army coat over himself.

132 INT. SHED. NIGHT. 132

The camera pans across the stuffed animals then down to reveal Max lying on the floor in his underpants, dead drunk. An empty bottle by his side.

FRANK (O.S.)
...Weak bastard.

133 INT. MAX'S HOUSE. KITCHEN. DAY. 133

Max, army coat, totally washed out, sits hunched over the kitchen table slurping coffee and eating badly burnt toast. *

133B EXT. MAX'S HOUSE. DRIVEWAY. DAY. 133B

Max carries a wheelie bin down the driveway and puts it on the nature strip. He sees Kenny swearing as he tries to start a car with a dead battery. *

MAX
...Hey, I got a charger if ya want?

Kenny looks at him, angry. He's got a black eye.

KENNY
Yeah? That'd be good.

Kenny's Dad steps out onto the front porch and glares at Max.

KENNY'S DAD
Get back in the house, Kenny.

Kenny looks at Max, heads inside fuming.

(CONTINUED)

133B CONTINUED:

Max and Kenny's Dad stare each other down.

KENNY'S DAD (CONT'D)

I told you to mind your own business.
What are ya? A fuckin' pervert?

Max grins at him. Kenny's Dad is unsettled, he turns away.

Kenny's door slams. Shouting.

135 INT. SHED. AFTERNOON.

135

Max stands inside the shed packing boxes. *

Kenny appears holding a car battery.

KENNY

Dad's gone to the races.

Max nods. Kenny's got a fat lip and a black eye, he's embarrassed. Max takes the battery into the shed and connects the charger leads to the battery terminals.

Max walks over to a cabinet and removes another car battery. He gives it to Kenny.

MAX

All bastards get what's comin' to 'em.

For the first time Kenny smiles. Max smiles back, a warm moment. Kenny turns to leave with the spare battery.

KENNY

You heard the old bloke across the road died?

MAX

Lorraine's dad?

Kenny nods solemnly.

Max shakes his head in disbelief.

136 EXT. CEMETERY. DAY.

136

Rows of headstones.

Lorraine stands by her dad's grave wearing sunglasses and a coat.

(CONTINUED)

136 CONTINUED:

Max, in a dark suit and tie, appears from behind and stands quietly near her. She's rattled. He puts a wreath on Larry's grave.

MAX

...Larry was a good man, a real good man.

She ignores him, bites her lip trying to hold back tears.

MAX (CONT'D)

I'm sorry.

LORRAINE

...Thought I knew you, Max.

She walks away. He stands there looking forlorn.

137 EXT. CEMETERY. DAY.

137

Lorraine walks toward the exit. Max runs after her.

She keeps walking.

MAX

Lorraine, please.

LORRAINE

It's too late!

He's desperate.

MAX

Lorraine!....I'm scared.

*

She stops, turns, looks at him. Pause.

LORRAINE

Everyone's scared, Max.

138 INT. MAX'S HOUSE. LOUNGEROOM. DAY

138

Max and Lorraine sit on the sofa. Cemetery clothes. A shot of vodka in her hand. He downs one.

MAX

I'm goin' away. Come with me.

Doubts flicker through her mind.

(CONTINUED)

138 CONTINUED:

MAX (CONT'D)

Please, I don't wanna go without you.

Long pause. He looks pleadingly at her. She remains silent.

139 INT. MAX'S HOUSE. MAX'S BEDROOM. NIGHT. 139

Max and Lorraine lie quietly in bed. He strokes her face, hair, trying to comfort her as she's done for him before.

139A INT. LORRAINE'S HOUSE. LOUNGEROOM. DAY. 139A

The lounge room is full of packing boxes. Lorraine packs away framed photos, wrapping them in butcher's paper. She pauses as she looks at one of Larry and her. Her mind turns to the significance of the change she's about to make. A hint of trepidation in her face. She glances out the window (and sees Max selling his car) Back to her. She knows this is what she has to do. She wraps Larry's photo up and puts it in the box. Time to move on, start a new life.

139B EXT. MAX'S HOUSE. DRIVEWAY. DAY 139B

...Max hand his car keys to a STRANGER. The man gives Max a wad of cash then gets into Max's Landcruiser and drives away.

FADE TO BLACK.

140 EXT. MAX'S HOUSE. FRONT YARD. DAY 140

The camera cranes down into the street passing a sign in Max's front yard: A 'Sold' sticker over a 'For Sale' sign.

Onto Lorraine's house. Max and Lorraine stand next to a new blue 4WD. Max closes the rear doors.

Lorraine takes one last look at her house, hugs Max.

142 EXT. MAX'S STREET. DAY. 142

As Max reverses out onto the road he sees Kenny standing on the porch. His father lurking menacingly behind him.

(CONTINUED)

142 CONTINUED:

Max nods knowingly. Kenny nods back, looks forlornly on as they drive away. He opens a clenched fist to reveal a bullet in his palm. He looks at his father.

Suburbia left trailing in their wake.

FADE TO BLACK.

143 EXT. COTTAGE. DAY. 143

The blue 4WD pulls up at the cottage. Lorraine gets out. Max gets out and stands next to her. They gaze at the cottage, turn to each other excitedly.

144 INT. COTTAGE. HALLWAY. DAY. 144

They come tumbling down the hallway, can barely keep their hands of each other in excitement. They stop and kiss passionately against a wall. She leads him into the bedroom.

145 INT. COTTAGE. BEDROOM. DAY. 145

They crash onto the bed in heap, laughing. She rolls him on his back and sits on top. She looks down at him lustily, lovingly. He pulls her down, they kiss.

FADE TO BLACK.

146 INT. COTTAGE. BEDROOM. NIGHT. 146

Max and Lorraine sleep blissfully in each other's arms.

FADE TO BLACK.

147 EXT. COTTAGE. DAY. 2 MONTHS LATER. 147

Max is in the garden digging pot plants into the soil.

148 INT. COTTAGE. KITCHEN. DAY 148

Lorraine sprays a little herb collection with water.

She opens the oven and takes out a sizzling baking dish covered with foil.

Max wipes his feet and comes inside carrying firewood.

(CONTINUED)

148 CONTINUED:

She smiles warmly at him. He's content.

149 INT. COTTAGE. BATHROOM. NIGHT 149

Max and Lorraine lie at opposite ends of a bath tub that's surrounded by candles. Steam rises off the water. He gently massages her feet.

LORRAINE

...I never want to leave this place.

MAX

Me neither.

LORRAINE

...Never thought I could have this.

He sees her vulnerability.

150 INT. COTTAGE. LOUNGEROOM. NIGHT 150

An empty bottle of wine and two glasses on the floor.

Lorraine and Max lie on a rug on the floor curled into each other in foetal position. Naked on a rug in front of a fire.

Half covered by sheet or blanket.

FADE TO BLACK.

150aA EXT. COTTAGE. DAY. 150aA *

Lorraine and Max work together in the garden. *

150A EXT. COTTAGE. DAY 150A

The 4 wheel drive pulls up.

They get out and unload groceries and a slab.

150AA INT. COTTAGE. LOUNGEROOM. DAY. 150AA

Max sits contentedly on the sofa watching a game of footy.

He takes a swig of beer.

150B INT. COTTAGE. BATHROOM. DAY.

150B

Lorraine observes the result of a pregnancy test. It's positive.

She's overjoyed.

154 EXT. COTTAGE AFTERNOON

154

Light filters through the trees.

Max and Lorraine relax on the grass enjoying the expansive view across the hills. A little picnic setting. She leans back with her head on his chest.

LORRAINE

...Max, have you ever wanted kids?

MAX

Dunno if I'd be much of a father.

LORRAINE

Rubbish you'd be good with kids.

MAX

You reckon?

LORRAINE

'Course you would.

Max ponders.

MAX

...I could teach him how to hunt and fish.

LORRAINE

Or her.

MAX

Yeah.

She snuggles up to him.

(CONTINUED)

154 CONTINUED:

LORRAINE
...That's good...coz I'm pregnant.

He's stunned.

MAX
You what?

LORRAINE
You heard.

He breaks into a smile. She's relieved, hugs him.

FADE TO BLACK.

155 INT. COTTAGE. BEDROOM. MORNING.

155

Max comes in with a breakfast tray. Lorraine stretches out slowly as she wakes.

LORRAINE
Mmmmm.

She sits up against the bed head. He serves her. She's got an appetite, savours her food. He laughs.

MAX
Good?

She nods with a mouthful of food.

156 INT. COTTAGE. LOUNGEROOM. DAY.

156

Lorraine opens her red box. She smiles as she takes out the baby clothes and lays them neatly on her workbench. She strokes them gently. She takes out a tiny child's bracelet and clasps it gently in her hand.

Next to her sewing machine lies a pattern for a wedding dress. She picks it up and studies it. She looks out the window, smiles and sees...

157 EXT. COTTAGE. GARDEN. DAY.

157

...Max puts together a wooden rocking horse. He enjoys it.

158 INT. COTTAGE. KITCHEN. DAY OR NIGHT. 158

Lorraine stands peeling vegetables humming quietly.

Max comes up behind her and puts his hand on her stomach, rubs it gently. His face nestles into her neck.

MAX

...S'pose I'll have to make a decent woman of you now.

LORRAINE

I'll have to think about that.

For a second he's taken in. She turns around smiling, embraces him. He unbuttons her jeans eagerly.

LORRAINE (CONT'D)

Careful!...You dirty dog!! How dare you!

They kiss passionately.

FADE TO BLACK.

160 INT. COUNTRY SERVICE STATION DAY. 160

Lorraine comes out of the shop carrying groceries, DVD's and a newspaper. She gets into the car and starts the engine.

160A EXT. COTTAGE. DAY 160A

Max chopping wood. (Lorraine's POV)

161 INT. COTTAGE. KITCHEN. DAY. 161

Lorraine stands at the kitchen bench with a cup of tea. She reads the newspaper. Max is chopping wood outside in the background.

She turns the page and sees a headline - 'KILLER'S CAMPSITE FOUND - BODY COUNT MOUNTS'.

She sees the photo of Gerhard and his didgeridoo - 'PARENTS' QUEST ENDS IN TRAGEDY'. Another headline - 'GIRL FIGHTS OFF BRUTAL KILLER'

(CONTINUED)

161 CONTINUED:

Lorraine shakes her head at the senseless violence of it all. She sees a photo of Jade and Sal. Sal is wearing the distinctive necklace - her necklace. Close up on the necklace. Lorraine is surprised but it's not until she sees an Identikit photo of Max on the opposite page that the penny drops. She recognizes Max immediately. She's swamped by a sickening sensation, her face a tight, pale mask. All sounds drain away except for the rhythmic chopping of Max's axe. Her fingertips reach for the necklace: it feels like a DEAD WEIGHT around her neck. She tears it off, vomits in the sink, turns to see...

161A EXT. COTTAGE. DAY

161A

...Max walking past the window carrying an axe.

162 INT. COTTAGE. KITCHEN. DAY.

162

Lorraine stands staring into oblivion.

Max comes inside carrying firewood.

She ignores him, he goes to the fridge.

MAX

Feel like a beer?

He gets two beers out of the fridge and walks to her. She's silent, pale. He opens his beer. She tries to control her feelings, a thousand things running through her mind.

MAX (CONT'D)

You right?

LORRAINE

...Feeling a bit off.

MAX

That's no good.

LORRAINE

Think I need to lie down for a while.

She walks out taking the newspaper with her. He watches her leave.

163 INT. COTTAGE. BEDROOM. AFTERNOON. 163

Lorraine comes in and flops onto the bed. She buries her face in a pillow to suppress a torrent of tears.

164 INT. COTTAGE. KITCHEN. NIGHT. 164

Max has a swig of beer. He notices the necklace on the kitchen bench. It's broken. He picks it up, becomes concerned. He puts it back down.

165 INT. COTTAGE. BEDROOM. NIGHT. 165

Max gets into bed. Lorraine stirs, rolls over and faces the other way. He cuddles into her, she's frightened, stiff as a board pretending to be asleep.

166 INT. COTTAGE. KITCHEN. DAY. 166

Lorraine sits at the kitchen table drinking a cup of coffee. Her face, pale and drawn, lost in her own world.

Max comes in, pours himself a cup of coffee.

MAX

How you feelin'?

LORRAINE

Better.

MAX

Was worried about you.

He sits down at the table. She can't look at him. An uncomfortable silence.

MAX (CONT'D)

You upset about something?

LORRAINE (FLAT)

No, just morning sickness. I'll be right.

He nods worriedly. Lorraine gets up.

She walks out of the room.

167 INT. COTTAGE. BATHROOM. DAY. 167

Steam, water flows in slow motion.

Hands on the wall, Lorraine's forehead pressed into the wall. A look of exhaustion and deep pain etched across her face. She finds it difficult to breath.

168 INT. COTTAGE. BATHROOM. DAY. 168

Max appears outside the bathroom door. He can hear her crying. He's about to open the door, changes his mind.

169 INT. COTTAGE. DAY. 169

Lorraine in bathrobe and with a towel wrapped around her head, looks out the window. She sees Max now painting the rocking horse. Chilled by fear, she wraps her arms around herself.

170 INT. COTTAGE. KITCHEN. NIGHT. 170

Max downs his food hungrily.

Lorraine sits picking at her food. She can't eat. He looks at her. She avoids his gaze.

She gets up and takes her plate to the sink.

LORRAINE

Watch a movie?

MAX

Now?

171 INT. COTTAGE. LOUNGEROOM. NIGHT. 171

The blue light of the TV fills the room. Max and Lorraine sit on the sofa at opposite ends of the couch. He's asleep. She turns and stares at him, can't believe the man she loves is a monster. She gets up and walks out.

172 EXT. COTTAGE. DAY. 172

Max is working under the bonnet of the 4wd.

(CONTINUED)

172 CONTINUED:

Lorraine comes out of the house and walks passed him.

LORRAINE

I'm going for a walk, need some fresh
air.

He looks at her.

MAX

Want me to come?

She shakes her head.

LORRAINE

Finish what you're doing. Be back soon.

He watches her disappear down the driveway. He's suspicious.

173 EXT. DRIVEWAY. DAY.

173

Lorraine walks briskly down the driveway.

She jumps the gate and walks onto the asphalt road.

174 EXT. ASPHALT ROAD. DAY.

174

Lorraine jogs along the road.

She slows to a walk and catches her breath.

175 EXT. ASPHALT ROAD. DAY

175

Tears stream down her face. She sees a farmhouse in the
distance.

A car approaches, she turns. Max cuts her off. He leaps out
of the blue 4WD wearing his old army coat.

She walks right past him. He follows her.

MAX

Where are you goin'?

LORRAINE

Away from you.

He spins her around.

(CONTINUED)

175 CONTINUED:

MAX

What the hell is wrong with you!

LORRAINE

You're what's wrong with me! I know, Max.
I know who you are!

MAX

What?!

He stands there fearing the worst. She breaks away from him.

LORRAINE

You killed her, oh my god, you killed
that poor girl.

MAX

What fucking girl!

LORRAINE

The girl in the newspaper. That necklace
you gave me was hers!

MAX

I bought that in an antique shop! I
bought it for you.

LORRAINE

Liar!

She launches at him, punching and kicking. He fends her off.

MAX

Let's go home, get this bullshit sorted
out.

She walks away, he grabs her arm. She's frightened. He leads
her back to the car.

176 INT. COTTAGE. LOUNGEROOM. DAY OR NIGHT

176

The fire blazes.

Lorraine sits alone at the end of the couch.

Max walks through frame holding two shot glasses. His
revolver lies on a nearby table.

He sits down next to her and sinks his drink.

(CONTINUED)

176 CONTINUED:

She stares into the fire ignoring him. Long beat.

The newspaper lies open on a coffee table. Max sees the Identikit photo of himself. He grinds his teeth, leans forward in frustration. Lorraine looks at Max.

MAX

I never wanted you to know...to see what I...

A painful memory flares up in him.

LORRAINE

...Sweet Jesus...all this time I...

She shakes her head in disbelief and turns away.

LORRAINE (CONT'D)

Why Max...why'd you kill them?

MAX

You gotta understand, Lorraine. Not one of 'em was a good person...My whole life I've been nothin'...people making sure I knew it. People like them.

A bruised silence.

LORRAINE

...What are you going to do now?

Max sees her staring at the revolver, her fear palpable.

MAX

Christ, Lorraine, I could never hurt you. Not like that.

She looks at him, afraid.

MAX (CONT'D)

You have to believe me. I'd top myself before I did anything to you and the baby.

She shakes her head in doubt.

MAX (CONT'D)

You want me to prove it.

He goes to the gun, loads it with a single bullet, spins the chamber and puts it to his head.

(CONTINUED)

176 CONTINUED: (2)

LORRAINE

Put it down.

MAX

I'd never hurt you, Lorraine...I...I love you. You're the only reason I'm still here.

He pulls the trigger. Click, an empty chamber. She jolts. *

LORRAINE

Stop it!

MAX

I'm sorry...sorry for what I done to you...I'm not that man anymore, Lorraine. You changed me, made me a better person.

He pulls the trigger again. Another click. She's horrified, jumps to her feet.

LORRAINE

Stop it! Stop it!. I believe you!

He lowers the gun from his head and pulls the trigger. BANG! A shot goes through the floor. He drops the gun, walks to her and embraces her. She holds him tightly.

LORRAINE (CONT'D)

...I'll stay. Nobody'll ever find out. I'll look after you...always.

Max breathes a deep sigh of relief.

177 INT. COTTAGE. BEDROOM. NIGHT.

177

Max and Lorraine lie in bed. A gentle rain falls on the tin roof. She stares pensively at the raindrops drizzling down the window pane.

She becomes apprehensive.

LORRAINE

...What's going to happen to us, Max?

A haunting fear overcomes him.

MAX

...Nothing. Long as we're together.

(CONTINUED)

177 CONTINUED:

She curls into him.

LORRAINE

...Max.

MAX

Yeah?

LORRAINE

...I never had a husband...I've always
lived at home.

Max stares at the ceiling, unmoved.

MAX

...Doesn't matter...Nothing matters now
except you and the baby.

Hope slowly fades from his face.

She closes her eyes.

TIME LAPSE DISSOLVE TO:

178 INT. COTTAGE. BEDROOM. DAWN.

178

Max's face, still awake, staring upward, pale, drawn. He's
completely exhausted.

The sun rises. He looks at Lorraine sleeping.

FRANK (O.S.)

You lied to her...You won't change.

Frank sits in the corner, still in his hunting clothes.

Max is afraid.

Lorraine stirs.

179 INT. COTTAGE. KITCHEN. MORNING.

179

The revolver lays on the kitchen table. Max, stands looking
at it, dishevelled and ragged. He picks up the revolver and
looks back toward the bedroom. He walks down the hallway
toward the bedroom. He looks in at Lorraine sleeping. She's
everything he ever wanted, everything he'd ever hoped for.
But he knows it's too late, he can never change. He turns and
walks out of the house.

180 EXT. COTTAGE. MORNING.

180

Max comes out of the house and climbs into the blue 4WD. He puts the revolver under the seat and kicks the engine alive.

Lorraine comes out onto the balcony. She see him sitting behind the wheel, staring ahead at nothing.

LORRAINE

Max.

He turns to her. It isn't the Max she knows. It's the Roadman. She's frightened.

LORRAINE (CONT'D)

...Max, come inside...

He looks out the window, a pained expression on his face.

MAX

Take good care of the kid...Don't tell him what I done.

He throws his car into gear and drives off hurriedly.

LORRAINE

Max!

She chases him down the driveway.

LORRAINE (CONT'D)

Come back!

She sees his car disappear around a corner.

She sits down, overwhelmed by emotion.

181 EXT. BUSH. DAY.

181

The 4WD drives through the countryside at a clip.

182 INT. CAR. DAY.

182

Max at the wheel, a haunted look on his face.

183 EXT. LANDSCAPE. LATE AFTERNOON. 183

A bitumen road splits the land in two. The 4WD comes into view cruising effortlessly through the landscape.

184 INT. CAR. LANDSCAPE. LATE AFTERNOON. 184

Max sits clenching the steering wheel, eyes staring ahead.

Cigarette smoke begins to fill the cabin. Frank's raspy cough is heard. He appears from the rear seat, speaks quietly into Max's ear.

FRANK

...You could never protect 'em...never.

Max nods slowly, in a daze. Frank drags on a cigarette.

Max turns off the bitumen onto a dirt road.

184A EXT. THE BIG TREE. SUNSET. 184A

In wideshot, Max's car enters the landscape and stops.

The motor keeps idling for a while.

The motor is turned off. Long pause...a shot rings out shattering the tranquility.

Close on Max...he's slumped over the wheel dead, blood trickling from a head wound.

The image cuts to black.

A gentle wind.

185 EXT. COTTAGE. DAY. (4 YEARS LATER). 185

FADE UP FROM BLACK.

The sound of a squeaky rocking horse. Lorraine sits on the balcony gazing ahead. The glow in her face has returned. A small boy is on the rocking horse, smiling at Lorraine. Lorraine smiles back. The boy runs to her, embraces her lovingly.

The phone rings, Lorraine goes inside to answer.

(CONTINUED)

185 Continued:

Close on Max...he's slumped over the wheel dead, blood trickling from a head wound.

The image cuts to black.

A gentle wind.

THE END

We hope you enjoyed ROADMAN.

We'd love you to connect with Max and Lorraine on [Facebook](#), [Twitter](#) and on our [website](#), where you can also get more FREE stuff and even download the movie, buy T-shirts, movie track CDs, and of course the DVD.

