

CASE

by

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Current Revisions

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EXT. ORBITAL SHOT OF THE EARTH - DAY

We see the Earth. The United States then China, then Europe, Greece and finally Australia.

NARRATOR (V.O.)
The United States, population 300 million ... China, population 1.3 billion ... Europe, population debateable, ... Australia, population 20 million.

Globe stops spinning over Perth.

NARRATOR (V.O.)
Perth ... the most isolated capital city in the world.

The shot crashes in on a heading for Perth but it misses and ends up in the middle of a paddock, near a sheep.

NARRATOR (V.O.)
That's not Perth ...

A muffled voice replies.

NARRATOR (V.O.)
How am I supposed to ... go left.

SFX: TWO MUFFLED VOICES SPEAKING IN EXCITED TONES

The camera looks left and right and then moves off at high speed. It ends up at King's Park, War Memorial looking out over the Swan river and panning around to Perth City.

NARRATOR (V.O.)
That's Perth ... the most isolated capital city in the world. Population wise, it's about a quarter of the size of Sydney or Melbourne ... It's about the same size as Adelaide ... but Adelaide's a hole.

EXT. RED ROCK HOTEL - TIME LAPSE PHOTOGRAPHY - DAY TO NIGHT

The outside balcony of the Red Rock, people come and go. Night rolls in and they become like moths in a lamplight.

NARRATOR (V.O.)
Some say there's six degrees of separation between every human being on the face of the planet ... in Perth it's one degree ...

(MORE)

NARRATOR (V.O.) (cont'd)
 You meet a girl and you can
 pretty much guarantee you know
 her sister or you work with
 someone who went to school with
 her or you once threw up on
 someone she's related to or ...

Camera zooms right in on a couple, who have just met, on
 the balcony (DONNY & SHARLENE). There is a SECOND BLOKE in
 the back corner speaking to someone who is out of shot.

DONNY
 Wait a minute ... Sharlene
 Kennedy ... the one who opened up
 the back of Adam Farnsley's panel
 van and found the Reverend
 Farnsley and a female
 parishioner.

SHARLENE
 Yep.

The second bloke has overheard this. He turns around.

SECOND BLOKE
 No shit, I sold him that panel
 van!

SFX: HILBILLY SLIDE GUITAR/BANJO RIFF.

Every time a ridiculous coincidence (which happen all the
 time in Perth) takes place we hear a slide guitar riff.

DONNY
 Hey, is it true he wasn't wearing
 anything except a pair of fluffy
 bunny rabbit ears?

SECOND BLOKE
 Yeah ... what's up with that?

SHARLENE
 Well rabbits have always been
 redolent with religious imagery
 but I think he was just being a
 deev.

EXT. MONTAGE - DAY

Kids in school uniforms crossing the street, playing
 cricket, playing football, rowing on the Swan River.

NARRATOR (V.O.)
 Top town all in all, safe, green,
 good kebab scene.

EXT. NORTHBRIDGE (KINGS CROSS OF PERTH) - NIGHT

People on the street, walking in and out of pubs, some drunks, a guy on a skateboard, prostitutes.

NARRATOR (V.O.)

Some say Perth is just a big country town ... some even say nothing ever happens in Perth ... but they either don't know where to look or they don't know their arse from a hole in the ground.

EXT. FOOTPATH - NIGHT

People pass by. Freeze on BOLT, DAN and PAUL.

NARRATOR (V.O.)

Take these three ...

Zoom in on Bolt.

NARRATOR (V.O.)

Bolt is the heir apparent to the largest cattle station in the state ... only problem is he hates cows ... reckons they look at him funny ... Bolt's father agreed to fund a three year degree in Commerce before he took over the operations of the farm ... Bolt's now in his sixth year ... and dad's cut all support.

EXT. CATTLE STATION (BLACK AND WHITE) - DAY

Bolt faces off with a large cow.

BOLT

What? ... Fucker.

EXT. FOOTPATH - NIGHT

Zoom in on Paul.

NARRATOR (V.O.)

Paul is a broker by trade but his real talent lies in the fact that he could out-drink Jackson Pollock, Earnest Hemmingway and Elizabeth Taylor combined ... oh yeah and he gets heaps of chicks ... the prick.

INT. OFFICE (BLACK AND WHITE) - DAY

Paul, sitting at a computer spinning a twister style spinning wheel with two alternatives "Buy" and "Sell". He spins the wheel. It lands on Buy. He picks up the phone.

PAUL

All in ... I'm all in!

The monitor in front of him, showing the state of the market, starts flashing red as the market crashes. BROKERS around him start screaming. One jumps out a window.

PAUL

Bugger.

Paul walks to the window and looks out. They are on the first floor and the broker who jumped out the window is lying in the flower bed.

PAUL

Okay Jimmy?

BROKER

I'm fine.

EXT. FOOTPATH - NIGHT

Zoom in on Dan.

NARRATOR (V.O.)

Dan did a degree in Economics then auditioned for this big acting school they got out here and he got in ... He's currently taking a year off ... something to do with using university facilities to edit and stream porn.

Dan stops at a STREET VENDOR who has a table set up. He pulls a bunch of DVDs out of his shirt and gives them to the vendor who pays him. Paul and Bolt look at each other.

DAN

What?

EXT. PUB - NIGHT

The boys enter a pub.

NARRATOR (V.O.)

All three are in desperate need of hard currency.

The boys are thrown into the street by the bouncers.

PAUL
Yeah ... great night ... thanks.

Bolt is groaning, Dan helps him up.

DAN
You right mate?

INT. BAR/NIGHTCLUB - NIGHT

Bolt, Dan and Paul are sitting around a table with beers.
KELLY is standing at the bar with ANGIE.

DAN
Hey, you recognise that girl?

PAUL
Which one?

DAN
Brunette, blue-dress, appears to
be a D Cup.

BOLT
Mate... there you go again...
that's objectification...

DAN
Sorry.

BOLT
Anyway, those are textbook C's.

DAN
No way.

BOLT
Ten bucks.

DAN
You're on.

PAUL
That's Lisa's mate.

DAN
MLC?

PAUL
PLC.

BOLT
Nah Lisa went to MLC.

PAUL
Inter-school friendship.

DAN
Yeah right.

Dan gets up.

BOLT
Where are you going?

DAN
To settle a bet.

PAUL
Twenty bucks says you don't.

DAN
You're on.

Dan walks away.

PAUL
He certainly has courage.

BOLT
Yeah, but his strike rate is dead
set average.

PAUL
True ... why?

BOLT
His parents read all that Dr.
Spock, encouraging emotional
sensitivity stuff ... he's
totally fucked up.

PAUL
You reckon?

BOLT
How many times have you heard him
start a story with "I was totally
in but..."

PAUL
He, looks like he's doing ok.

Kelly puts her hand on Dan's shoulder. In the background of this scene we see BOB, CRAIG and STEFAN (this will make more sense in the reprise of this scene).

KELLY

Your friends are watching ... so I'm not going to throw my drink or slap your face but if you don't start to move away from me, right now, they're going to be taking you to hospital with a ruptured testicle.

DAN

I can totally respect that.

Dan starts to walk away but turns back.

DAN

Just so I've got this clear ... you're saying sex, with you, tonight is totally out of the question.

KELLY

Totally.

Dan starts to walk away but turns back.

DAN

Okay, so I'm going to be telling the guys you're gay ... any chance you could kiss your mate?

Kelly throws her drink in Dan's face and he stumbles backwards into Bob, Stefan and Craig. He bumps Stefan and Craig heavily. Bob uses the opportunity to grab a briefcase and run. Stefan and Craig get tangled up with Dan.

CRAIG

Hey!

STEFAN

You idiot.

Dan pulls a Kung Fu pose. Stefan simply slaps him, the force of the blow sends Dan spinning around onto the bar. He looks at the bartender.

DAN

Beer ... no ... wait ... three beers.

INT. BAR/NIGHTCLUB - NIGHT

Dan returns to the table where Bolt and Paul are waiting.

BOLT

What happened?

DAN
I was totally in, but ...

Bolt and Paul look at each other. Paul nods in acceptance.

BOLT
I'm going to water the horses.

PAUL
Me too ...

DAN
What horses ...

Dan follows Paul and Bolt. They enter the male toilets.

INT. MALE TOILETS - NIGHT

They pass a vending machine labelled, "Wipe On Sex Appeal - Pheromone Cream". Paul points at it and looks at Dan.

PAUL
Maybe you should try some of that
pheromone cream wipe on sex
appeal stuff.

DAN
Only thing that stuff attracts is
dogs.

PAUL
That's not very nice.

The boys line up at the urinal.

DAN
No, really ... dogs ... usually
big dogs ... Alsations and shit.

BOLT
It's true.

EXT. STREET - NIGHT (BLACK & WHITE)

Dan and Bolt come running around a street corner.

BOLT
I told you this was a bad idea.

DAN
Yeah who'd have fucken thunk it?

A large dog rounds the corner in pursuit. We hear the barking of several more dogs approaching.

DAN
Keep running.

INT. MALE TOILETS - NIGHT

Back to Dan, Paul and Bolt, lined up at the urinal

DAN
This sucks ... If we had money,
none of this would be a problem.

Dan slams the flush button. Dan turns around, and trips as he does. Freeze frame.

NARRATOR (V.O.)
Whoa ... let's hold it there for
a second ... that's a hell of a
statement. Now, I'm not going to
get all didactic on you ...
because I don't know what that
means ... but ... whilst it is
an overused cliché - You gotta be
careful what you wish for! ...
Like Bob here...

INT. HOTEL RECEPTION - NIGHT

BOB stands in a white hotel shirt and tie looking morbid.

NARRATOR (V.O.)
Bob's wish was that someone would
beat the living shit out of him.
Not in any nihilistic, Fight Club
kind of way ... he just hated his
job and if someone smashed his
face in, he could sue for
damages.

INT. HOTEL RECEPTION MONTAGE - NIGHT

Montage of people entering and being given their keys: a MIDDLE AGED MAN and his WIFE, a BUSINESSMAN and a YOUNG COUPLE. The middle aged man gives Bob a dressing down, holding a bathrobe and pointing at a tiny stain.

NARRATOR (V.O.)
Eleven PM to Seven AM ...
graveyard shift ... greet the
customer ... cop the attitude ...
give them the key ... wish that
it was you who had the girl ...
mop the floor ... clean the
windows ...

(MORE)

NARRATOR (V.O.) (cont'd)
kick out the dealers ... hope
they beat you up ... he hated it.

The montage reverses and starts again from the beginning.
The middle aged couple enter.

BOB
Good evening sir ... nice to see
you out with your mum.

Shot freezes.

NARRATOR (V.O.)
Married men had no balls ... the
wives occasionally swung a
handbag ... but it was nothing
you could file a report over.

The businessman enters and is about to ask Bob something.

NARRATOR (V.O.)
Businessmen were just as
impervious.

BOB
Let me guess ... button down
loser like you ... looking for a
four pack of Viagra and a hooker?

BUSINESSMAN
Well ... yeah ...

Shot freezes.

NARRATOR (V.O.)
An arrangement with an all night
chemist and the friends Bob had
already made in the escort
industry ...

Shot starts again. RUBY enters.

NARRATOR (V.O.)
And he doubled his take home.

RUBY
Hey Bob.

BOB
Hey Ruby ... how's tricks ... I
mean ...

RUBY
I'm good hon ... what room?

BOB
215 ... Nice guy.

RUBY

Oh ... you're sweet.

BOB

Don't forget this. Make sure you charge him.

Bob tosses her a four pack of Viagra.

RUBY

You think I need ...

BOB

It's aspirin and blue food colouring.

Ruby smiles. Shot freezes.

NARRATOR (V.O.)

He'd almost given up on the lawsuit when he hit pay dirt.

MANNY and LOUISE enter. Manny is dressed neatly in black. He has a tough, ruggedly handsome look about him. Louise is hot but her presence is one of authority and composure.

MANNY

How are ya?

The shot pans rapidly to Bob behind the desk. He is grinning like the Cheshire Cat. His mouth opens.

NARRATOR (V.O.)

You really don't need to hear this... let's just say it involved the guy's mother ... sister ... a few barnyard animals and ... well ... it just wasn't nice ...

Moment of stunned silence.

LOUISE

What the fuck did you just say?

MANNY

It's okay Lou.

LOUISE

It's okay? Are you on something? And if so why have I not been offered ...

MANNY

It's cool baby. Everything's cool, why don't you go on up to the room and put the champagne on ice ... I'll take care of it.

(BEAT)

LOUISE

Okay ... but you better have blood on you when you come up.

Louise disappears into the lift.

MANNY

You got a gun behind there?

BOB

No.

MANNY

Knife, baseball bat, nunchuks?

BOB

No.

MANNY

So you're a black belt in some Ding Dong, Wonton and special fried rice kind of shit?

BOB

No.

(BEAT)

MANNY

You're suicidal?

BOB

I've just never been in a fight before.

MANNY

Don't pull that nihilistic Fight Club wannabe bullshit on me... do you have any idea who I am?

Bob looks at the computer.

BOB

Mr James.

MANNY

Kid, I'm as close as you're ever going to get to Satan himself ...

(MORE)

MANNY (cont'd)

I'm the gateway to everything painful. I'm a guy who knows the price you pay for doing bad things to people but I do them anyway ... because it's profitable ... and, being agnostic, I'd rather take the cash now and plead ignorance later than bank on retribution ... so, you tell me right now who's paid you to embarrass me and I promise you I won't leave any permanent scars.

BOB

Nobody paid me ... (BEAT) ... that's the truth.

MANNY

Oh I know ... I can tell ... So you ... Oh I see ... You're pulling a damages scam on the good people who own this hotel.

BOB

They're not good people and It's not a scam if you really get damaged and ... they're not good people.

MANNY

You couldn't just quit?

BOB

Where's the fun in that?

MANNY

You're fucked up, you know that?

BOB

You work a shitty job long enough, you know?

(BEAT)

MANNY

Yeah ... yeah, I do (BEAT) Do you believe in honour among thieves?

BOB

Nope.

MANNY

Good ... now look I'm going to let you off here and that's something I very rarely do ... In fact this is the first time ... there's just one problem ...

BOB

You like me but you're still going to break my kneecaps.

MANNY

Nothing so dramatic, it's my lady. She's an Alpha personality, very controlling. I can't get away with anything. If I'm late on a job, say I'm supposed to fuck some guy up and I can't find him or something she puts me on hold, you know what I mean? ... none of the good stuff until I find the guy and fuck him up ... It's cruel and unusual punishment, especially considering she knows I'm crazy about her, but it works.

BOB

I bet it does.

MANNY

That's right ... I tell you the idea of the dominant male is an illusion in this day and age ... so, anyway, I'm gonna need some blood.

BOB

Blood?

MANNY

Yeah, not a lot. You got a handkerchief or something?

BOB

I got a cloth.

MANNY

That'll do ... put it on the table there.

Bob does so. Manny pulls out a lock blade.

MANNY

Put your hand on top of it.

BOB

I'll do it.

MANNY

You sure? ... less painful if I cut you.

BOB

I know.

MANNY

Be my guest.

Bob cuts himself and lets the blood run onto the cloth

MANNY

Whoa .. Whoa ... that's enough
... we're not doing a transfusion
... wipe the blade would you?
Good. You got a first aid kit?

BOB

Yep.

MANNY

Put some antiseptic on that and
get it bandaged up.

Manny takes the cloth.

MANNY

Thank you uh?

BOB

Bob.

MANNY

Thank you Robert. (BEAT) Tell me
Robert, if you did get your wish
and you could get out of here
what would you do then?

BOB

I hadn't thought that far ahead.

MANNY

Would you be interested in a job?

BOB

A job?

MANNY

Yeah, a job, you know, services
rendered for financial reward.

BOB

Maybe.

MANNY

Maybe ain't good enough kid.

(BEAT)

BOB
Yeah ... okay ... Yes.

MANNY
Okay ... come up and see me when
you come too.

BOB
When I what?

MANNY
Close your eyes.

BOB
No, I wanna watch.

MANNY
Suit yourself.

Manny decks him with one punch.

INT. MANNY'S HOTEL ROOM - NIGHT

Louise answers a knock at the door. It is Bob.

BOB
I'm sorry about before.

LOUISE
Relax baby, Manny told me what
was going on ... I think it's
cool. You wanna drink?

Manny is seated on the couch.

MANNY
Of course he wants a drink ...
He's celebrating a change of
career ... and I bet I know what
would go down just right.

LOUISE
What's that baby?

MANNY
Tequila ... Isn't that right
Robert?

BOB
Yeah ... how'd you know?

MANNY
All cowboys drink Tequila.

LOUISE
Tequila it is.

MANNY
Sit down Robert.

As Louise is getting the bottle, lemon slices, salt and shooter glasses, Bob sits down on the sofa opposite Manny.

BOB
My friends call me Bob.

MANNY
See, that's good ... I like the fact that you can see that I'm your friend ... but if you're going to represent me you're going to introduce yourself as Robert ... Bob is a chump's name.

BOB
Yeah ... okay ... that's cool.

Louise places the tray on the table, sits down next to Manny and starts pouring the shots.

LOUISE
Manny's big on professionalism.

MANNY
Little things make all the difference.

BOB
Yeah, that's what all my X's say about my wang.

Louise almost spills her shooter.

LOUISE
I like this guy!

MANNY
Salute.

LOUISE & BOB
Salute.

MANNY
Now, Robert there's a few questions I need to ask you ... just a couple of things we need to clear up before we get into the real nitty gritty.

BOB
Sure, anything you want.

MANNY

Do you believe in our system of laws and government?

BOB

No.

MANNY

That's good. Do you find Louise attractive?

Bob does not know what to say.

MANNY

You heard me ... do you find my lady attractive?

LOUISE

Cumon Bob ... do I turn you on?

BOB

Well ... I mean, yes.

MANNY

That's good Robert. Of course she turns you on ... she's dynamite ... there's not a man on this planet who wouldn't be half mongrelled just to be in the same room as this work of art.

LOUISE

Oh You.

BOB

I'm not half mongrelled.

MANNY

I'm glad Robert ... I was speaking figuratively.

BOB

Right.

MANNY

Okay, finally Robert ... do you have a girlfriend?

BOB

No.

LOUISE

That's no good ... a handsome boy like you stuck on manual control.

MANNY

She's right Bob ... we can't have that. Men may think they can exist without women but it's just not true. What's a yin without a yang?

Bob Shrugs.

MANNY (CONT)

It's a funny little white spermy looking thing.

LOUISE

The yin's the black one.

MANNY

I thought it was the white one.

LOUISE

No, I think it's the black.

BOB

Yeah, it's the black.

MANNY

In any event ... I can't let anyone work for me unless they have a girlfriend ... they're too unstable ... they've got nothing solid to live for ... nothing to come home to.

BOB

Oh ... Okay.

MANNY

It's okay Robert. I knew you didn't have a girlfriend the moment I first saw you. I've taken care of it ... Sarah.

SARAH has quietly been watching television on another sofa over in the corner behind Manny all this time. Sarah is an escort; tough, delicate and beautiful at the same time.

MANNY

Sarah, this is Robert.

Sarah produces a Polaroid camera and takes his photo.

MANNY

She always does that.

SARAH

He's cute.

MANNY

And he's a brave man Sarah ...
Robert here has more courage than
a thousand regular chumps ...
courage and fire.

SARAH

I can see the fire.

Sarah flops down on the sofa next to a very nervous Bob.

MANNY

Sarah, I want you to be Robert's
girlfriend.

SARAH

I was hoping you were going to
say that. For how long?

MANNY

Until I tell you or he finds
himself another girlfriend.

LOUISE

You won't find anyone better.

SARAH

You won't.

Manny produces a briefcase and places it on the table

MANNY

And so to your task ... At three
thirty AM this morning you take
this briefcase to a club called
Cougars where you will wait for
two men to approach you. When
they do they'll ask you if you
know who wrote Little Wing.

SARAH

Stevie Ray Vaughan.

BOB

Actually, he was covering
Hendrix.

SARAH

Really?

BOB

Yeah, Vaughan's is the
definitive rendition but ...
well, except for the lyrics.

SARAH

There are lyrics?

MANNY

It doesn't matter ... you don't have to answer.

SARAH

Oh I see.

MANNY

It's like a rhetorical thing.

LOUISE

The point being; don't do anything until someone asks you that specific question. When someone does, give them the case.

BOB

That's it?

MANNY

That's it ... we have only one rule ... you don't look in the case. It's like the case in Pulp Fiction or the case in Ronin ... you never get to see what's inside. You cool with that?

BOB

Yeah, sure, don't open the case, no problem.

MANNY

Great, now you've got an hour to kill, why don't you kids go next door and get to know each other.

SARAH

Cumon.

Sarah takes Bob by the hand and leads him out.

LOUISE

Pity.

MANNY

Had to be done.

INT. SARAH'S HOTEL ROOM - NIGHT

Sarah and Bob enter. Sarah goes to the window and closes the drapes. Bob puts the briefcase by the side of the bed and sits on the end of it. He looks like a child the way he sits with his hands together in his lap.

BOB
Look, I don't know what your
arrangement is but we don't have
to do his if you don't want ...

Close up of Sarah's eye. The pupil dilates slightly
allowing us to see Bob reflected there. She smiles.

SARAH
Yes we do, we have to find out.

BOB
Find out what?

Sarah grabs some of the air between them.

SARAH
Find out if this is real or just
potential.

BOB
You're ...

SARAH
Not like anyone you've ever met?

BOB
Yeah.

SARAH
I feel the same way.

BOB
You could spit out the window and
hit a guy like me.

SARAH
Don't be so sure ... you know
I've been paid for don't you.

BOB
I guessed as much.

SARAH
So most guys would have been
tearing off my clothes before the
door was shut.

Sarah comes over and sits down on the bed next to Bob.

SARAH
My dad used to tell me, the most
you ever find out about a person,
you find out in the first minute
of knowing them or the first
second of being alone with them.

No soundtrack, absolute silence except live sound, mainly breathing. They kiss ... very gently. Sarah's hand comes up to hold Bob's head with just a hint of urgency.

CAPTION: "Bob discovers the human equivalent of nuclear fusion." MUSIC: A slow, funky blues guitar track that plays on the stereo under the next scene.

INT. SARAH'S HOTEL ROOM - NIGHT

Bob and Sarah, clichéd "woman rests on man's chest" shot.

SARAH
I always wondered what was in
that briefcase.

Bob thinks she's talking about Manny's briefcase.

BOB
That briefcase?

SARAH
No, the briefcase in Pulp Fiction
... It must have been beautiful
... because everyone that saw it
said it was ... it was the first
thing they said.

BOB
I go with the soul theory.

SARAH
MMMMM?

BOB
Apparently it was Marcelles
Wallace's soul ...

SARAH
Who was Marcelles Wallace?

BOB
Ving Rhames.

SARAH
I like Ving.

BOB
Yeah, he's pretty good. "No Butch
... I'm not okay ... I'm pretty
fucking far from okay."

Sarah smiles.

SARAH
I wish you could do that.

BOB

What?

SARAH

Put your soul in a briefcase for
a little while.

Bob looks at her.

BOB

How much do you usually charge
for what we just did?

Sarah jumps out of bed and starts throwing on her dress.

SARAH

You little fucker! You coward!
You Shit!

BOB

No ... I didn't ...

SARAH

You didn't ... what? ... want to
hurt me? Well you did Bob. You
did! You made a connection with
me and then you got scared and so
now you're breaking it.

BOB

No! ... Hey ... I just ... I just

SARAH

You what ... Bob?

BOB

I just wanted to know how much it
would cost for you to not work
for anyone but me for a while.

SARAH

Oh honey ... (KISSES HIM)
nothing. (THEY KISS AGAIN) mmmm,
you gotta go.

BOB

I gotta go.

SARAH

But you're coming right back.

BOB

(KISSES). I'm coming right back.

Sarah stops kissing Bob and is suddenly serious.

SARAH
What am I?

BOB
Gorgeous.

SARAH
No ... No ... you introduce me to
someone ... What am I?

BOB
My girlfriend, Sarah.

SARAH
Right. (KISSES HIM) You gotta go.

BOB
I gotta go.

Bob disappears. (BEAT) Bob reappears and heads for Sarah.

BOB
What's the worse thing that can
happen?

INT. BAR/NIGHTCLUB - NIGHT

Reprise of the scene from page 7. Craig and Stefan are standing at the bar drinking Black Russians. Kelly is nearby. We can see Dan, Bolt and Paul at their table from before. There is a caption shot that looks like a cricket score called "Fuck Count:" and a number that increments each time Craig or Stefan say "fuck".

CRAIG
Where is this fucken guy? ...
He's fifteen fucken minutes late.

STEFAN
Fucken dick head.

CRAIG
It just fucks me off you know. I
mean fucken hell, you work your
fucken arse off all fucken day.
You don't fucken complain and all
you fucken want is to be fucken
treated with some fucken respect
but your fucken kids don't fucken
respect ya, your fucken wife
doesn't fucken respect ya and
fucken ... fucken no one fucken
respects ya! It's fucked up!

Craig looks down at his drink.

CRAIG

What the fuck are these?

STEFAN

Black Russians ... fuck ...

CRAIG

See, that's what I fucken mean,
you and your fucken cocktails ...
the fucken names make about as
much fucken sense as the fucken
stuff they fucken put in them.

STEFAN

What do you fucken mean?

CRAIG

There's no such fucken thing as a
fucken Black fucken Russian ...
fucken Russians come from fucken
Serbian bloodlines ... fucken
Serbian bloodlines don't fucken
come in fucken black.

STEFAN

What about the fucken Moslems?

CRAIG

What fucken Moslems?

STEFAN

The fucken Moslems, the fucken
Moors ... there were fucken black
people in Russia ... not fucken
many but fucken some.

CRAIG

I still don't fucken like it.

STEFAN

Okay ... fuck ... you want a
white Russian?

CRAIG

Yes I want a White Russian.

Stefan grabs a jug of milk from the top of the coffee
machine and empties it into Craig's glass.

STEFAN

Well there you go.

CRAIG

You're a ...

The bartender rings the tip bell obscuring Craig's last
word. Bob arrives, and puts the briefcase on the bar.

BOB
If I get caught.

STEFAN
You have been fucken caught ...
Here's your fucken drink ...
better get that fucken down ya.

CRAIG
Condemned man deserves a last
fucken drink.

BOB
Right ... I get it.

CRAIG
No you fucken don't!

STEFAN
You're a condemned fucken man and
that's your last fucken drink.

BOB
Right ... what are ya .. cops?

CRAIG
Yep.

BOB
You're joking.

STEFAN
Nup.

Dan has approached Kelly at the bar behind Bob.

BOB
Why would Manny send this ...
shit ... to cops?

STEFAN
Guys like Manny need guys like
us.

CRAIG
So it's in his interest to make
sure we keep up our fucken arrest
quota.

STEFAN
Today's pay-day, we get you and
whatever we decide not to turn in
as fucken evidence.

BOB
Fuck!

CRAIG
I couldn't have said it better
myself.

BOB
You're corrupt?

STEFAN
We're from Sydney.

Kelly throws her drink in Dan's face. Dan bumps into Stefan and Craig. This is the same event as occurred on Page 7.

STEFAN
What the fuck?

Bob grabs the briefcase and runs. The scene plays out just as before only from a different perspective.

DAN
Beer ... no ... wait ... three
beers.

INT. MALE TOILETS - NIGHT

Bolt and Paul and Dan are washing their hands.

DAN
I mean ... If we had money, none
of this would be a problem.

BOLT
Money is the root of evil.

DAN
Olga Schlam is the root of evil.

BOLT
You and Schlam?

DAN
I'm not proud of it.

PAUL
Like she is.

BOLT
But the points is, do you really
think chicks care how much money
you ... what am I saying?

DAN
What are you saying?

BOLT
Of course they care!

PAUL
Romeo was poor and Juliet still
loved him ...

DAN
Mate, Romeo was the son of the
richest guy in town.

INT. BAR/NIGHTCLUB - NIGHT

The boys exit the gents and head back into the main bar.

BOLT
And he was pretty.

DAN
And he was pretty ... he was a
rich, pretty boy and that's
exactly what chicks want! ...
Like Paul.

PAUL
Hey!

Kelly walks past and hands Paul a card with her number.

KELLY
Call me.

DAN
I rest my case.

BOLT
You suck mate.

PAUL
Don't get Jealous.

BOLT
Nah mate you suck ... one day
you're going to go impotent and
I'm going to be there to see it.

PAUL
Really?

(BEAT)

BOLT
No.

The boys head to the bar. As they talk, beers arrive and Paul hands over a twenty to pay for them.

PAUL
I hate to tell you this boys, but
that was my last twenty.

DAN
What?

BOLT
That fucking twister wheel.

PAUL
What does it matter? If any of us
had money what would it change?

BOLT
I'd be with Kath Fletcher.

DAN
What?

BOLT
If I had money. I'd walk right
into that flower shop where she
works and go "Kath you rock ...
you wanna go out with me?"

DAN
That's beautiful man.

PAUL
And you?

DAN
I'd put on a play.

BOLT
Oh yeah ... what play?

PAUL
Something you wrote?

DAN
Yeah, probably. I'm writing one
at the moment that's got
potential ... It's about a gigolo
with three testicles.

BOLT
That'd be a useful mutation to
have in that line of work.

DAN
Yeah his name's John McCaul ...
but they call him "Extra-Ball"

BOLT
That's good.

PAUL
You could call him Jackson
Pollock.

BOLT
Why?

PAUL
Bonus bollock.

DAN
That's good, It works on so many
levels ... well two anyway.

PAUL
Like what?

DAN
Most of Pollock's paintings look
like a bunch of spoof on canvas.

Bolt laughs as if he knows what Dan is talking about.

BOLT
Yeah...

DAN
Do you know who Jackson Pollock
is?

BOLT
No.

PAUL
Well short of a miracle I'm going
to be struggling to pay the rent
so what do you reckon we do?

BOLT
We sell you as a gigolo mate.

PAUL
Get fucked.

BOLT
I'm serious, we find a couple of
rich, unsatisfied society boilers
and drive you up in a limo ...

DAN
Or ... we kidnap a dog.

PAUL
We what?

DAN
I'm serious.

PAUL
I can tell.

DAN
We kidnap a dog ... a carefully
chosen dog, mind you, but a dog
nonetheless ... we find some
super rich, super fucked up ...
you know Jutland Parade ... and
we go round there one night and
set some baits for their shitsu.

BOLT
Stick to writing about genitals.

PAUL
How much would we ask?

BOLT
We'll go to jail mate.

PAUL
For what ... dog napping?

BOLT
You don't reckon it's a crime?

PAUL
Well even if it is ... how
serious could it be?

Pick up to another couple eavesdropping on the
conversation, DARREN and SHARON. They've heard every word
and are frozen in contemplation. They look at each other.

DAN
We've got to do something ...
anything so I'm not watching the
sun rise with Bolt ... again.

EXT. PAUL, DAN AND BOLTS BACKYARD - DAY

Dan and Bolt are watching the sunrise.

BOLT
Good sunrise.

DAN
Yep.

BOLT
We need money.

Paul emerges out of a side door, walks out to the table
with a bowl, some milk and some cereal and sits down.

PAUL
Good sunrise?

BOLT
It was.

Kelly comes to the window, wearing a sheet.

KELLY
Can I borrow your toothbrush?

PAUL
It's the blue one.

Dan removes his wallet and gives twenty bucks to Paul.

PAUL
C's.

DAN
Fuck!

Dan gives ten bucks to Bolt.

BOLT
Thank you.

DAN
We need money.

A briefcase comes flying over the wall and hits Dan in the face. He falls backwards off his chair.

PAUL
You don't see that every day.

BOLT
No.

Dan is crawling back up off the deck.

DAN
I haven't seen it ever.

BOLT
Paul, in your professional
opinion as a lawyer ...

PAUL
I'm a stockbroker.

BOLT
I mean considering it violated
our airspace ...

PAUL
Open it.

Bolt opens the case, it was never locked. Inside we can clearly see a bag of white powder, a wad of cash and a gun. The boys look at each other and then, in harmony, Dan reaches for the gun, Paul the powder, and Bolt the money. Shot freezes.

NARRATOR (V.O.)
Whoa! Hang on. We missed a bit.

FX. EXT. CAMERA TRACK. HIGH SPEED - DAY TO NIGHT

The camera zooms out, tracks back and out of the back yard, runs down the street and hops in a car. The speed gets faster. The car zooms back towards the city. The idea here is that we are going back in time and back to the bar.

EXT. STREET OUTSIDE BAR/NIGHTCLUB - NIGHT

Bob comes running out of the Bar, turns left and ducks into the place next door. Craig and Stefan come running out and turn left and run out of shot to the left. Bob emerges from the place next door and runs out of shot to the right.

INT. HOTEL CORRIDOR - NIGHT

Bob knocks on Sarah's door quietly. Sarah opens it, grabs him by the collar and pulls him in.

INT. SARAH'S HOTEL ROOM - NIGHT

Sarah starts kissing Bob. He takes a couple.

BOB
Listen, something's happened,
we've got to get out of here!

SARAH
What happened?

BOB
The whaddya call it ... the deal.

SARAH
That's what's supposed to happen.

BOB
No ... the deal went ... thing
... went bad

SARAH
You didn't cross Manny?

BOB
Manny sent me to a couple a cops.

SARAH
Shit!

BOB
Yeah.

SARAH
Shit!

BOB
Yeah.

SARAH
Shit!

There is a knocking at the door.

SARAH
Shit!

BOB
Shit!

SARAH
Shit! ... Shit! ... We've got to
be more creative than this.

BOB
I'm very creative. I'm just
paralysed with fear.

SARAH
He's got a key.

BOB
Shit ... Okay ... Work with me
... if we work together ... okay?

SARAH
Okay.

Bob opens the door.

BOB
Manny ... HI! ... I!

Manny pulls out a gun and pistol whips Bob.

MANNY
What are you still doing here?
... Did you forget to go? ... Why
is the case still here ... Did
you not keep an eye on the time?
(MORE)

MANNY (cont'd)
(TO SARAH) You were supposed to
make sure he left on time!

SARAH
He did Manny, he just got back.

MANNY
Are you lying to me?

SARAH
Why would I lie to you over this
chump Manny?

MANNY
Good point, okay get out of here.

SARAH
I want to watch.

BOB
Manny!

Manny pokes Bob in the face with the gun.

MANNY
You shut up. Cumon Sarah ... you
don't want to watch this.

SARAH
Seriously Manny ... I've seen him
come ... I want to see him die.

MANNY
(TO BOB) You see what I mean?
Weaker sex my ass... Now, you
know those fifty words or less
cereal box competitions?

BOB
Yeah.

MANNY
Like ... in fifty words or less
explain why you deserve to win
the Kellogs Fun Mobile?

BOB
Yeah.

MANNY
In fifty words or less explain to
me why you deserve to live.

BOB
I went to the club just like you
said Manny, three thirty, wait
for two men to approach me ...
(MORE)

BOB (cont'd)

I waited an hour Manny, the only two men who approached me wanted me to be the AC/DC joint in a butt club sandwich ... so I brought the case back Manny but I didn't want to interrupt you with your lady so I came in here to wait until it was morning so I could give it to you.

SARAH

He's lying! ... and that's more than fifty words.

MANNY

How do you know?

SARAH

He's not looking at you.

MANNY

He's not looking at me because I'm pointing a gun in his face. Are you lying to me Bob?

BOB

No Manny. I could swear on my mother's grave or my son's eyes but you hear that all the time ... and I don't have a son ...

Bob looks up at Manny.

BOB (CONT'D)

So I'll just say - I really wanted to do good for you Manny. This was my chance.

Manny looks at Sarah.

MANNY

Did he come too quick?

SARAH

What?

MANNY

Look, can we be professionals here? Did he come too quick, like some chump?

SARAH

Yes.

MANNY

I can't believe I'm doing this ... if you ... don't look at me like that ...

(MORE)

MANNY (cont'd)
 you got those big chump eyes ...
 I must be getting old and
 sentimental

Manny's phone rings, Bob and Sarah try not to react

MANNY
 (INTO PHONE)
 This is Manny ... Yeah ... Yeah

We can see in Manny's eyes that he knows what has happened.
 We see cold fury and a resolution that Bob will now die.

MANNY (CONT'D)
 Yeah, I'll take care of it.

Manny hangs up the phone and looks at Sarah.

MANNY
 Get away from behind him there.

SARAH
 Why?

MANNY
 I don't want to get blood on you
 ... cumon ... if you want to
 watch this side is better anyway.

SARAH
 Okay ... sorry pal.

Sarah moves over to where her bag is, behind Manny.

BOB
 It's okay.

MANNY
 I gotta give you credit kid. You
 played me ... you really did ...
 that's impressive, I'm impressed.
 I'm sorry it has to be this way.

Sarah pulls a pair of nunchuks from her bag and clubs Manny
 over the back of the head, he collapses. Bob grabs his gun.

BOB
 Jesus...

SARAH
 Let's go! ... Cumon Bob!

BOB
 Shit.

Bob grabs the case and they disappear out the door.

INT. HOTEL CORRIDOR - NIGHT

Bob and Sarah emerge from Sarah's room and head down the corridor. Louise's door opens she emerges with a gun.

LOUISE

Hey!

Manny stumbles out of the other room, blocking her line of fire. Sarah and Bob run, Louise clubs Manny back.

LOUISE

Manny, get out of the way!

She gets a shot off as Bob and Sarah round the corner.

INT. HOTEL CORRIDOR - NEAR ELEVATOR - NIGHT

Bob pushes the elevator button frantically. Louise keeps shooting, bits of the corner wall are flaking off.

SARAH

Shoot back!

BOB

I can't shoot a woman.

SARAH

Oh .. gimmie that!

Sarah grabs the gun, puts her arm around the corner and fires three shots. Louise and Manny duck back into their room. A GUEST sticks his head out of another room.

GUEST

Hey! I'm on the phone in here ...
Shit ... so what are you wearing?

He disappears back into his room.

BOB

Did I come to quickly?

SARAH

Now is not the time.

BOB

I'm serious, If I can't satisfy
your needs we may have to
reconsider our...

SARAH

Do you want me to shoot you?

The elevator dings. The doors open. They get in.

EXT. STREET OUTSIDE HOTEL - NIGHT

Bob and Sarah emerge hand in hand and make their way
Rapidly down the street.

EXT. STEFAN & CRAIG'S COMMODORE - NIGHT

Stefan and Craig pull up outside the hotel. They see Bob
and Sarah making their getaway. Craig is on his mobile.

STEFAN

There they are ... let's get ...

CRAIG

No ... hang on ... Lou says Manny
wants to take care of this
personally ... we follow them.

EXT. SUBURBAN STREET OUTSIDE BOB'S PLACE - NIGHT

A taxi pulls up, Bob and Sarah get out.

BOB

Home Sweet Home

CAPTION: "Twenty five minutes later"

INT. BOB'S BEDROOM - DAY

Bob and Sarah are in bed again, same position. Sarah takes
a picture of them both in bed.

BOB

Seven minutes ... you can run a
fifteen hundred in seven minutes.

SARAH

You always this worried about how
long you go?

BOB

Do you take always take pictures?

SARAH

Yes (BEAT) Are you going to ask
me why?

BOB

Do you want to tell me?

SARAH

It's my folio.

BOB
What ... like a CV?

SARAH
Like paintings ...

Sarah gets out of bed, grabs a small leather photo holder and throws it to Bob.

SARAH
That's it Robert ... everything
you're afraid to know about me.

BOB
What is this?

SARAH
This is your out. This is your
one chance to get out of this
before I ... I've been working
six months, I made a hundred
grand. Fifty more and I was going
to buy myself a Studio and
retire. I never thought I'd ...
My Dad died suddenly, my high
school sweetheart, who up to that
point was my only sexual partner,
left me because he said I was so
pure it made him feel dirty ...
men ... And I just thought what
the hell and I started escorting
... I'm going to have a shower
... and you're going to decide
whether you can deal with that
... and think carefully because
if you can't handle it and you
don't tell me now and then one
day you ... I'll kill you. ... or
maybe your dog ... I can't decide
which right now but lets just say
I won't be happy.

NARRATOR (V.O.)
What do you say when your
recently ex-hooker girlfriend
throws you photographs of
everyone she's ever banged in a
professional context? I mean what
do you say ... what can you say?

BOB
How did you know I have a dog?

Bob fingers the leather folder without opening it.

NARRATOR (V.O.)
I mean you know you love her.

SOUNDTRACK: A choir of Angels. We see reflections or shadows of Sarah preparing to bathe.

NARRATOR (V.O.)
 She's like something out of a movie ... something that only happens to other people ... the heavens open and this angel reaches down and takes your hand ... and she tells you she loves you ... and means it. You don't look, of course you don't look ... honour demands ... ah who am I kidding? Of course you look.

Bob opens the book and starts looking at the pictures.

NARRATOR (V.O.)
 And you see the woman that you love with twenty other guys ...

Soundtrack goes silent.

NARRATOR (V.O.)
 And everything changes ... the universe turns on a pin and suddenly the love you felt is slipping away ... and then you realise that one hundred thousand dollars total revenue ...

Captions reflecting the mathematics of this appear on the screen like a high school maths education video.

NARRATOR (V.O.)
 ... divided by twenty, the number of documented clients, multiplied by three means that you've been given the gift of complementary sex to the value of fifteen thousand dollars, in one night.

Bob whistles as he realises. Sarah appears from the shower wrapped in a towel.

SARAH
 So?

BOB
 I love you. (BEAT) ... Oh Shit!
 ... Shit! ... Shit ... Shit!

SARAH
 It's okay.

BOB
 No ... no it's ...

SARAH
Fear of commitment?

BOB
They've got my address at the
hotel!

SARAH
The cops would be there by now.

BOB
Manny owns cops!

EXT. STREET OUTSIDE BOB'S PLACE - DAY

Bob and Sarah appear in the front door. Craig and Stefan are waiting out the front, sitting on the bonnet of their Commodore eating bacon and egg rolls.

BOB
Shit, they've seen us!

STEFAN
Shit, they've seen us!

CRAIG
No fucking shit!

Bob and Sarah run. Stefan fumbles the keys and drops them under the car. Craig chases after them on foot. Stefan thinks for a moment and then follows.

SARAH
Split up.

BOB
I'm not leaving you!

SARAH
They can't chase both of us
(KISSES HIM) I'll find you. GO!

Stefan starts to go after Sarah, Craig is going after Bob.

BOB
(YELLS) I've got the case! I've
got the case!

Stefan hesitates and then goes after Bob.

EXT. CHASE SEQUENCE - DAY

Bob runs from Stefan and Craig. He ducks around a corner and throws the case over a wall (Bolt, Paul and Dan's wall), the shot freezes with the case in mid air.

NARRATOR (V.O.)
 Buddhists would say - all things
 are connected ... Perth people
 would know it's just Perth.

Shots starts up again, Bob keeps running.

EXT. SUBURBAN STREET - DAY

Bob comes around the corner and sees two Mormons: ELDER SIMMS and ELDER MOSS. Craig and Stefan round the corner and slowly walk towards him. Bob runs for the Mormons.

BOB
 Excuse me ... Excuse me!

ELDER SIMMS
 Yes.

BOB
 Hi. Can you, like, share the word
 of God with me?

ELDER MOSS
 Well, we were about to share the
 word of God with the people who
 live ...

ELDER SIMMS
 Shut up Man! We'd be delighted to
 share the word of God with you.

BOB
 Great, I'm just around the
 corner, I'll make you a cup of
 tea and we'll talk ... It'll be
 great! Cumon!

They enter Bob's front yard. The Mormons park their bikes. Craig and Stefan watch helplessly.

STEFAN
 Fuck eh? The first time in the
 history of Western Civilisation
 anyone was ever glad to see a
 Mormon.

CRAIG
 Yeah well, he can't stay in there
 all fucking day.

Craig dials a number on his mobile.

INT. BOB'S KITCHEN - DAY

Bob leads the way for Elders Simms and Moss.

BOB
Come in, come in, sit down. Would
you like a cup of tea?

ELDER MOSS
Yes please.

ELDER SIMMS
Yes please.

BOB
Okay I'll put the kettle on ...

Bob puts the kettle on.

BOB
Oh ... I just realised I left the
sprinkler going ... would you
excuse me for a minute?

EXT. BOB'S BACKYARD - DAY

Bob runs straight out the backdoor, through the backyard
and jumps over the back fence.

NARRATOR (V.O.)
Now, where were we? ... Oh yeah
... the boys and their new toys.

EXT. DAN, PAUL AND BOLT'S BACK TABLE - DAY

Jump back to the boys reaching towards the case.

NARRATOR (V.O.)
Being presented with a wad of
cash, two kilos of a mysterious
white powder and a handgun is
like being propositioned by
Angelina Jolie (pre-Brad), the
girl from Home and Away who also
hosts Australia's Funniest Home
Videos and the Wheel of Fortune
girl at the same time. It's hard
to know which one to grab first
but deep down every man has his
preference.

BOLT
There is a God.

PAUL
And he sells drugs.

DAN
Nobody's perfect.

BOLT
What do we do now?

PAUL
I believe you'll be going to see
Kath Fletcher at the flower shop.

BOLT
What about you guys?

DAN
I'm sure we'll think of something
constructive.

INT. PAUL, BOLT AND DAN'S LIVING ROOM - DAY

Paul appears in shot having just snorted some of the white powder. He leans back and we can see he is on the phone.

PAUL
Damn that's good ... how good? We
only want to sell half of it and
even that should get me out of
debt, get Bolt another year at
uni and get Dan ... well
respectability ... that's how
good it is ... What is it? I have
no idea, but it's good ... sure,
come over ... Dan, No Danny's
gone out to speak to that casting
agent ... This is Perth mate,
there is only one, isn't there?

INT. CASTING AGENT'S DESK - DAY

Close up of a CASTING AGENT. His head is pressed into his desk sideways and there is gun at his temple.

CASTING AGENT
A good actor ... a fine actor ...
headed for big things, BIG things
... hell you could find yourself
on NEIGHBOURS ... NEIGHBOURS!

DAN
What as?

CASTING AGENT
Semi-regular.

DAN
What?

CASTING AGENT
Regular! Regular!

DAN
I want to smut Steph.

CASTING AGENT
Well I don't have any real say
over the ... I mean this is Perth

The gun gets pressed harder into his head.

CASTING AGENT
Fine! But I want fifteen percent.

The gun gets cocked.

CASTING AGENT
Ten ... five percent!

INT. FLOWER SHOP - DAY

KATH smiles as she sees Bolt walk in through the door.

KATH
Jason!

BOLT
Hi Kath.

KATH
It's so good to see you, what are
you doing here?

BOLT
I uh ... I came to buy some
flowers.

KATH
Who for?

BOLT
Uh ... this girl I like.

KATH
Lucky girl, what kind of flowers
does she like?

BOLT
What kind of flowers do you like?

KATH

All kinds ... most guys just go for a dozen long stemmed red roses, costs them an arm and a leg, chicks love them, and they know they cost the guy an arm and a leg so they feel obliged to put out a little ... about as romantic as tag team jelly wrestling if you ask me ... then you could go for the white or pink roses, but I just think they're a bit too sissy, gardenias, orchids, lilies are all nice ... or you can let me mix you up a combination.

BOLT

That'd be great!

KATH

How much are you looking to spend?

BOLT

Money's no object, she's hot.

INT. BOB'S KITCHEN - DAY

The kettle is whistling furiously. Elder's Simms and Moss are sitting exactly as they were before, but perhaps looking a little concerned as to where Bob has got to.

EXT. COTTESLOE BEACH - DAY

A parking inspector walks along a row of parked cars. He stops and starts writing a ticket. A gun is put to his head.

DAN

Do you really want to give me that ticket?

PARKING INSPECTOR

No.

DAN

Do you enjoy your job?

PARKING INSPECTOR

No.

DAN

Good ... Good.

Dan puts the gun away. He puts his arm around the inspector's shoulder and they look out at the beach.

PARKING INSPECTOR
Can I have a go of the gun?

DAN
Sure ... sure.

INT. FLOWER SHOP - DAY

Katherine is putting together a truly wondrous arrangement.

KATH
You sure this isn't too much?

BOLT
No, it's great.

KATH
How long have you been going out with this girl?

BOLT
I haven't asked her yet.

KATH
You've gotta tell me who they're for.

BOLT
Well ... you see ... (BEAT)
They're for you Kath.

KATH
For me?

BOLT
If you want them ... I was wondering if you ... Kath you rock, you wanna go out with me?

KATH
Oh Jason, ... I can't.

BOLT
Oh ... I see ... that's okay ...

KATH
No! No! I employees aren't allowed to accept gifts bought by customers but I'd love to go out with you!

BOLT
Really?

KATH

Sure.

BOLT

Why? ... No wait never mind ...
Can I bring them to your place
when you finish?

KATH

That'd be great ... you can meet
my Dad. He'll want to meet you.

EXT. THE FLETCHER'S HOUSE - DAY

Close up of MR FLETCHER standing on his front porch with
BUTCH (the poodle) in his arms.

NARRATOR (V.O.)

You can tell a lot about a man by
his dog. Guys who own poodles are
pretty much all dick heads.

Shot pulls back and pans around to Bolt standing on the
curb, next to his ute with a bunch of flowers in his hand.

BOLT

Shit.

Bolt steels himself and walks towards the house.

BOLT

You must be Mr Fletcher.

Bolt extends his hand.

MR FLETCHER

You must be the pathetic country
bumpkin with a hard on for my
daughter.

BOLT

Yeah, but my name's Jason.

MR FLETCHER

Come in Jason ... I think you and
I should have a little talk.

INT. THE FLETCHER'S KITCHEN - DAY

Mr Fletcher brings Bolt through. LITTLE JOHNNIE is sitting
at the kitchen table staring at a spoon.

MR FLETCHER

This is Johnnie, Katherine's
brother.

BOLT
G'day mate.

LITTLE JOHNNIE
Hi.

MR FLETCHER
This way.

Mr Fletcher leads Bolt out, zoom in on Johnnie and freeze.

NARRATOR (V.O.)
Little Johnnie had watched The Matrix eighty seven times and it had affected him in a deep and profound way.

LITTLE JOHNNIE
There is no spoon.

Johnnie hits himself in the head with the spoon.

LITTLE JOHNNIE
There is NO SPOON!.

He hits himself in the head with the spoon.

LITTLE JOHNNIE
There is NO SPOON! NAAAAAGH!

EXT. JUTLAND PARADE MANSION - DAY

Darren and Sharon (the couple from the pub who overheard the guys talking) pull up in a Corolla.

SHARON
Oh, that ones nice.

DARREN
Oh yeah that's a beauty and they've got a dog.

SHARON
How do you know that?

DARREN
Look at the flower beds.

Darren holds up a series of steaks.

DARREN
T-bone, scotch fillet or rump?

SHARON
Don't be bloody stupid Darren.

DARREN
Yeah ... you're right ... I'm
having the fillet.

SHARON
No, ya dick head ... look at the
security camera's.

DARREN
Oh Yeah ... bugger eh?

SHARON
It's okay love we'll go up one of
these side streets a bit ... the
houses are still pretty fucken
nice.

DARREN
Yeah ... all right, eh.

INT. MR FLETCHER'S STUDY - DAY

Mr Fletcher sits in a large leather chair behind his desk

MR FLETCHER
Have a seat Jason.

Bolt sits in the seat opposite the desk.

MR FLETCHER
Now my daughter is a beautiful
young woman.

BOLT
She sure is Mr Fletcher.

Mr Fletcher flicks a switch under his desk. Bolt gets an
electric shock.

BOLT
Shit!

MR FLETCHER
What's the matter?

BOLT
I just got an electric shock.

MR FLETCHER
Surely not, ... sit down.

BOLT
It felt like an electric shock.

MR FLETCHER

Now, like I said, my daughter is a beautiful girl and you're a ... well, you're a funny looking bastard and, frankly, you're not good enough for her. My problem is if I tell her that she's going to like you even more.

BOLT

That's gotta suck.

Mr Fletcher gives bolt another electric shock.

BOLT

OWW! I was agreeing with you!

MR FLETCHER

So, I'm going to let her go off you in her own time, and don't delude yourself She will ... but if you take advantage of her delusion in any way ... I'll have you killed. If you kiss her anywhere but on the cheek I'll have you killed. If you touch her anywhere but on her hand or shoulder, I'll have you killed. If you so much as think about her wearing anything less than a knee length dress ... I'll kill you myself ... is that clear?

BOLT

Can it be a low cut knee length dress. (SHOCK) OWW!

Katherine appears in the doorway.

KATH

Hi Jason.

BOLT

Hi (SHOCK) IIIIII! (GETS CLEAR OF THE CHAIR) Katherine.

KATH

I see you've met my father.

MR FLETCHER

I was just threatening to have Jason here killed.

KATH

Oh, he's such a kidder.

BOLT
Yeah.

KATH
Let's go.

BOLT
Yeah.

EXT. STREET OUTSIDE FLETHCHER'S PLACE - DAY

Kath sees Bolt's ute.

KATH
Original 78 HQ Kingswood V8 with
twin extractors and a st ...This
is the most environmentally
unfriendly gas guzzler you could
possibly fucking own!

Bolt's face sinks. Kath hugs him.

KATH
I fucken love it! ... Can I
drive?

BOLT
You swore.

KATH
Of course I fucken swore.

Kath jumps in the driver's seat. Bolt looks to the heavens.

BOLT
(MOUTHS) Thank you God...

They drive off. Mr Fletcher walks out into the driveway and
watches them go with Butch (the poodle) in his arms. We see
Darren and Sharon pulling up. They see Butch the poodle.

SHARON
That's the one.

DARREN
Fucken beauty.

INT. BOB'S KITCHEN - DAY

Elder Moss is pouring a cup of tea for Elder Simms.

ELDER SIMMS
I suppose he's popped down to the
store for some milk.

ELDER MOSS

Oh there's milk ... it's next to the Vodka.

Stefan comes bursting through the door.

STEFAN

Oh ... I'm sorry is Bob here?

ELDER MOSS

He went out.

ELDER SIMMS

Would you like to talk about God?

STEFAN

Yeah ... right. (EXITS)

ELDER MOSS

This job sucks.

ELDER SIMMS

Shut up.

INT. HOTEL ROOM - DAY

Manny is on his mobile

MANNY

Yeah Craig ... this is Manny,
How's it going ... look if you
don't call me back ... I'm going
to cut your dick off okay so call
me back mate ... Cheers, Bye Now.

LOUISE

You do realise that in order to
cut someone's dick off you have
to be holding onto the dick in
question.

MANNY

I've got gloves ... I've got good
leather ones.

Manny's phone rings.

MANNY

Yes. Craig ... You what? You did?
I'm gonna cut your dick off ...
unless of course you find one of
them ... finding one of them is
your get out of dick removal free
card okay? ... Okay mate. Have a
good one mate. Seeya!

LOUISE
I think you may have dick issues.

MANNY
Do not!

EXT. SUBURBAN STREET - DAY

Stefan comes out of a milk bar with a Chock Wedge and a Drumstick. Craig is still looking at his phone.

STEFAN
What did he say?

CRAIG
He's going to cut my dick off.

STEFAN
Fuck eh ... Here you go mate.

CRAIG
Thanks mate

STEFAN
What is it with him and dicks ...
and the cutting off ... I mean
does he have issues or something?

CRAIG
Maybe ... It's a good threat but.

STEFAN
It's a fucken good threat.

CRAIG
He'll probably cut your dick off
too.

STEFAN
Yeah I assumed that.

CRAIG
Yeah.

STEFAN
Yep. (BEAT) Well we'd better try
and find em.

CRAIG
In a minute mate ... let me
finish me Chock Wedge.

INT. HOTEL ROOM - DAY

Manny is cross legged on the coffee table.

MANNY
 Calm Blue Ocean, Calm Blue Ocean,
 Calm Blue Ocean,

Louise is looking at one of the bedside tables. She sees an upside down Polaroid. She picks it up and turns it over. It is one of the pictures Sarah took of Bob. Louise smiles.

LOUISE
 What suburb does he live in?

INT. DAN, PAUL AND BOLT'S LOUNGE ROOM - DAY

Paul is still sitting on the lounge. Dan enters with the Parking Inspector. Paul is high on the mysterious powder.

DAN
 G'day mate.

PAUL
 G'day mate, how you going? G'day!

DAN
 This is a Parking Inspector.

PAUL
 G'day mate, G'day ... G'day!

DAN
 Is it too early for a beer?

PAUL
 There's a carton in the fridge,
 and two kegs on the way.

EXT. SUBURBAN STREET - DAY

Bob is starting to freak out. He has no idea where Sarah lives or her number or anything. He runs out onto the road.

INT. BOLT'S UTE - DAY

Kath is driving.

KATH
 How long have you wanted to ask
 me out?

BOLT
 Bout six months.

KATH
 Why didn't you?

BOLT
If I'd known you were this easy I
would have ... no wait, I mean...

KATH
Shit!

Kath slams on the brakes and runs into Bob. He flies up on
to the windscreen.

KATH
Fuck!

BOLT
Bob!

Bob's face is pressed up against the glass.

BOB
G'day Bolt. How's it going?

KATH
You know this guy?

BOLT
Yeah, sorry ... Bob this is Kath.

BOB
(THROUGH GLASS) Hi Kath. Nice to
meet you.

Bob slides slowly down the glass and then falls off the
bonnet with a wet thud.

MUSIC: Slide Guitar / Banjo Riff.

INT. BOB'S KITCHEN - DAY

Elder Simms finishes a cup of tea.

ELDER SIMMS
That's good.

ELDER MOSS
Another?

ELDER SIMMS
Please.

ELDER MOSS
One or two

ELDER SIMMS
Two please.

BARTENDER
You wanna cloth?

BOB
I'm okay ... I gotta go!

BOLT
You're going to put some ice on
your face and you're going to sit
there and tell us what happened.

INT. BOLT, PAUL AND DAN'S LOUNGEROOM - DAY

The boys are drinking beers. A new guy and Angie enter.

GUY 3
Hey.

ANGIE
Hey.

EVERYONE ELSE
Hey.

Conversations continue. We cut into the conversation of Donny and Hugo. Donny opens up his wallet and pulls out a sachet of "Wipe on Sex Appeal Pheromones"

HUGO
What's that?

DONNY
Wipe on sex appeal ... pheromones
... chicks go nuts ... apparently

HUGO
Yeah?

He watches Donny rub it on.

HUGO
A guy I went to uni with said
they use dog pheromones.

INT. COROLLA - DAY

Darren and Sharon are riding in their car with Butch the poodle in the middle, like a happy family. Suddenly Butch starts barking and jumps out the window.

EXT. SUBURBAN STREET - DAY

We hear Butch barking off screen. Darren and Sharon's Corolla pulls up. Sharon is looking out the window.

SHARON

Jesus...

DARREN

What happened?

SHARON

It just jumped out the window.

DARREN

Shit eh ... where'd he go?

SHARON

In there.

They are outside Dan, Bolt and Paul's place.

INT. BOLT, PAUL AND DAN'S LIVING ROOM - DAY

Darren and Sharon enter the living room.

EVERYONE

Hey.

DARREN

G'day.

SHARON

Hi.

DARREN

Anybody see a little dog?

INT. HOTEL - DAY

Bolt and Kath are listening to Bob. There is a bloody Mary on the bar next to Kath.

BOB

And then we did it again and it was like ... unbelievable.

KATH

Are all your friends like this?

BOLT

Well they're not all engaged to ex-hookers, if that's what you mean.

BOB

She's an escort and technically we're not engaged although we have made an informal life commitment to each other ... I've got to find her...

The owner of the Bloody Mary comes back from the bathroom and sits down next to Kath It is her mother, MRS FLETCHER.

KATH

Do you believe this? ... MUM!

MRS FLETCHER

Katherine!

SFX: Hillbilly Slide Guitar/Banjo Riff.

KATH

What are you doing here?

MRS FLETCHER

Oh Katherine ... I didn't mean for you find me like this.

KATH

Like what?

MRS FLETCHER

Drinking hard liquor and the sun hasn't even gone down.

KATH

Mum a Bloody Mary isn't hard liquor ... it's practically a health drink.

MRS FLETCHER

I threw the celery away.

KATH

Mum, what's the matter?

MRS FLETCHER

Oh darling, I suppose you had to find out sooner or later. Your father's moving us to Sydney.

KATH

What?

MRS FLETCHER

I know darling. I don't want to either but your father says it's for the good for the family.

KATH

What are you, Mrs Brady?

MRS FLETCHER

Oh darling, don't be like that.

KATH

You should stand up to him!

MRS FLETCHER

Your father's never done anything wrong by me.

KATH

If you don't feel you can express yourself then he most definitely has ... oh, by the way mum, this is Robert and Jason.

BOLT

G'day Mrs Fletcher.

BOB

Hi.

MRS FLETCHER

Sweetheart, what happened to you?

BOLT

We hit him with the car.

KATH

We've got a problem ... my Dad's moving us to Sydney.

BOLT

What?

KATH

Yeah, he's a dickhead sometimes, we've got to stop it.

MRS FLETCHER

There's nothing you can do darling ... the agents are valuing at the house at five.

KATH

Shit! ... What time is it now.

BOB

Ten to.

KATH

Shit!

BOLT

Wait a minute ... Your little brother ... A bit obsessed with The Matrix yeah?

MRS FLETCHER

Totally obsessed ... I was worried until he enrolled in Kung Fu lessons.

BOLT

Okay, I got an idea.

INT. THE FLETCHER'S HOUSE - DAY

The phone rings. Little Johnnie answers it.

VOICE ON PHONE (V.O.)

Neo, is that you?

LITTLE JOHNNIE

No, this is Johnnie.

VOICE ON PHONE (V.O.)

Then Johnnie I need you to listen to me. There are two agents on their way to your house.

LITTLE JOHNNIE

Agents!

Mr Fletcher walks past.

MR FLETCHER

I'll be in the back yard Johnnie. Tell me when the agents get here.

VOICE ON PHONE (V.O.)

You don't have to be afraid!

LITTLE JOHNNIE

Why not?

VOICE ON PHONE (V.O.)

Because you are the one.

Little Johnnie smiles.

INT. PUB - DAY

Kath hangs up the phone.

BOLT

You sure he's up to it?

KATH

Are you kidding? He's a two time state champion. His balls may not have dropped but you'd back him against a football team.

BOLT

No way.

KATH

Well ... Basketball team.

BOLT

Yeah but they're all lanky.

KATH

He'll be fine. I'll take mum home and try and sort out this moving thing. If I can't, I'm packing my bags and you and I are moving in together. I'm sorry if that's moving a bit fast for you but I figure we're going to sleep together sooner or later anyway

Kath kisses Bolt.

KATH

See you at your place tonight?

BOLT

You bet.

BOB

Nice to meet you Kath. Bye Mrs Fletcher.

MR FLETCHER

Oh goodbye Robert, bye Jason.

BOLT

See ya Mrs F ... everything's going to be alright okay?

Bolt kisses Mrs Fletcher on the cheek.

MRS FLETCHER

Oh you are a dear.

Kath and Mrs Fletcher leave.

BOLT

Now, this gangster, does he know where your girl lives?

BOB
I don't know. I know he wants me
dead for not delivering his case.

BOLT
Case? What case?

BOB
The stuff he wanted me to deliver
was in a briefcase.

BOLT
What stuff?

BOB
I never got a look inside, it was
like the briefcase out of Ronin.

BOLT
What did you do with the case?

BOB
I threw it over someone's back
fence.

BOLT
This morning?

BOB
Yep.

BOLT
Black briefcase with gold trim.

BOB
How did you ...

BOLT
Shit!

BOB
Shit!

BOLT
Shit!

BOB
Shit!

(BEAT)

BOLT
Fuck!

Bob and Bolt race out of the hotel, as they turn in one direction we see Manny and Louise enter from the other side. Manny shows the bartender the Polaroid of Bob.

MANNY

Ever seen this guy before?

BARTENDER

Nah ... Oh actually where have I seen this guy before?

MANNY

Look carefully now, we're pretty sure he lives around here.

BARTENDER

Oh yeah ... he's number two and three on our board of shame.

The board of shame is a photo board with 5 ranks of shame. The top photo is some guy pissing on the bar. Numbers 2 and 3 are photos of Bob ... one of him saying something to a barmaid, the next of her ramming his head into the bar.

BARTENDER

He ran out of money and offered to barter oral sex for beer.

MANNY

A girl propositioning a guy, they would have said yes every time.

BARTENDER

Duh.

LOUISE

Have you seen him recently?

BARTENDER

Nah, try the Red Rock.

INT. LITTLE JONNIE'S ROOM

Little Johnnie meditates, sitting cross legged in front of posters of great martial artists. He opens his eyes.

EXT. STREET OUTSIDE THE FLETCHER'S HOUSE - DAY

A nice car pulls up. JOHN(35) and TONY(35) emerge. They are real estate agents, suits and sunglasses, making them look like agents from The Matrix. Little Johnnie opens the front door. He is dressed in a black shirt, leather jacket. He puts on his own pair of sunglasses.

JOHN

Hey kid.

TONY

What's with the Armani?

Little Johnnie jumps forward off the porch and lands neatly between John and Tony who are standing beside each other

JOHN
Whoa, you're a bag of beans
aren't ya?

TONY
What the fuck does that mean?

JOHN
Don't swear in front of the kid.

Little Johnnie crouches and then propels himself upwards bringing his fists squarely up into John and Tony's nuts.

JOHN
You little fucking shit!

They both topple over

INT. FLETCHER'S HALLWAY - DAY

Little Johnnie comes back inside.

MR FLETCHER
Are the agents here?

LITTLE JOHNNIE
It's okay dad, I took em out.

MR FLETCHER
You what ... you ...

Mr Fletcher goes out to the front. Tony is still picking himself of the ground. John is standing in the doorway.

JOHN
Mr Fletcher (HANDS HIM HIS CARD)
John Stanmore APS realty. We're
not going to be able to help you.

MR FLETCHER
There must be some
misunderstanding.

JOHN
No misunderstanding, you can't
misunderstand the kind of pain my
testicles are experiencing.

John turns around and helps Tony up.

TONY
I could have permanent damage
here.

JOHN
Cumon, it's not like you use them
for anything.

INT. BOLT'S UTE - DAY

Bolt is pushing his V-8 for all it's worth.

BOB
I think you hit that cat.

BOLT
Yeah mate I was aiming for it ...

Bob looks at Bolt.

BOLT
What I'm just giving our native
marsupials a fighting chance.

BOB
I just hope Paul and Dan aren't
doing anything to draw attention
to themselves.

EXT. BOLT, PAUL AND DAN'S PLACE - NIGHT

Dan and Paul are standing out the front as five kegs
arrive. A portable spa arrives on another truck.

INT. FLETCHER'S HOUSE - NIGHT

Kath, Little Johnnie and Mrs Fletcher are watching TV.

MR FLETCHER
Has anyone seen Butch?

INT. BOLT, PAUL AND DANS PLACE - NIGHT

People are now milling around freely. It's a party. Dan and
Paul are talking with Darren and Sharon.

PAUL
What kind of dog was it?

DARREN
Dunno, some kind of poodle.

DAN
Poodles are for dick heads.

SHARON

Oh it's not ours sweetie ... we stole it.

DARREN

We were going to ransom it.

DAN

Damn ... was it easy?

DARREN

Piece of piss.

SHARON

How can you have a piece of piss?

DAN

You could freeze it.

INT. BOB'S LIVING ROOM - NIGHT

Simms and Moss are watching porn and drinking tequila.

ELDER MOSS

Are we allowed to do that?

ELDER SIMMS

Definitely not.

ELDER MOSS

This job sucks.

EXT. BOLT, PAUL AND DAN'S YARD - NIGHT

Darren and Sharon are standing by the spa. Paul, Parking Inspector, Kelly and Angie are in the spa. Dan approaches.

DAN

Look Daz, Shaz, we found the dog ... but I should warn you ...

INT. PAUL'S BEDROOM - DAY

Butch is spread eagle on Paul's bed, totally rigor-morted with his face in the bag of white powder.

DAN

He OD'd.

PAUL

Greedy little fucker.

SHARON

Why did he have to go and do something like that?

DAN

Family problems?

PAUL

Well, most people who buy poodles are dick heads I guess.

DARREN

Don't make excuses for him. He should have just said something.

PAUL

Might have been hard for him ... he's a dog.

DAN

Was a dog mate.

Dan picks Butch up by the tail. The little dog is so rigor-mortared he looks like a feather duster. Dan taps him on the bead head. a ringing sound is heard.

DARREN

Poor little bugger never hurt a soul in his life.

INT. PAUL, DAN & BOLT'S KITCHEN - NIGHT

Donny is sitting up on a table while Angie looks at his leg. His pants have been torn to shreds and there are scratches and cuts all up and down his leg. She has the medicine kit out and is applying an antiseptic to the cuts.

DONNY

Ow! Ow! Ow! Ow!

ANGIE

Sorry, a dog just attacked you?

DONNY

I don't think he was attacking.

ANGIE

Then what ... ohhh ... ewww.

EXT. STREET OUTSIDE DAN,PAUL,BOLT'S PLACE - NIGHT

Bolt's ute pulls up. Bolt and Bob get out and run inside. Darren and Sharon emerge holding the poodle. Darren is so pissed off, he simply impales Butch onto the hood ornament of Bolt's ute.

INT. DAN, PAUL AND BOLT'S PLACE - NIGHT

Bolt and Bob are walking in.

BOLT
So you just left the Jehovas
Witnesses

BOB
Mormons.

BOLT
Whatever, you just left them at
your place?

BOB
What are they gonna do, trash it?

INT. BOB'S PLACE - NIGHT

Bob's place has been trashed.

INT. PAUL'S BEDROOM - NIGHT

Dan, Paul, Bolt and Bob sit in a circle.

PAUL
Well does anyone else have
anything important to tell us?
(BEAT) No one's with the C.I.A.?

DAN
I sometimes tell chicks I'm with
the C.I.A.

BOB
Yeah me too.

PAUL
Why not A.S.I.O.?

DAN
A.S.I.O. sucks ... Couple of
Barries in a Commodore.

PAUL
Mate, you have no idea.

BOLT
Perhaps we should direct our
conversation to the kilo of
stolen ... whatever it is.

DAN
I thought it was a "ki".

BOB
If you're on Miami Vice ... in a
linen suit.

BOLT
Don't knock Don Johnson.

DAN
If it belongs to this Manny guy
and he finds out we've got it, we
get capped.

PAUL
What is this ... Melbourne?

DAN
If we need to get rid of the
evidence then surely it would be
wiser to consume it.

PAUL
Consume a Ki?

BOLT
You really think we could?

Dan opens the window to reveal party mayhem: people
dancing, a beer can flies across the shot, someone moons.

DAN
I think so. (CLOSES WINDOW). The
big question for my money is ...

ALEX(25) opens the window, Paul covers the ki.

ALEX
(BELLOWS)
HEEEEEEEY MAAAAAAATE!

PAUL
How pissed are you?

ALEX
Pretty fucking pissed

Alex looks around the rest of the room

ALEX
G'day ... G'day

EVERYONE ELSE
G'day mate, Alex, g'day, Lex.

ALEX

Do you guys know you got a huge party going on here?

PAUL

Mate we hadn't noticed.

ALEX

There's a spa and everything.

DAN

You got a spa?

PAUL

It was only eighty bucks.

ALEX

Can I borrow some boardies?

Paul grabs a pair of shorts off the floor.

PAUL

There you go mate.

ALEX

Cheers ... Hey Dan you remember that fat bloke who played footy for Trinity and held you upside town by your feet?

DAN

Yeah

ALEX

Well, look who I got here.

Alex pulls STEVE'S head in through the window.

STEVE

HEY! Can I borrow some Boardies?

PAUL

Here you go.

STEVE

there's chicks in the spa.

Alex and Steve exit. Paul closes the window.

PAUL

Where were we?

BOB

Don Johnson wants to consume the shit.

(MORE)

BOB (cont'd)

I want to give it back, with the gun, what's left of the cash and maybe a card or something.

PAUL

If he knows it was us, we get killed. If we sell it it becomes an issue between the guy you stole it from and the guy who buys it. We're the middle men and thus exempt from retribution.

DAN

And you're out of hock.

PAUL

And there's that.

BOB

That's beautiful man. But it's not just the people in this room who will be affected by this.

BOLT

Yeah ... he's right, the gangster guy knows his girlfriend.

PAUL

Too bad for her.

BOB

You want to eat your own fucking right leg right fucking now?

DAN

Easy mate, he doesn't mean it.

Bob pulls the Polaroid of him and Sarah in bed.

BOB

You see this, this is the only thing that fucking matters now!

PAUL

She's a ripper!

BOLT

How on God's Earth did you get with Sarah Ryan?

DAN

He's right, that's Sarah fucking Ryan ... You're going out with SARAH RYAN and you work in a hotel ... you jammy prick!

BOB

You know her?

DAN
I did a play with her at school.

BOB
You know how to find her?

DAN
I know someone I could call.

Bolt hands Dan his phone.

BOLT
Do it.

DAN
No worries ...

Dan takes the phone and exits the room. Bob goes to follow.

BOB
Okay ... "unload the shit".

BOLT
Take my ute.

Bolt throws Bob his keys and Bob exits after Dan. PASS OUT GUY comes walking up the front steps.

PASS OUT GUY
Hey ... I just ... was ... yeah

He passes out. Dan stands next to a couple going for it against the house as he waits for the call to go through.

DAN
Ahh ... true love (INTO MOBILE)
Yeah hello Sharlene ... where are
you? ... You're WHERE ...
bullshit ... can you see me?

He turns to his left and there is a girl who has answered her mobile phone. It is Sharlene (from the first scene).

SFX: Hillbilly small town slide guitar/banjo riff.

SHARLENE
Hey!

Sharlene gives Dan a big hug.

DAN
How are you?

SHARLENE
I'm good.

DAN
Sharlene, this is Bob.

SHARLENE
Hi!

BOB
Nice to meet you.

DAN
Look this is going to sound weird
but we've got to find Sarah Ryan,
do you still see her?

SHARLENE
All the time. She lives over in
those flats on Brockway Rd.

DAN
You know what number?

SHARLENE
You can tell her bell, it's got a
little Yin, Yang sticker on it.

BOB
Thanks so much.

SHARLENE
That's okay.

DAN
Gotta go hon. It's an emergency.

BOB
You don't have to.

DAN
You're not going alone.

SHARLENE
It's cool. See ya boys.

DAN
See ya.

BOB
See ya Sharlene .. thanks a lot.

They head for Bolt's ute and come face to face with Butch
who is still rigor-morted on the bonnet of Bolt's ute.

BOB
That wasn't there before.

DAN
That dog gets around.

BOB
Should we take it off?

DAN
Not yet, Bolt might like it.

INT. PAUL'S BEDROOM - NIGHT

Paul is on the phone.

PAUL
Hi, it's me ... Paul ... mate how
fucked up are you? ... you what?
... where Mate get the cat
out of the fridge! Get it out of
the fridge! ... I need the number
... the number, His number!

BOLT
I'm going outside to wait for
Kath.

PAUL
Don't leave me. DON'T PUT HIM IN
THE FREEZER! MICHAEL, PUT THE CAT
DOWN!

INT. BOLT'S UTE - NIGHT

Dan and Bob are in the ute.

DAN
You really use the C.I.A. line?

BOB
I used to.

DAN
How'd it go for you?

BOB
Never worked.

DAN
Me neither ... good line but.

BOB
I prefer the helicopter pilot.

DAN
Sweet - "I'm a helicopter pilot."

BOB
 You don't say it like that,
 sounds like a job description you
 say, "I fly choppers."

DAN
 Gold ... I can totally sell that.

BOB
 Problem is... they always want to
 see your chopper.

DAN
 It's in the shop.

BOB
 Yeah, that's good.

INT. PAUL'S BEDROOM - NIGHT

Paul is still on the phone.

PAUL
 I know we're never supposed to
 use the number ... it's never,
 It's never right now ... so open
 the little black book and read
 the number. Nine One One Five
 (LOUDLY) "Q" is not a number
 Michael ... okay ... okay read it
 again ... okay (HANGS UP) Okay i
 can do this.

EXT. PUB - NIGHT

Louise is sitting at a table with a drink. Manny walks into
 shot and sits down, he is obviously agitated.

LOUISE
 Anyone know him?

MANNY
 Half the pub knows him. I found
 an ex-girlfriend, a guy who
 played footy with him, he told
 one girl he worked for the C.I.A.
 and offered one of the barmaids
 oral sex for beer ... none of
 them could tell us anything more
 than what we already know ...

LOUISE
 Relax honey ... leave it for the
 night ... We've got the boys
 waiting for him ...
 (MORE)

LOUISE (cont'd)
if he doesn't show, we'll tear
his place apart ... we'll get
him.

Louise's phone rings.

MANNY
Sorry angel I just get so angry.
I just get ... I just want him
dead, Is that so much to ask? I
just want him dead.

INT. PAUL'S BEDROOM - NIGHT

Paul is dialling the number.

PAUL
What am I worried about ... I'm
probably dialling a pizza.

FEMALE VOICE (V.O.)
Hello.

PAUL
Oh hi, I uh ... I ... who's this?

FEMALE VOICE (V.O.)
I'd rather not say. Who's this?

PAUL
I'd rather not say.

FEMALE VOICE (V.O.)
And I bet you'd rather not say
where you got this number, so do
you have anything at all
interesting to tell me?

PAUL
I got a "ki" to off-load.

FEMALE VOICE (V.O.)
What are you? Don Johnson ...
Where did you get a kilo?

PAUL
Look, I'm just the middle man.

FEMALE VOICE (V.O.)
What is that a sexual position?

PAUL
I mean I'm just a consultant.

FEMALE VOICE (V.O.)
Then where did your client get a
"ki"?

PAUL
They ripped it off.

FEMALE VOICE (V.O.)
Really?

PAUL
Really. I heard you guys are the biggest so you wouldn't have any problems kicking one of the smaller guys in the teeth.

FEMALE VOICE (V.O.)
You heard right, we don't take shit from nobody. Tell me where you are honey, we'll sort this out right away.

PAUL
Are we going to agree on a price?

FEMALE VOICE (V.O.)
Don't worry, you'll get what you deserve honey. Where are you?

PAUL
Okay ... Okay it's ...

EXT. PUB - NIGHT

Louise (the female voice) is talking on her mobile phone. Manny is sitting where he was before.

LOUISE
Yeah ... okay ... see you soon.

Louise hangs up and looks at Manny.

LOUISE
How much do you love me?

Elders Moss and Simms sit down at the table behind them with flaming Lamborghinis.

EXT. CARPARK OUTSIDE SARAH'S APARTMENT - NIGHT

Bob and Dan pull up in Bolt's ute. They get out.

BOB
Okay, I'll be back in a second.

DAN
Whoa, I'm coming with you ... they could know where she lives.

BOB

All the more reason to wait here.

DAN

It's an apartment block ... we go together, if there's a problem one of us will get the chance to wake the neighbours.

BOB

Okay.

DAN

There's another thing ... It's your lady, so do you want this?

Dan pulls the gun out of the back of his pants.

BOB

Where'd you get that?

DAN

It was in the case.

BOB

You know how to use it?

DAN

I'm an actor.

BOB

What are you telling me, that you're gay?

Dan does some gun twirling moves that go very wrong.

BOB

Give me that.

Bob takes the gun, they head inside.

INT. BOLT, PAUL AND DAN'S BACKYARD - NIGHT

Bolt and Kath are leaning on the spa. Most of the other guys are in or around the spa. Paul appears.

PAUL

They're on their way ... we got to get these people out of here.

Bolt turns to Kath.

BOLT

How do you get a bunch of drunk guys to leave a party with free beer and a spa?

Kath smiles. She taps Alex and Steve on the shoulder.

KATH
You know Don Bradman died five
years ago today ...

ALEX
You serious?

STEVE
Nude minute of silence!

PARKING INSPECTOR
To the War Memorial!

The party empties. Elder Simms and Moss are revealed standing in the middle of where everyone used to be.

ELDER SIMMS
Where are yous fucken going?

ELDER MOSS
Don't you ever listen, we've got
to go get naked ... cumon!

The Mormons run after the boys. Bolt hugs Kath.

BOLT
You are amazing.

KATH
I know.

Manny and Louise enter.

MANNY
G'day, I understand you boys are
looking to off-load a "ki".

PAUL
Yeah ... come inside.

INT. APARTMENT LOBBY - NIGHT

Bob rings the Yin-Yang Buzzer.

BOB
Cumon baby ... cumon.

SARAH'S VOICE
Hello.

BOB
It's good to hear your voice.

INT. SARAH'S APARTMENT - NIGHT

Craig takes the receiver from Sarah & hits the door buzzer.

INT. APARTMENT LOBBY - NIGHT

Bob and Dan go enter and head for the elevator.

INT. ELEVATOR - NIGHT

Bob and Dan stand in silence for a moment.

DAN
I still can't believe you had sex
with Sarah Ryan.

BOB
(BEAT) Neither can I.

The elevator dings, the doors open. They knock on Sarah's door. It opens to reveal Sarah, Craig has a gun on her.

CRAIG
Now ... you're going to take us
to the case.

INT. DAN, PAUL AND BOLT'S LIVING ROOM - NIGHT

The "ki" is on the table, Manny pulls out his lock blade and extracts a small amount on the blade. He sniffs it.

MANNY
It's good.

LOUISE
Now where's the rest of it?

PAUL
What?

MANNY
Look it's been a long day for me
and I'm just not prepared to put
up with this shit. There was a
lot more than this in the case!
Where the fuck is it?

LOUISE
And where's Robert?

INT. BOLT'S UTE. TRAILER SHOT. NIGHT 102.

Shot of Bob, who is driving, Sarah, sitting in the middle and Craig sitting on the outside. The News is on the radio.

BOB
I love you.

SARAH
I know.

CRAIG
You're breaking my heart.

The shot moves out the back. Where Dan is sitting in the tray looking at Stefan.

DAN
What's your name?

STEFAN
What's it to you?

DAN
What difference does it make?

STEFAN
My name's Stefan.

DAN
Stefan?

STEFAN
Stefan ... it's Swedish.

DAN
You considered a deed poll?

STEFAN
Yeah, very original. Look, it might be a poncey name but it's the name I was given and I'm not about to go changing it.

DAN
Well then you shouldn't be a cop.

STEFAN
Why?

DAN
Because then you're the partner.

STEFAN
What?

DAN

Look, there's no such thing as equality in cop partnerships, there's the cop and there's the partner. The partner's either black or Hispanic ... or has some kind of weird arse name like Stefan and they almost always die in the first half hour.

STEFAN

The first half hour of what?

DAN

The movie.

STEFAN

This isn't a movie.

DAN

Life's a movie dude! The only question is, is it yours' ... or someone else's?

EXT. SUBURBAN STREET - NIGHT

Mr Fletcher is searching the footpath with a torch.

MR FLETCHER

Butch ... Butch ... Butch ...

He sees Bolt's ute go past with Butch on the hood.

INT. DAN, PAUL AND BOLT'S LIVING ROOM - NIGHT

Manny is looking at the others with incredulity.

MANNY

You expect me to believe that my briefcase landed on your breakfast table?

BOLT

Believe it or not, that's what happened.

PAUL

Anyway, what are you going to do kill all of us?

Louise pulls out a pistol.

LOUISE

That's the plan.

KATH
 Typical, I'm going to be a victim
 in the biggest homicide in
 Perth's history.

Craig, Stefan, Dan, Bob and Sarah enter.

CRAIG
 Well, what do you fucking know?

MANNY
 Small town.

LOUISE
 Okay, women over here.

Louise grabs Sarah and pushes her over with Kath. Dan and Bolt get pushed onto the couch next to Paul.

LOUISE
 Now, who was the consultant? The,
 middle man, who called us?

MANNY
 Why?

LOUISE
 We let him go ... he spreads the
 word that you don't fuck with us.

MANNY
 He won't leave his mates.

PAUL
 Wrong ... see ya!

Paul runs out. Dan and Bolt share a look. Paul returns.

PAUL
 Just kidding.

MANNY
 Hello Robert it's been a long
 time ... How long has it been?

BOB
 It was about this time last
 night.

DAN
 Really? That's interesting.

MANNY
 Why?

DAN
 Because all tragedy happens
 within the space of twenty four
 hours, start to finish. All good
 tragedy at least.

Dan gives Bob a knowing, loaded look.

LOUISE
 Tragedy?

DAN
 Yeah, you know: Oedipus,
 Antigone, Electra stories about
 pride bringing you down ... the
 only question is, is this our
 tragedy or is it ...

Dan kicks over the coffee table and jumps to his feet.

DAN
 ... yours?

As powder goes flying, Bob draws the gun and points it in
 the general direction of Manny, Louise, Craig and Stefan
 who are all armed. Sarah still has Manny's gun, she pulls
 it out. Mexican stand-off!

BOLT
 Nice move.

BOB & DAN
 Thank you.

LOUISE
 Manny ... Just do him.

KATH
 Manny? ... Manuel James?

Mr Fletcher enters, completely flustered.

MR FLETCHER
 What the fuck is going on here?

Craig points his gun at Mr Fletcher.

MR FLETCHER
 Oh shit.

KATH
 Dad!

MANNY
 How did you know my name?

KATH
You own half of Club Bayside?

MANNY
That's right.

KATH
My Cousin Andrew works there.

LOUISE
Andrew Moore?

KATH
Yeah,

LOUISE
That's my cousin!

MR FLETCHER
Louise Montgomery?

LOUISE
Uncle John?

MR FLETCHER
I haven't seen you since you were
twelve.

PAUL
Louise Montgomery from PLC?

LOUISE
That's right.

PAUL
I went out with your sister.

MANNY
Oh Jesus.

STEFAN
This is bullshit!

DAN
Take it easy Stefan.

BOLT
Not Stefan Ingram?

STEFAN
Yeah.

BOLT
From Sydney?

STEFAN
Yeah.

BOLT
My brother buys weed off you.

Bolt pulls out his mobile phone and checks for a number.

BOLT
Your number is 0106 548 666.

STEFAN
Shit.

MANNY
Anyone else know anyone here?

DAN
Now that you mention it ... you.

Dan points at Craig.

CRAIG
Yeah.

DAN
Have you got a daughter, Jenny?

CRAIG
Yeah.

DAN
I went to acting school with her,
you came and saw us do MacBeth.

CRAIG
Fucken yeah, she was great except
I couldn't understand a fucken
word you were fucken saying.

SARAH
So what happens now?

NARRATOR (V.O.)
Good question ... Manny still
wanted to kill the boys but he
couldn't kill his girlfriend's
cousin and her uncle, that would
suck. No, everyone was just a
little too closely related, so
Manny decreed that the last
twenty four hours had never
happened. But as he walked out
and saw the way Bob and Sarah
were with each other. He knew
that it had ... and he actually
felt a strange kind of joy ...

(MORE)

NARRATOR (V.O.) (cont'd)
 who would have ever thought that
 Manuel James a man who once beat
 a guy to death with his own
 severed forearm would ever end up
 playing cupid?

Manny, Louise, Stefan and Craig have left.

BOLT
 Thank god that's over. (TO KATH)
 Do you need a ride home?

KATH
 Maybe I'll stay here, cumon.

Kath drags Bolt out.

MR FLETCHER
 Katherine, I am your father!

SARAH
 Then you don't want your wife to
 know how naughty you've been.

MR FLETCHER
 Who are you?

SARAH
 Oh you don't remember me ... well
 let me refresh your memory. I was
 blonde. I had my hair up like
 this. You'd just got a promotion
 ... and you paid five thousand
 dollars for me to watch you come
 in your pants and pass out.

MR FLETCHER
 You must be thinking of someone
 else.

Sarah pulls out her photo holder and removes a picture of
 the two of them in bed. Mr Fletcher is passed out.

MR FLETCHER
 I think I'll just go home.

DAN
 Bob you can put the gun away now?

PAUL
 Good idea man ... you're shaking.

BOB
 It's okay the safety's on.

Bob points the gun at the window and pulls the trigger. The
 safety was not on, a round goes in through the window.

MONTAGE OF STILLLS:

Shot of Bob and Sarah on a beach somewhere fantastic.

NARRATOR (V.O.)
 Bob and Sarah moved to Cliché and
 lived happily ever after ...
 According to Bob's count he's
 racked up two hundred and fifty
 thousand bucks worth of free ...
 you know (WHISTLES)

Shot of Bolt and Kath on a red dirt property Bolt is
 sitting opposite a cow, talking and gesturing. Kath is
 sitting in the middle with a notebook.

NARRATOR (V.O.)
 Kath worked Bolt through his Cow
 issues.

Shot of Dan on the cover of New Idea standing between soap
 starlets. The headline; "New Guy Comes Between Neighbours."

NARRATOR (V.O.)
 Dan had a good run on Neighbours
 ... until he was caught in a
 compromising position with two of
 the Neighbours. He was relegated
 to Home and Away where he reckons
 Sally is looking keen.

EXT. CRAIG & STEFAN'S COMMODORE - NIGHT

Craig and Stefan walking out to their Commodore.

CRAIG
 Fucken miracle no one got shot.

STEFAN
 Yeah, you know one of those
 fucken kids tried to tell me that
 cop partners always get shot.

CRAIG
 That's fucken bullshit.

STEFAN
 I know it's ...

SFX: Gunshot & shattering glass. Stefan gets sht in the
 behind. (Bob's shot from before).

STEFAN
 Fuck somebody shot me!

MONTAGE OF STILLLS:

Louise sitting on the sofa watching TV. Manny bringing her a bottle of champagne on a tray, wearing a little apron.

NARRATOR (V.O.)

Louise kept Manny on bread and water for two years.

Shot of Paul in the spa with Kelly and Angie.

NARRATOR (V.O.)

Paul learned an important lesson about love ... but forgot it about twenty minutes later.

Shot of a coffin with a picture of Donny. The guy from the very first scene.

NARRATOR (V.O.)

Donny was killed after borrowing Adam Farnsley's Panel van, which got rear ended by an out of control Falcon in Kings Park. Apparently, when they found him he wasn't wearing anything except a pair of fluffy bunny rabbit ears.

SFX: Slide guitar/banjo riff, that extends and continues into a full instrumental track. ROLL CREDITS

POST CREDITS - EXT. KING'S PARK WAR MEMORIAL

The sun rises over the city of Perth and we see a line of guys in silhouette. The shot cuts to a front on shot and we move down the line and see that it is all the boys from the party standing nude and facing the sun. The last guy in the line is a famous cricketer like Brett Lee. Alex notices and looks at him.

CRICKETER

What?

Elder Simms and Moss are at the end of the line.