

A SAINT AND THE SINNER

Written by

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FADE IN:

SCREEN TITLE: SYDNEY, 1962

INT. ALEX'S HOUSE, BEDROOM - DAY

Newborn baby ALEX, four days old, lies in a crib. He is tightly rugged in a baby blanket, with his eyes wide open.

His mother SOFIA (25) has brown eyes. She safety-pins a blue stone MATI, an eye with a small gold cross, to the baby blanket. She makes the sign of the cross with her hand three times.

SOFIA

(Greek)

This Mati will cast a curse on all who bring you harm. Protect you from all evil and give you everlasting luck and well-being for the rest of your life. *Ftou ftou.*

Sofia spits, then picks up Alex.

SOFIA (CONT'D)

(English)

Travis, come over here.

(to Alex)

See, you are worthy of jealousy, you beautiful soul, you.

(louder)

Travis!

She turns around. TRAVIS (4) stands by the door. He holds a small tree branch in his hand.

TRAVIS

Mum?

SOFIA

What did you do with your *Mati* I gave you? You weren't supposed to take it off!

(Travis shrugs shoulders)

It's to protect you. Your brother has one too now. Don't you want to be like your brother? Come, come and hold him.

Travis hesitates, then leaves as Sofia watches him.

SOFIA (CONT'D)

(Greek)

Strange boy.

Sofia gently rubs her hand on Alex's back as she turns around.

Travis opens the back door. Before he goes outside, Travis glances over at Alex. The two stare at one another.

EXT. BACKYARD SHED - CONTINUOUS

A small shed. Garden equipment and household tools wait neatly in their place.

Travis stands before a workbench. He hits the tree branch on his own MATI blue stone eye with gold cross. He can't seem to break it and stops.

Emotionless, Travis peers about and sees a hammer on the wall.

He reaches for it and with one hit, breaks the stone eye into pieces.

FADE TO BLACK:

SCREEN TITLE: SYDNEY 1977

FADE IN:

INT. HENRY'S CHICKEN SHOP - NIGHT

ALEX (15) rests on his knees. He cleans out the oil tray of a commercial chicken rotisserie machine.

Alex wears a food-stained white wrap-around coat. His hair is shoulder length and oily. A sleeper earring in his left ear.

At the top of Alex's t-shirt he still wears his MATI, the blue stone eye and gold cross safety-pinned together.

CHICKEN SHOP OWNER

And don't forget to put out the rubbish, before you leave!

ALEX

Okay.

Alex nods, as the Chicken Shop Owner shoves past. Acknowledges his boss, and wipes the sweat off his forehead.

He looks up at the clock: 10.20pm, and continues to clean.

EXT. SUBURBAN STREETS - MOMENTS LATER

The streets are quiet. Alex rides his PUSHBIKE along the main shopping centre strip. Shops on either side.

He passes a POLICE STATION and cuts into a laneway, zig-zagging past the rear of shops, brick buildings in a poor state.

Alex comes to the end of the laneway and stops. He peers up at the top floor of a three storey apartment block. A naked female figure silhouette behind the blinds.

He watches for a short moment, as the female figure mysteriously whirls about. DANIELLE (25).

Alex takes off on his bike. He rides down the middle of the street, passing by 1950 brick homes on either side. He examines several homes with white Parthenon columns.

EXT. ALEX'S HOUSE - CONTINUOUS

Alex stops before a two-door metal gate. He pushes it forward and enters the backyard. A white Holden Station Wagon with a blue roof is parked in the driveway.

His father LAZAROS (48) smokes a cigarette by the vehicle. A solidly built, muscular man, dressed in an immaculate suit. Lazaros' hair recedes slightly and he slicks it back.

LAZAROS

(Greek)

Where were you?

ALEX

(English, direct)

Work!

Alex pushes past with the pushbike.

Lazaros frowns as he watches Alex enter the house through the back door.

INT. SUNROOM - CONTINUOUS

ANASTASIA (10) wears her hair in plaits and is mute. She wears a pretty dress, as she sits before an upright piano and plays a somber tune.

Alex races past his sister, along the hallway towards his bedroom.

SOFIA

Is that you, Alex? Your clothes are on your bed!

Alex shuts his bedroom door, needing his own space.

INT. MAIN BEDROOM - CONTINUOUS

SOFIA (42), her shoulder-length hair flecks with shades of grey. A courageous woman who lives a toilsome life, she dresses smartly, with no make-up.

Sofia kneels in the corner and prays in front of a home ALTAR.

On a small table with a white silk cloth, sits a cup of oil. A FLAME burns from the wick. The flame attaches to a flat piece of cork floating in the oil.

Sofia performs the sign of the cross with her hand. She kisses the gold cross that hangs from the necklace around her neck. She stares at a picture frame, a STUDIO PORTRAIT of her children at an early age.

As she stands up, Sofia feels a sharp pain on the left side of her stomach. She stops, to put her a hand on her hip. Sofia pauses for a moment, tries to ignore it.

She inhales and exhales.

INT. HALLWAY/ SUNROOM - CONTINUOUS

As Sofia moves along the hallway, she passes by the sunroom.

Anastasia stops playing the piano. She rises and follows Sofia.

INT. ALEX & TRAVIS' BEDROOM - CONTINUOUS

Two SINGLE BEDS hug either side of the room, with a desk in between. Both beds are neatly made.

Posters are stuck to the walls with sticky tape: 70s rock bands, Bruce Lee and *Imitating Hell*.

Alex opens his WARDROBE and searches through the pockets of hanging clothes. He stresses, unable to locate what he looks for. He pulls open three drawers, to rummage through the clothes - but there is nothing.

Alex turns to the SECOND WARDROBE and opens both doors. He searches, again: nothing. He scans around the room. Strides over to the window and pulls the curtain to the side.

The window is closed, with a wooden dowel in the window tracks.

SOFIA

(Greek)

Alex!

ALEX

(English)

Coming!

Alex pulls out a ten and five dollar note from his pocket and stares at them, defeated.

INT. STATION WAGON - MOMENTS LATER

Lazaros drives and Sofia sits beside him.

In the back seat are Anastasia and Alex, who stare out the window.

SOFIA
 You haven't said a word since we
 left. You're usually chatty.
 (frowns at Lazaros)
 (Greek)
 Speak to the boy.

LAZAROS
 Mmm...

Lazaros glares at Alex through the rearview mirror, silent.

Sofia shakes her head in disbelief. She makes the sign of the cross with her hand, as the car approaches a GREEK ORTHODOX CHURCH behind the slow moving traffic.

People mill around from all directions.

LAZAROS (CONT'D)
 (Greek)
 Where am I going to park?

ALEX
 (English)
 Why don't we just go home.

SOFIA
 (English)
 Shut up! It's only once a year.

Alex rolls his eyes.

SOFIA (CONT'D)
 (Greek)
 Stop, we'll get out here: you can
 park.
 (to Lazaros)
 I'll see you inside.

Alex and Anastasia climb out of the car, and Sofia follows.

Lazaros has a plain stare on his face.

EXT. GREEK ORTHODOX CHURCH - CONTINUOUS

A CROWD of worshippers wait outside the church. Sofia moves to take Alex's hand, but he declines.

ALEX
Not a baby, y'know.

SOFIA
I know.

Alex watches as Sofia takes Anastasia by the hand and they both move away.

ALEX
(to himself)
I'll be sixteen soon.

INT. GREEK ORTHODOX CHURCH - MOMENTS LATER

Alex and Anastasia stand either side of Sofia among the crowd.

The PRIEST delivers his sermon.

Alex's eyes wander about, they pause at religious images on stained glass windows, through the church. SAINTS AND SINNERS.

EXT. GREEK ORTHODOX CHURCH - LATER

Service is over. The crowd make their way down the steps as they leave the church.

Lazaros is at the bottom, he smokes and has laughs with a group of scrubbed-up working MEN.

Sofia approaches with Anastasia and Alex. She watches Lazaros for a moment as he eyes a young LADY beside the group.

The Lady is demure and sweet as she smiles back at him.

Sofia stares, self-conscious at her own, calloused hands.

SOFIA
(Greek)
For once it would have been nice if
you made an effort to come inside.

LAZAROS
(Greek)
Too many people.

Lazaros spins around to face his wife. Silence among the group of Men, as Lazaros' eyes leave his wife and wander to the Lady.

Sofia looks daggers at the Lady, then she leaves.

INT. STATION WAGON - NIGHT

The Holden Station Wagon approaches the house, pulls up and stops parallel to the driveway. Lazaros yanks on the hand-break.

LAZAROS

(Greek)

I'm going to the Casino to meet up with the lads.

SOFIA

(Greek)

You speak to that Tony and ask him to get a job for your older son, Travis.

Lazaros lights up a cigarette.

LAZAROS

(Greek)

I'll ask.

SOFIA

(English)

Roaming the streets day and night like a bodgie! Travis'll be a young man, soon. Needs to sort out his life, to do something righteous with it...

Sofia does the sign of the cross as Lazaros stares at Alex, through the rearview mirror.

SOFIA (CONT'D)

(Greek)

Why you look at Alex for? He won't give you the answer, why your older son doesn't want to work?

LAZAROS

(Greek)

He knows.

Alex raises his eyebrows, surprised Lazaros has an opinion.

SOFIA

(Greek)

He knows nothing. Leave him out of it! Look at yourself and ask the question: why?

Lazaros doesn't reply as Sofia turns to Alex.

SOFIA (CONT'D)

(English)

What about you, Alex. What do you want to do with your life?

ALEX

I wanna be a man, first.

Alex stares in the rearview mirror at his father's eyes.

SOFIA

(Greek, to Lazaros)

See, at least you don't have to worry about him.

(English)

C'mon, you two.

Lazaros watches Sofia get out of the car, as Alex and Anastasia follow her.

EXT. ALEX'S HOUSE - CONTINUOUS

The Station Wagon drives off as Sofia, Alex and Anastasia watch.

EXT. CASINO - NIGHT

A glitzy atmosphere outside the Casino. LIMOUSINES pull up as local SILVERTAILS strut inside, in dazzling outfits.

INT. CASINO, GAMING AREA - CONTINUOUS

Lazaros sits with the Men from his church. They drink and smoke as a CARD DEALER works the cards.

As he downs his beer, Lazaros watches the flow of cards.

MAN #1

Go slow, Laz.

MAN #2

Take it easy!

Another glass of beer. Lazaros picks it up and takes a sip.

LAZAROS

No: tonight I'm feeling lucky!

MAN #2

Right.

As he bets all his chips, Lazaros sees TONY (45) the Casino's CLEANING SUPERVISOR in his work uniform, carrying a garbage bag.

LAZAROS

Hey, Tony!
 (waves him over)
 Come here.

Tony approaches and as he arrives, Lazaros puts his hand on the back of Tony's shoulder.

LAZAROS (CONT'D)

Listen, I need a favour. From a Greek to a Greek?
 (Greek)
 We're countrymen, yeah? And together we fought, hey? And in doing so, we bloody well kicked out those Turks, didn't we? Eh, eh?

Tony nods. The conversation continues in English.

LAZAROS (CONT'D)

So, can you give my son Travis a job?

TONY

(considers)
 It's only cleaning.

LAZAROS

And what's the matter with that?
 I'm selling manure for a living...

Tony shrugs. He warms to his theme.

TONY

It's also quite boring.

LAZAROS

Boring? What can be boring about working in a Casino, hey?
 (Greek)
 Come on Tony. Look at this place, its a beautiful place to work.

The Lady from the church arrives and puts her arm around Lazaros' shoulder.

LADY

Beautiful.

LAZAROS

(Greek)
 Aww, and here is a beautiful woman.

Lazaros puts a hand on her waist and gives a kiss on the cheek.

LAZAROS (CONT'D)

(Greek)
 Isn't she lovely?
 (to Lady, English)
 I said you are a beautiful woman.

The Lady smiles.

LAZAROS (CONT'D)

(Greek)
 So what do you say, Tony?

TONY
 If he's trustworthy.

LAZAROS
 (Greek)
 Of course he is! He is my son.

TONY
 (thinks, English)
 Okay, I'll chat to my Manager.

Lazaros turns to the table and flips a card over. He looks up at the Card Dealer.

LAZAROS
 Well come on: hit me with another.

Tony leaves as he watches Lazaros.

EXT. INDUSTRIAL ESTATE - NIGHT

A PANEL VAN on the side of the road in a desolate industrial estate. The undercoat in colour, with shiny chrome rims and rear wide tires.

INT. PANEL VAN - CONTINUOUS

TRAVIS (19) and grown into a bad lot, smokes a cigarette as he sits behind the wheel. A tattoo on either shoulder is visible under his short sleeve t-shirt. He has shoulder length dreadlocks, and dark circles under relentless eyes.

Travis glances across the road at a RUN DOWN HOUSE on a corner. Timber boards cover the windows. Overgrown grass and shrubs surround the worn-down fence.

A BIKIE wearing leathers opens a gate. Motorbikes stream through, to park in the backyard.

The Bikie approaches Travis. As the Bikie leans on the Panel Van's passenger window, he pulls out a WAD OF CASH and tosses it on the front seat.

Travis places a brown PAPER BAG next to it.

The Bikie picks it up.

BIKIE

What?

TRAVIS

Where's the fucken rest?

The Bikie reaches inside his leather jacket. At the same time, Travis discreetly reaches for a sawn-off shotgun, between the seat and driver's door.

BIKIE

I'd think twice, wog.

TRAVIS

(menace)

We had a deal.

BIKIE

Yeah, after you paid for that...

(points a gun at Travis)

...Shotgun, that you're about to use
to blow off my head?

Stalemate. Travis puts his hand on the steering wheel. The Bikie puts away his gun.

BIKIE (CONT'D)

It's not like it was, once before,
eh? Those heydays are over now!

(beat)

See you next week, wog.

Travis watches the Bikie stroll back to the house. Then he turns on the ignition, does a U-turn and drives down the street.

Distant POLICE SIRENS are heard. Travis checks out the rearview mirror as blue flashing lights appear over the crest of a hill.

Travis turns off his headlights, swings the car and takes a sharp left turn. He parks in front of a CEMENT MIXER and switches off the ignition.

EXT. INDUSTRIAL ESTATE - CONTINUOUS

Travis stands, out of view, on the corner. He watches POLICE OFFICERS raid the run down house, while more police cars arrive.

INT. ALEX'S HOUSE, ALEX & TRAVIS' BEDROOM - MORNING

Travis lies in bed, wide-eyed. He stares up at the ceiling and looks over at Alex. Alex's bed is empty and neatly made.

Reluctantly, Travis takes out the wad of cash from under his mattress and flicks through the notes. He climbs out from under the covers, wearing only his underpants.

Travis pulls the blind to one side, both his tattoos on his shoulders. A snarling RAZORBACK PIG is visible on his left shoulder. On his right is a skull, two dice, a small bird and a SNAKE, scrolled around the words:

"Saturday Night's Alright For Fighting."

Travis slides away from the window, thinking. He sits on his bed, stares into space and gets dressed.

EXT. BACKYARD - MORNING

Travis' Panel Van parks behind the Station Wagon in the driveway. Alex admires the wheels and tyres of the Panel Van.

LAZAROS

(Greek)

Get over here and give me a hand.
Everybody will be here soon.

He stands before a barbecue, cooking grilled skewers.

INT. KITCHEN - CONTINUOUS

Sofia takes out a large rectangle pan from the oven. It is *Pastitsio*, a baked pasta dish with ground beef and bechamel sauce. Sofia smiles and admires the dish.

SOFIA

(Greek)

Make sure you make some room for
your brother, Anastasia.

Anastasia nods and arranges the seating. Greek traditional food covers the dinner table.

Sofia takes the *Pastitsio* dish over to the dining table as Travis stands by the door. She stops to glance at Travis.

SOFIA (CONT'D)

(Greek)

Your finally woken up?

(English)

Come see, I made your favorite,
Pastitsio.

TRAVIS
 Won't be staying: gotta go.

SOFIA
 (Greek)
 Why?

Travis shrugs.

TRAVIS
 Things to do.

SOFIA
 Your cousins are coming over...

TRAVIS
 (unexcited)
 ...See 'em next time.

Sofia and Anastasia watch Travis exit through the back door.

EXT. BACKYARD - CONTINUOUS

Travis strides over to the Panel Van as he lights up a cigarette.

LAZAROS
 Kinda early for a cigarette?

Travis takes his keys out of his jean pocket.

ALEX
 Do ya want me to open the gate?

TRAVIS
 Sure.

Travis nods to Alex as he races over to open the gate.

Sofia approaches.

SOFIA
 Your father asked you a question!

TRAVIS
 What?

SOFIA
 Don't "what" me. Where were you,
 last night?

TRAVIS
 Out. Told you: before every Saturday
 night, I play Snooker with me mates.

Sofia pouts slightly, sad his values are a judgement on the family.

SOFIA
You know its Greek Easter!

TRAVIS
Yeah I know. Past all that crap.

Sofia peers over, to Lazaros.

SOFIA
(Greek)
Will you say something to him?
(beat)
Tell him!

Lazaros hesitates. Alex watches, standing next to the open gate.

TRAVIS
Tell me fucken what?

SOFIA
Hey! Don't you dare speak like that.
We are not your "mates" here!
(to Lazaros, Greek)
Tell him about the job you found for him.

Travis freezes, intrigued.

TRAVIS
What job?

SOFIA
(to Lazaros, Greek)
Come on!

LAZAROS
(English)
Got you a job as a cleaner.

TRAVIS
Fucken cleaning? No way, man!

Travis bursts into movement again. He moves away from Lazaros. Sofia follows him.

SOFIA
Be quiet and listen.

TRAVIS
I'm not cleaning other people's shit!

SOFIA
Do as you're told, Travis, if you
want to keep living here. Besides,
you need to pay your father back,
for the money he lent. To buy that
Van?

TRAVIS
(gives in)
Where's this job, then?

LAZAROS
Casino.

The lights turn on in Travis' eyes for a moment.

TRAVIS
We'll see.

Travis watches his Mother as he gets into the Panel Van.

SOFIA
You-will-work!

ALEX
I really dig the chrome wheels.
Ya at the pinball parlour, this arvo?

Travis grins and nods at Alex as he turns on the ignition.
He reverses out of the driveway.

Travis backs the Panel Van onto the road and stops. He puts
it in first gear and winks at Alex. He spins the back wheels
as smoke billows and speeds off.

The decal sticker on the rear window: "Evil-wicked-mean-nasty".

INT. ALEX & TRAVIS' BEDROOM - DAY

Alex opens the wardrobe and searches through his coat pockets.
We see the Mati stone eye with the cross, fixed at his neck.

SOFIA
(Greek)
Everything alright?

ALEX
Yeah why?

Alex scans around the wardrobe door as Sofia watches him.

SOFIA
(English)
Your brother isn't stealing your
money again, is he?

ALEX
No. Just looking for a jumper to wear.

SOFIA
(Greek)
Where are you off to?

ALEX
Out.

Sofia smiles, proud: she knows Alex is loyal to Travis and lies about the money.

Alex grabs a jumper, shuts the wardrobe door and kisses her on the cheek.

SOFIA
Don't be late home.

ALEX
I won't.

He leaves the bedroom while Sofia checks around the room. With her relentless eyes, just like Travis.

INT. PINBALL PARLOUR, ARCADE - AFTERNOON

Travis plays a PINBALL MACHINE. Alex stands by and rolls weed (marijuana) for Travis, while his older brother watches.

ALEX
Ya gonna take that job?

TRAVIS
Careful as you roll it up!
Dunno, still thinking.

ALEX
I would. Good money.

Travis stares at Alex, like he grew another head.

TRAVIS
So: work two jobs, will ya?

ALEX
Why not?

TRAVIS
Slaving away at menial jobs isn't something I'd be looking at fucken doing.
(beat)
Aw shit, I lost the ball. Fuck it.

Travis tilts the pinball machine. He grabs the weed ciggy from Alex and lights it.

ALEX

(aghast)

Can't smoke that in here!

TRAVIS

Smoke it wherever I want. C'mon, lets get out of this shit-hole.

He grins at his younger brother.

EXT. STREET - MOMENTS LATER

Travis opens the back of the Panel Van as Alex shoves his pushbike in.

TRAVIS

Let me tell you something about menial jobs. They're not only fucken boring, the pay's also crap!

ALEX

Yeah?

TRAVIS

(serious)

Look at Mum and Dad? Losers. Mum slaves away as a tea lady in that geriatric hospital and Dad sells cow manure.

ALEX

He worked in a factory, once.

TRAVIS

Yeah, unloading boxes off a conveyer belt. Repetitive fucken work.

(impatient)

Who wants it? Worse than being in prison. C'mon, we gotta get up off our knees!

Travis slams the rear door.

INT. PANEL VAN - LATER

Travis drives. He smokes weed: Alex sits in the passenger seat.

TRAVIS

We need to do something meaningful with life. Stand out. Become someone that people will remember!

ALEX
 (almost believes it)
 Yeah?

TRAVIS
 So what do ya say? A little trip
 first?

Travis holds up a tiny clear plastic bag. Two blue tablets are inside.

EXT. THEME PARK, ROLLER COASTER - NIGHT

Travis and Alex stand in a quiet corner by the ROLLER COASTER.

Alex stares at the tiny blue tablet in his cupped palm.

ALEX
 (unsure)
 How about half?

TRAVIS
 Half? Look at the fucken size of it.
 How the fuck would we cut it?
 C'mon, Alex: don't be a weenie now.

ALEX
 Ya sure a full one is okay?

TRAVIS
 Yeah, be over by morning.

Alex picks up the tablet with his forefinger and thumb. He drops it on his tongue and swallows.

EXT. ROLLER COASTER, CAR - LATER

Travis and Alex ride the Roller Coaster, in a car together.

Travis is calm. He holds his ARMS up in the air as the car rises and falls.

Alex stares straight out, over the front of the SAFETY BAR. He holds on to it for dear life, as he jolts from side to side.

EXT. ROLLER COASTER, THEME PARK - CONTINUOUS

ATTENDANT #1, in scruffy overalls with a cigarette in his mouth, pulls back on a long lever. The Roller Coaster car comes around the last turn and slows down.

It cruises towards the platform and stops. The safety bar unlocks. Travis grins over to Alex.

TRAVIS
Fucken bitchin' ride hey, man?!

ALEX
Sure.

Alex has his hand over his mouth.

EXT. TOILETS - MOMENTS LATER

Travis stands outside the toilet smoking a cigarette.

Alex walks out of the male toilet.

TRAVIS
Can't handle it, hey?

ALEX
(lies)
A while since I had one.

TRAVIS
Yeah, like you do it all the time!
C'mon, lets get something to eat.

Travis guides Alex over to a hotdog stand.

EXT. THEME PARK - LATER

Alex and Travis munch into hotdogs as they stroll along through the theme park. They approach a GHOST TRAIN.

TRAVIS
Hey! We gotta go on this one.

ALEX
Dunno. Trip's really freaking me out?

TRAVIS
C'mon, the best part's at the end.

Alex grits his teeth as they go inside.

EXT. GHOST TRAIN - LATER

The carriage exits through a swinging door. Travis nudges Alex, who holds on to the front bar, very pale.

TRAVIS
Watch this.

ALEX
Like what?

A SKELETON stands to the side of him. Travis stands up and screams into the face of the Skeleton.

TRAVIS
Boo-Aaarr! Gotcha!

Travis grabs the Skeleton. It's a person wearing a costume. Travis peers at the shaken Alex as he sits back down.

TRAVIS (CONT'D)
See, the best part was at the end.
Scared the shit outta him, hey?

SKELETON
Fucking prick!

Travis turns his head.

TRAVIS
What'd ya fucken call me?

SKELETON
Wog prick!

Travis stands up.

TRAVIS
Cunt!

The Skeleton throws the first punch and hits Travis in the face. Travis retaliates. Alex takes hold of a pole and stops the carriage from moving any further.

The venom in the fight between Travis and the Skeleton grows. Travis hangs half-out of the carriage.

The exit doors swing open and another carriage appears behind them. The GIRLS in the carriage scream. Travis and the Skeleton continue to fight.

Attendant #2 sees the fight.

ATTENDANT #2
Hey: you two dickheads. Knock it
off!

Alex can't hold the carriage any longer as more carriages push from behind. Finally, Travis jumps out, and Alex follows.

The fight starts to get nasty. BLOOD splatters as Travis, on top of the Skeleton, punches furiously. His eyes are bloodshot with rage, as his lips squeeze together.

ATTENDANT #2 (CONT'D)
That's enough! You got him.

Alex watches, his stomach turns as Travis beats the Skeleton.

Attendant #2 collects other EMPLOYEES and they move through the crowd that gathers. A stick rises, an attempt to restore order.

ALEX

Travis that's enough, eh. We gotta get outta here!

Alex manages to bear hug Travis from behind. Travis cannot control his rage, but Alex heaves him backwards.

The brothers escape through the crowd.

INT. ALEX'S HOUSE, HALLWAY - MORNING

Travis watches from his bedroom door.

In deep concentration, Anastasia plays the piano.

Travis frowns and shuts the door. We see Alex isn't in his bed.

INT. KITCHEN - CONTINUOUS

Sofia, in a pale blue uniform, tidies up the kitchen. Travis enters the kitchen.

SOFIA

You two got home late last night.
You know Alex gets up Sunday morning
and goes with his father!

TRAVIS

Yeah, but I promised to take him
out, ages ago. He needs a bit of
fun.

Sofia smiles and softens as she sees the concern in Travis for his brother.

SOFIA

They'll both be back soon, so you
can give them a hand in the garden.

TRAVIS

Nah. Got things I gotta do.

SOFIA

(distressed)
Shut up and do as you're told.

TRAVIS

This is fucken bullshit, man!

Sofia slaps Travis across the face.

SOFIA

I don't work double shifts every Sunday, to have you disrespect me when you speak. Who pays the bills around here? Your father?

TRAVIS

Nah. He's lost it.

Sofia sits down, stressed about Lazaros.

SOFIA

Hasn't worked full time for seven years, since injuring his back at the factory.

(determined)

Make sure you see him about that job. And buy yourself some proper shoes before you start work. And when you talk to your father, tell him your sister will be at Auntie Maria's. I'll pick her up when I finish this afternoon.

(Greek)

You're starting to look like the lazy people, around here.

Travis watches Sofia leave. The piano stops playing, and the front door slams.

EXT. BACKYARD - DAY

Alex is on his knees. He uses a mini pick-handle, to cultivate the soil around the garden bed.

TRAVIS

How'd you fucken put up with this smell, man?

Travis tips cow manure from a sack, into the garden bed.

ALEX

Get use to it, once ya been doing it for a while.

TRAVIS

This stuff stinks! How's ya head feeling, from last night?

ALEX

Lot better now.

(grins)

Think the manure done the trick.

The brothers laugh.

TRAVIS
A smell like that, and anything's
fucken possible.

LAZAROS
Come on, hurry up! There's still all
the front yard to do.

Lazaros picks up a bag of cow manure from out the back of the Station Wagon. He throws it on his shoulder and lugs it over to Travis and Alex. Lazaros' back still gives him trouble.

LAZAROS (CONT'D)
Got you an interview, Travis. With
Tony at the Casino, this afternoon.

TRAVIS
This afternoon?

LAZAROS
Yes, your Mum's orders.

Travis leans towards his father, feels for him.

TRAVIS
(whispers)
Do ya always bow down to her?

LAZAROS
(Greek)
What are you saying? Come on, empty
this.

TRAVIS
Fuck this.

Lazaros drops the bag of manure and leaves, annoyed.

INT. CASINO - EVENING

The gaming area. Travis, now in staff uniform, empties the bins in a garbage bag. He scans about, observing the PATRONS gamble their money.

In the background Tony watches Travis for a moment, then approaches him.

TONY
Hey, you need to move a little faster.

TRAVIS
I fucken am!

TONY

Watch your language: there's people about. Here, take these keys. All numbered, they'll open every door in the Casino.

Tony hands Travis a bunch of keys.

Travis raises his eyebrows, as his mind ticks over.

TRAVIS

Every door?

TONY

Cleaners need to have access everywhere.

(rhythm)

Look, when you're done with the bins, you need to do the toilets. And then the last thing is clean out the poker machine trays. Right?

Travis nods, a little confused.

TRAVIS

Yeah, Tony.

TONY

Like I showed you before, remember? Just wipe the bottom trays with a damp cloth.

(whispers)

If there's coins in the trays, leave them. The Coin Collectors will sort them out when they start their shift in the morning. Lot safer. Got it?

TRAVIS

Yeah.

Travis frowns and does his best to look serious.

TONY

Your father said you're trustworthy. Are you?

TRAVIS

Yeah. Stealing coins won't get anyone far.

TONY

Serious consequences if you do.

Travis watches as Tony leaves.

LOUNGE BAR, MOMENTS LATER

Two seedy looking Aussie males, blond COLIN (35) and dark WARREN (40), share a drink and smoke.

COLIN

Sure its doable. We just need someone reckless.

WARREN

Willing to take a risk, in losing what they have?

Colin leans forward.

COLIN

Depends. Some don't have much to lose.

WARREN

His job.
(beat)
Take a look at that promo poster:
two o'clock.

The promo poster sits on a Easel Tripod Wooden Stand. It reads:

"TO CELEBRATE OUR 1ST ANNIVERSARY, CASINO KINGS & QUEENS ARE GIVING ONE LUCKY GUEST A CHANCE TO WIN A HOUSE AND LAND PACKAGE VALUED AT \$30,000."

WARREN (CONT'D)

Nah, dipshit. The skinny long-haired fella. Carrying the bucket around the poker machines?

Colin glances up. Travis swiftly and discreetly scoops up LOOSE CHANGE as he wipes the bottom tray of the poker machine.

COLIN

Cunning devil. Perfect.

WARREN

(beat)
Stay here.

Warren stubs out his cigarette. He gets up as Travis moves from one poker machine to another. Warren watches Travis and follows.

Travis gets an inkling he is under scrutiny and goes inside the male toilets. Warren goes after him.

INT. MALE TOILETS - CONTINUOUS

Warren crouches and puts an arm under each toilet door.

Travis powers out from the cleaner's STORE ROOM. He slams Warren through the toilet door and pins him up against the wall.

TRAVIS
Fucken asshole or what?!

WARREN
Hey, go easy.

Travis thrusts his arm upward.

TRAVIS
Bullshit!

WARREN
Aw, ouch. Go easy. Really.

TRAVIS
Seen yas, stalking me! Think I'm fucken stupid, hey?

WARREN
Believe me, no, ouch! C'mon man, let go. I'll explain.

TRAVIS
So explain, now!

The sound of a CLICK.

COLIN
Let him go, wog.

Colin has a gun up against the back of Travis' head.

WARREN
Colin put that gun away, you fucking idiot.

COLIN
Not until he lets go of you.

Warren raises an eyebrow at Travis.

WARREN
Hey: what's your name?

TRAVIS
(beat)
Travis.

WARREN

See, that's not a wog name. Look, Colin is a little naïve understanding multiculturalism. But what he does understand is this: he will shoot on my command.

Travis turns his head and stares at Colin's fiery eyes.

TRAVIS

That so?

WARREN

So I suggest, if you want to make some serious money and not just pensioners' loose change? You better release me. Or he will splatter your brains all over these fucking tiles!

Finally, Travis nods.

EXT. CARPARK - LATER

The rear door of the Panel Van is open as Travis changes out of his uniform.

Warren and Colin approach.

WARREN

So you had time to think about it?

TRAVIS

Long as he washes out his mouth with soap.

COLIN

Hey watch it, tough boy!

WARREN

Easy, Colin.

(slowly)

Got a bit of an attitude, you know. But I like that, so long as you can keep it within reason.

TRAVIS

Ya want the job fucken done, or what?

Travis slams shut the rear door. Warren examines the decal sticker.

WARREN

That a representation of your attitude?

TRAVIS
What'd ya fucken think?

Warren hands him a folded piece of paper.

WARREN
The address, time and day. Be there.

Travis unfolds the paper. Reads it and puts it in his top pocket. He gets inside his Panel Van and drives off.

COLIN
Too hot-tempered. Not sure now.
Could screw up the whole job.

WARREN
(reflects)
Nuh, he's perfect.

Warren and Colin watch.

EXT. HENRY'S CHICKEN SHOP - NIGHT

Alex hops on his pushbike. He finishes another night working and rides off.

EXT. STREET - MOMENTS LATER

Alex rides his pushbike with no hands folded across his chest. He sways from one side of the street, to the other.

Out of the underground CASINO CARPARK the Station Wagon emerges.

Alex grabs hold of the pushbike handle bars. He slams on the pedals. The rear brakes lock. The pushbike skids and when it stops, the rear tyre pops.

Alex watches Lazaros' family Station Wagon drive along the street, with the Lady in the passenger seat.

INT. ALEX'S HOUSE, BEDROOM - NIGHT

Alex storms through the house and charges into his bedroom.

ALEX
Mum.

SOFIA
That you, Alex? Your father hasn't
come home. Seen him tonight?

Alex turns around, so he doesn't lie to Sofia's face. She waits by the bedroom door.

ALEX

(lies)

No. I didn't ride pass the Casino.

SOFIA

Like to know how your brother went
on his first day?

ALEX

He'll be home soon.

Sofia breathes out, knows Alex is lying.

SOFIA

Glad you're home safe.
Have a good night.

Sofia blesses Alex as she does the sign of the cross. She goes back inside her bedroom and shuts the door.

Alex stares on, after her.

INT. ALEX & TRAVIS' BEDROOM - CONTINUOUS

Alex strides up to the window. He draws the curtain to the side. No cars are in the driveway.

He sits on his bed and stares ahead, then lies down on his bed.

Alex puts both hands behind his head and scans from the Mati at his neck, to the cross of Jesus on the back door. He remembers Sofia, making the sign of the cross with her hand.

INT. ALEX & TRAVIS' BEDROOM - MORNING

Alex opens his eyes. An ARGUMENT carries on somewhere in the house, as the sound of the piano plays.

He gets out of bed, slides over to the window and pulls the curtain to the side. Now Lazaros' Station Wagon sits in the driveway.

When Alex opens his bedroom door, the sound of the backdoor SLAMS shut.

Alex glances over to Anastasia. She wears her school uniform and plays at the sunroom piano.

INT. KITCHEN - CONTINUOUS

Alex approaches the kitchen as the Station Wagon starts outside and drives out of the driveway.

He stands by the kitchen door, examines Sofia in her work uniform. Her hand is on her hip and her head bowed at the kitchen sink.

ALEX

(soft)

Mum, are you okay?

SOFIA

Of course.

Sofia nods. She collects her thoughts. Moves away from the kitchen sink and picks up her handbag. As she passes Alex, Sofia kisses him on the cheek.

SOFIA (CONT'D)

I'm okay.

Alex watches her.

EXT. HOUSE BACKYARD - DAY

Alex has the inner tube of his pushbike tyre submerged in a bucket of water. Using his hands, Alex tries to locate the puncture.

The Panel Van drives into the driveway.

INT. PANEL VAN - CONTINUOUS

Travis puts the car in gear and yanks on the handbrake.

A duffle bag is on the seat. As Travis zips it up, a SHOTGUN is revealed. He throws the DUFFLE BAG under the front seat.

EXT. BACKYARD/ SHED - CONTINUOUS

Travis lights up a cigarette as he gets out of the Panel Van.

Alex repairs the puncture tube.

ALEX

Where were ya, all night?

TRAVIS

Mate's place, bogging.

ALEX

Didn't ya go to work?

TRAVIS

Couldn't be fucken bothered, working.

Alex opens his mouth, taken aback.

ALEX

Why?

TRAVIS

(frustrated)

Did Mum put ya up to this?

ALEX

Nup, just asking.

As Travis moves forward, Alex shrinks back.

TRAVIS

I did work, alright, just fucken ya,
with all the questions. Anyone home?

ALEX

Mum and Dad are at work and
Anastasia's at school.

Travis scans about, then at Alex. Travis senses something.

TRAVIS

What happened?

ALEX

What's it look like? I got a puncture!

TRAVIS

Jesus, just asking...

SHED

Travis strides up to the back door. He peers inside as Alex watches him.

ALEX

Ya wanna go out tonight? I'm not
working.

TRAVIS

(shrugs no)

Meeting up with a couple of blokes
tonight.

ALEX

What about Friday: I'm off that night.

TRAVIS

Nuh, real busy on Friday.

(changes subject)

Got a Philips-head Screwdriver?

Travis steps away from the back door.

ALEX

There's one hanging up on the bench.

Travis strides over to the bench and almost trips over Alex's skateboard. He kicks it out of the way.

TRAVIS

Thing almost killed me. What is it?

ALEX

Be careful with that! Its brand new.
A ben flex skateboard: just came
out.

Alex picks up the skateboard and inspects it.

TRAVIS

It's a fucken death trap.
(admiring)
Jesus bro, got enough fucken tools
here. Could set up a shop!

Travis checks out the tools, neatly in their place on a pegboard with hooks. He takes a screwdriver off the pegboard.

ALEX

I need it back!

TRAVIS

Don't fret, you'll get it back.

Travis returns to the Panel Van. He opens the driver's door.

TRAVIS (CONT'D)

Ya know, it'd be easier and last
longer if ya just buy a new inner
tube. What's up?

Alex eyes Travis as he gets inside the Panel Van. He continues to eye Travis as he lights up a cigarette.

Alex continues repairing his punctured tyre. Travis turns on the ignition and reverses out the driveway.

EXT. BACKYARD - NIGHT

Alex wheels his pushbike along the driveway, after work.

The Station Wagon is not there.

He leans the pushbike up against the house and enters through the back door.

INT. KITCHEN - CONTINUOUS

Sofia stands by the sink and washes the dishes as we hear the piano play. Alex glances about.

SOFIA
You're back early from work!

ALEX
It wasn't busy: he sent me home.
(quiet)
Where's Dad?

Sofia doesn't reply.

ALEX (CONT'D)
Mum, I said where's Dad?

SOFIA
(slow)
Gone.

She turns around but Alex is not there.

EXT. SUBURBAN STREETS - NIGHT

Alex rides his pushbike through the dark streets.

He approaches a large white CHURCH. Alex rides through the open courtyard. He slows down as he peers up at the statue of MOTHER MARY on the outside wall of the church.

Alex picks up speed and rides away.

EXT. BUSHLAND RESERVE - CONTINUOUS

Alex peddles fast down a hill, lit bushland on either side. His eyes fix dead ahead. He comes to the bottom and rides through a picnic area. He continues and disappears into the bush along a trail.

LAMP POSTS illuminate the rocky narrow trail, as Alex rides. The further he rides, the more dense and dark the bush becomes.

Alex's rear tyre skims the edge of the trail. A deep descent. He arrives out onto a clearing and stops close to the edge. Alex hops off his pushbike. He looks up at BATS that hang from the tall trees.

Alex climbs up the large rocks. When he reaches the top, there is a small rock shelter. He sits down, stares below overlooking the bush. A railway line runs parallel to a creek.

TITLE CREDIT: ALEX FLASHBACK 1970**DISSOLVE TO:****EXT. TERRACE HOUSE, 1970 - MORNING**

LAZAROS (40) stands by the front gate immaculately dressed in a suit. He takes out a cigarette pack and lights up a smoke.

In the narrow street are four cars: three Holdens and a Ford.

Lazaros sees a Lady stand alone in front of the Ford. She wears an elegant flowery dress.

She smiles at Lazaros, who returns with a nod.

SOFIA (35) dressed in black with a headscarf clutches a handbag. She stands by the door, holds the hand of ALEX (8) and watches.

SOFIA

(Greek)

I've made an appointment. To see a Solicitor in the New Year. About moving to a bigger house?

LAZAROS

(Greek)

What's wrong with living here?

SOFIA

(Greek)

The kids need their own rooms.

Sofia takes a comb from her handbag. She leans down, in front of Alex and combs his hair.

When Sofia turns, she sees a casually dressed, skinny MAN walk to the Lady and open the passenger door for her. The Lady kisses him on the cheek before she climbs into the car.

LAZAROS

(Greek)

But can we afford to? I'm still on compensation, from my back injury.

SOFIA

(English)

I'll ask for more shifts at work.

The Man shuts his car door. As he strides around to the driver's side, the Man waves to Lazaros. Then he gets into the car.

Lazaros nods back and turns to Sofia. TRAVIS (12) and ANASTASIA (3) emerge from their house.

END FLASHBACK

EXT. BUSHLAND RESERVE, 1977 - NIGHT

Present. A TRAIN WHISTLE is heard in the distance.

ALEX (15) wakes up, out of his sleep. He watches the TRAIN for a moment. Then he begins to pick up rocks.

As the train gets closer Alex stands to his feet and begins to pelt rocks at the train. But the train is too far.

Alex gets frustrated and his mood changes. Now he throws more rocks, in anger.

INT. MILK BAR - LATER

Alex plays the PINBALL MACHINE. A bottle of Coke sits on the glass top of the machine. He takes a sip of Coke and loses the ball. Alex slams the bottle of Coke hard on the glass.

ALEX

Shit!

The Milk Bar Owner glances up, surprised, from reading the newspaper.

MILK BAR OWNER

(Greek)

Hey, come on now Hercules. You're going to smash the glass!

ALEX

(apologetic, English)

Sorry.

Alex sees a small SHRINE behind the counter with a few Greek icon pictures. In a glass cup, a white CANDLE burns with a red ribbon tied around it.

He takes a sip of Coke as the sound of a car horn is heard. Alex checks out the noise.

A Police Car parks outside the Milk Bar. POLICE OFFICER #1 in the passenger seat, points at Alex.

POLICE OFFICER #1

You...! Inside the car.

ALEX

Me?

POLICE OFFICER #1
Yes, fucking you!

The Milk Bar Owner raises his eyebrows, makes a dialing motion with his hand to reassure Alex his parents will be called.

Alex puts his Coke on the counter and walks out of the shop.

INT. POLICE STATION - LATER

Alex sits in a chair, opposite Police Officer #1 who is behind his desk.

POLICE OFFICER #2 stands and leans on a filing cabinet.

POLICE OFFICER #1
Kinda late for you to be out, on a school night?

POLICE OFFICER #2
Parents probably don't give a fuck about him. They probably can't even speak fucking English.

POLICE OFFICER #1
(annoyed)
Well?

Alex sits up, proud he is a worker.

ALEX
Don't go to school. Work to keep me family.

POLICE OFFICER #2
The little wog is lying.

ALEX
I'm not lying.

Alex stares over to Police Officer #2, who fiddles about, sliding the filing cabinet drawer in and out.

POLICE OFFICER #2
He kinda looks familiar, Sarg.

POLICE OFFICER #1
(doubtful)
Where do you work?

ALEX
Chicken shop on the corner.

POLICE OFFICER #1
Henry's?

Alex nods, on firmer ground.

ALEX

Yeah.

POLICE OFFICER #1

Makes good chicken, does Henry's.

POLICE OFFICER #2

You got a brother?

ALEX

(agrees)

Yeah.

A loud whack. Alex jumps in his seat. Police Officer #2 slams the filing drawer shut. He slouches over Alex.

POLICE OFFICER #2

I knew you looked familiar!
Just like your wog brother. Drives
that Panel Van, doesn't he?

(to Sarg)

Officers reported a Panel Van parked
outside the clubhouse. While on their
stakeout, prior to raiding the joint.

POLICE OFFICER #1

D'you know where your brother is,
tonight?

ALEX

No I don't! What's all this about?

POLICE OFFICER #2

Hey! We ask the questions here.

Alex stares over at Police Officers #1 and #2.

ALEX

Can I go now?

POLICE OFFICER #1

(grudging)

Go on, get on your way.

POLICE OFFICER #2

You tell that delinquent brother of
yours, we're onto him.

Alex rises from his chair and leaves the room, afraid.

EXT. LANEWAY - MOMENTS LATER

Alex rides his pushbike, as he comes to the end of the laneway. He sees a light on, through the bedroom window and the blind open in the three storey apartment.

Tin rustling is heard. Emerging from the dark, out into the street light from the apartment block is the female figure, Danielle. She dresses in hippie fashion with a long dress and bikini top with dark hair, carrying a tin waste bin.

Alex hides behind a garden shrub by the front. He watches Danielle as she puts the waste bin on the edge of the footpath.

A CAT unexpectedly pounces out amongst the shrubs and screams, frightening Alex. He quickly rides away.

Danielle skips out onto the street as the Cat races over to her.

DANIELLE

There you are, Bootsie! Sneaking out to fool-around again, hey? Come on, lets get you inside.

Danielle picks up the Cat, but can't see anything down the street. She heads to her apartment with one last look over her shoulder.

INT. ALEX'S HOUSE, KITCHEN - MORNING

Alex eats breakfast, a bowl of cereal at the dining table. The television plays morning cartoons.

Travis enters.

TRAVIS

Whatcha watching?

ALEX

Whacky Races?

Travis goes to the kitchen and opens the fridge door.

TRAVIS

Love Dick Dastardly, always cheating.
(disappointed)
Isn't there any food in this place?

ALEX

Shopping isn't until Thursday.

Travis shuts the fridge and goes through the kitchen cardboards.

TRAVIS

Why does everything gotta be done on a particular fucken day? If ya run out, ya should go and fucken buy it.

ALEX

It's when Mum gets paid. I don't earn enough and Dad isn't here anymore, to help out.

Travis shrugs, still thinking about his stomach.

TRAVIS

Good luck to him. Probably much happier now.

ALEX

(worn out)
Ya don't care.

TRAVIS

No I don't. They was always arguing. It was fucken doin me head in. Just a matter of time.

Alex frowns, considers bringing something up.

ALEX

Got picked up by the Cops, last night.

TRAVIS

What, you: Goody two-shoes. What for?

Travis stops searching through the kitchen cardboards.

ALEX

Think they were just bored. Said they "were onto you". What does that mean?

TRAVIS

Ya didn't say anything to 'em?

ALEX

What's there to say. Didn't understand what they were on about. You done anything?

Alex finishes eating his breakfast and takes the bowl to the kitchen sink.

TRAVIS

(nervous)
Just keep ya mouth shut.

ALEX
What do ya mean?

TRAVIS
Just fucken do it!

Alex watches Travis leave.

ALEX
Where you off to?

TRAVIS
Dole office!

Alex watches through the kitchen window. Travis hops in the Panel Van and drives away.

EXT. UNEMPLOYMENT OFFICE - DAY

People move about in the QUEUE.

Travis holds a form as he waits to be served by the COUNTER STAFF. He looks about, somewhat hesitant.

Travis examines the form, for a moment. Then angry, he crumples the form and tosses it in the waste bin as he leaves the office.

INT. PANEL VAN - LATER

Run down warehouses flank either side of a manufacturing plant estate. Behind the wheel, Travis looks for the number to a warehouse.

He pulls up and stops outside a large wire fence. A sign reads: "No Trespassing".

EXT. WAREHOUSE - CONTINUOUS

Travis gets out of the Panel Van and approaches the wire fence. The gate is padlocked. He examines the lock, then returns to the Panel Van and blows on the horn.

A side door opens and Colin emerges. He walks to the wire fence.

COLIN
(hisses)
Next time, don't use the horn!

TRAVIS
How else will ya know I'm fucken here?

Colin unlocks the padlock on the gate.

COLIN
Just don't use it.

He eyes Travis as he enters through the gate.

INT. WAREHOUSE - CONTINUOUS

A warehouse, empty apart from a fridge, table and a few chairs. On the table is a large hiking SHOULDER BAG.

Travis and Warren sit at the table. In the background, Colin opens the fridge. He picks out two cans of beer standing upright and one that lies on its side.

WARREN
The bonus with this job is that the Casino's first year anniversary is coming up.
(confidential)
They expect a shit load of people to turn up. Not to mention the celebrities...

Colin hands a can of beer to Warren as he sits down. He puts Travis's can of beer in front of him. Travis nods at Colin as he sits down and opens his own can.

TRAVIS
Only ten fucken grand. Who says its worth the effort?

COLIN
All you're doing is unlocking the door on the inside. So we can get in.

Travis watches Colin cross his feet and put legs on the table.

TRAVIS
That's fucken it?
(pissed off)
Ya told me I can make some serious money. Ten grand is fucken chicken feed. Ya need to give me what I'm worth!

Travis peers at Colin as he picks up his can.

COLIN
(to Warren)
You going let him dictate to you?

WARREN
Don't be a girl. What do you want?

Travis holds the can at arms length.

TRAVIS
Split three ways.

COLIN
Fuck off!

With one hand, Travis pulls up the ring. The beer froths and sprays.

TRAVIS
No! Ya fuck off, cunt!

Travis tosses the can at Colin. The can of beer bounces off the table and spills over Colin's shirt. He goes to stand up.

WARREN
Sit down!
(to Travis)
Okay, what then?

Travis wipes his hand dry on his shirt. Then, he takes a cigarette packet from his shirt pocket. He lights up.

TRAVIS
A third. Six, six, six.

WARREN
You realize I have waited a whole year to do this job--

TRAVIS
--Then what's fucken stopped ya from doing it before? Not having someone on the inside?

LATER

The hiking bag is open. Inside are a variety of GUNS and AMMO.

Travis sorts through the guns as Warren stands opposite him.

TRAVIS (CONT'D)
So I can choose whatever I want?

WARREN
Yeah.

Travis picks out two HAND GUNS. He plays with them as Warren watches. Travis aims both guns outward as Colin comes out from the toilet.

Travis has one gun pointed at Colin and the other at Warren.

TRAVIS

Just wanna make sure me sight
adjustment is fucken dead straight,
in line with me target.

(lines up)

Don't wanna miss.

COLIN

Watch it, mate!

Travis lowers both arms as Colin stares at him.

TRAVIS

I'll take these two bestie pairs.

WARREN

Not so soon. Here, hand them over.

Travis goes to tuck the guns in the back of his pants.

Warren takes both guns easily from Travis.

WARREN (CONT'D)

Once we go over the final plan the
night before, then you can have them.

TRAVIS

The night before?

WARREN

Yeah.

Travis leaves as Colin approaches Warren.

COLIN

(whispers)

It's not normal, the way he brandishes
those guns. He's capable of extreme
violence.

WARREN

I'll have that taken care of.

Over his shoulder, Travis stares grimly at Warren.

EXT. HENRY'S CHICKEN SHOP - NIGHT

Alex takes off his food-stained, white wraparound coat as he
exits the rear of the shop.

CHICKEN SHOP OWNER

Bins!

ALEX

Sorry, gotta go early tonight.

Alex jumps on his pushbike. The Chicken Shop Owner is not happy.

EXT. SUPERMARKET - NIGHT

Sofia waits outside the front entrance with a supermarket CART filled with groceries in PAPER BAGS. She holds Anastasia's hand. When her daughter tugs on her wrist, Sofia looks up.

Alex hurtles down the street on his pushbike. A home SHOPPING TROLLEY is in tow, tied to the bike seat with some string. Alex locks down hard on his back pedals. The rear tyre skids and swerves a few metres.

A loud POP! And the rear tyre blows.

SOFIA

Careful, Alex.

ALEX

Again!

Alex brings the pushbike to a stop and pulls up before Sofia and Anastasia. As he gets off his pushbike, he throws it down in disgust. The shopping trolley falls over.

ALEX (CONT'D)

Friggin' thing!

Anastasia giggles and smiles.

ALEX (CONT'D)

Go on, laugh! Just fixed the friggin' thing the other day.

SOFIA

Hush, Anastasia.

Sofia gestures to her daughter.

The sound of a car horn can be heard as it approaches. A male TAXI DRIVER points to a taxi rank sign as the vehicle comes to a stop.

An OLD LADY gives a disapproving look as she hobbles to the taxi, carrying a bag of groceries.

OLD LADY

(quiety)

Bloody wogs.

She opens the rear door and climbs into the taxi. Alex, Sofia, and Anastasia observe as the Old Lady engages in conversation with the Taxi Driver before the vehicle drives off.

ALEX

(a beat)

Why do I have to do this. Why can't Travis do it? I'll have to walk all the way home, now.

SOFIA

Where is your brother?

ALEX

Who knows -- I haven't seen him. Was right about one thing. Should've just bought a new inner tube.

Alex stands up the shopping trolley. He takes the paper bags from the supermarket cart and loads them into the shopping trolley.

SOFIA

Don't be angry with yourself, Alex. It's alright.

ALEX

It's not alright!

SOFIA

What's not alright?

ALEX

This; us; that;
(points)
Dad leaving! Doesn't anyone care about anyone else? What's wrong with you all!

SOFIA

Of course we care for you, Alex. And I care about everything you try to do with your life, through working and saving.

She leans forward and touches Alex on the shoulder.

ALEX

Why don't they care?

SOFIA

(beat)

I'm sorry your father left. And I'm sure he does care for you.

ALEX

Then he shouldn't have left!

Sofia fixes Alex with a maternal stare, as he puts the last paper bag in the trolley.

SOFIA

Don't hate him. And that goes for your brother, as well. They do their best.

Alex gazes at her in disbelief. Then he hastily leaves with the pushbike and trolley in tow.

EXT. ALEX'S HOUSE, BACKYARD - LATER

The Panel Van is in the driveway. Alex enters through the gate.

INT. ALEX & TRAVIS' BEDROOM - CONTINUOUS

Travis is doped out, with bloodshot eyes. He lies on the bed, smokes a cigarette and stares into space.

Alex storms into the bedroom.

ALEX

Why couldn't ya help out?

TRAVIS

What are ya on about?

Travis' bloodshot eyes wander over to Alex.

Furious, Alex sees a butt-filled ashtray and weed on the floor.

ALEX

Stoned out of ya face, aren't ya?

TRAVIS

Fucken so what.

ALEX

But it's Thursday night. Late night shopping!

TRAVIS

I forgot, okay. Besides, I gotta go to work.

Travis gets up, out of the bed. He gathers his stuff.

ALEX

Stoned like that? They won't let you near the place.

TRAVIS
 What's with the third degree, man?
 Jesus, ya sound like Mum and Dad.

ALEX
 I'm just...

TRAVIS
 Just fuckin what!

Alex kicks his bed.

ALEX
 Nothing.

TRAVIS
 Ya need to chill out, man. Find ya
 self a chick.

ALEX
 A chick?

TRAVIS
 Yeah, someone that knows what she's
 doin'. A fuckin mature one, capisce?

Alex watches Travis leave the room. The backdoor slams shut.
 Alex scans about, leans on the window and pulls aside the
 curtain. He watches the Panel Van reverse out the driveway.

Alex turns away and sees a folded piece of paper on the floor.
 He picks it up and reads it.

EXT. WAREHOUSE - LATER

Alex arrives on his skateboard at the wire fence that surrounds
 the warehouse. He looks about for a way in.

VOICES are heard inside. The side door to the warehouse opens
 to Warren and Colin. Colin carries a brown paper bag.

Alex quickly hides behind shrubs nearby.

WARREN
 Just make sure he has them both done
 and ready, by tomorrow arvo.

COLIN
 Sure, Warren.

Colin gets into his small battered yellow COROLLA as Warren
 approaches the wire gate, to unlock it. He watches the Corolla
 drive out through the gate.

Warren shuts the gate and locks it. He makes his way back to the warehouse as Alex emerges from the shrubs.

INT. ALEX'S HOUSE, ALEX & TRAVIS' BEDROOM - NIGHT

Alex is asleep in his bed. The faint sound of PIANO PLAYING. Alex's eyes open wide, he listens for a moment.

An outburst yell overpowers the sound of the piano. Alex hurls out of bed and opens the door.

SOFIA (O.S.)
(Greek)
Alex! Call the doctor!

ALEX
Mum?

SUNROOM

Anastasia continues to play the piano.

INT. HALLWAY - NIGHT

Alex races toward his mothers bedroom. He opens the door.

SOFIA
(soft)
Awww!

Sofia sits on the side of the bed with her hand on her hip. She leans back and forth, in pain.

LATER

A DOCTOR exits the main bedroom and slowly closes the door behind him. Alex and Anastasia wait and look up.

DOCTOR
Your mother is going to be fine.
I gave her some sleeping tablets
that will keep her in bed until the
morning.
(concern)
She tells me it's only you three
here.

ALEX
Yeah. Me old man left.

The Doctor glances at the two beds in Alex and Travis' room as he walks past.

DOCTOR
Who is the other?

ALEX
Me brother, but he's never home.
Is she gonna be alright, Doctor?

DOCTOR
Yes, but she needs to go to the
hospital. Your mother has stones in
her kidneys. They should be removed.

The Doctor takes his business card from his shirt pocket and hands it over to Alex.

DOCTOR (CONT'D)
If the pain comes back, give this
number a call and it will send a
message directly to my beeper.

The Doctor leaves but stops by the piano.

DOCTOR (CONT'D)
She's a beautiful piano. Do you play?

ALEX
No, me sister Anastasia does.
She's mute, since birth.

Anastasia stares at the Doctor. He puts a hand on Alex's shoulder.

In response, Anastasia sits before the piano and plays a cheerful tune, unlike her regular somber tunes.

ALEX (CONT'D)
She's happy you came.

The Doctor smiles as he leaves through the front door.

INT. CASINO - NIGHT

Travis waits before the employee service lift.

The door opens and Travis enters with his CLEANING TROLLEY.

MALE VOICE
Hold one sec!

CASINO WORKER (O.S.)
Thanks.

Travis stops the lift from closing with his hand. A CASINO WORKER rushes in.

The lift door closes as the Casino Worker sneezes.

INT. SERVICE LIFT - CONTINUOUS

Travis stares ahead as the Casino Worker sneezes again.

CASINO WORKER

Damn cold!

He reaches for a handkerchief in his work trousers, but he has no pockets.

CASINO WORKER (CONT'D)

Aww, bloody hell...

TRAVIS

What happen to ya pockets, man?

Travis watches him.

CASINO WORKER

We don't have pockets.

TRAVIS

What fucken use are pants without pockets?

CASINO WORKER

So we can't pocket the coins.

(explains)

We are Coin Collectors. We empty out the poker machines.

One hand points to a badge, pinned to his chest. It reads: "Coin Collector". The lift stops and the doors open. Travis watches as the Casino Worker exits the lift.

TRAVIS

(to himself)

Ya know ya can shove the coins down socks, even in ya shoes man. Where's the initiative, eh?

He grins, shakes his head as the lift door closes.

EXT. CARPARK - MOMENTS LATER

Travis moves to his Panel Van. When he arrives, he notices Alex asleep on the ground, beside the Panel Van.

TRAVIS

What are ya doing here, Alex?

Alex wakes up, out of his sleep.

TRAVIS (CONT'D)
Ya know its almost four in the
morning. Why didn't ya come inside?

ALEX
(sheepish)
Tried to lie about me age, but the
Security Guard told me to piss off
home.

TRAVIS
Piss weak. C'mon, get inside.

Travis laughs.

INT. PANEL VAN - NIGHT

Travis drives. Alex stares out the window, clutching his
skateboard over his lap.

ALEX
Had to call the Doctor, Travis.

TRAVIS
Who's sick?

ALEX
Mum. Needs to go to the hospital.
She's got stones in her kidneys...

Travis shakes his head.

TRAVIS
Ya left her alone with Anastasia?

ALEX
Doctor gave Mum sleeping tablets.

TRAVIS
So ya came here, just to tell me
this?

Alex shows Travis the piece of paper. Angry, Travis snatches
it back.

TRAVIS (CONT'D)
Where did ya find this?

ALEX
On the floor in our bedroom.

TRAVIS
Stay away from the fucken place on
this, Alex. You're too good for
that.

Travis grabs the cigarette packet from the dashboard. He lights up, waves his hands.

TRAVIS (CONT'D)

Ya hear me! Don't fucken go there.
All Mum and Dad did's for nothing,
if you go there.

ALEX

(tries not to cry)
What are ya up to, Travis? Wish Dad
was here.

TRAVIS

Well he's not, is he. And its none
of ya fucken business!

Alex glazes at Travis.

ALEX

Planning a robbery, hey?

Travis pulls up the Panel Van outside of Alex's house.

TRAVIS

Just stay clear away from that place,
right.

ALEX

Ya changed, Travis. Wasn't it good
when we was all together? Didn't we
have fun?

TRAVIS

(savage)
Nah. I always been this way.

Alex catches his breath, unable to believe it.

ALEX

So ya are gonna rob the Casino.

TRAVIS

Yeah. Remember when I told ya about
menial jobs?

ALEX

And if yous get caught?

TRAVIS

That's a risk, but so what?
(beat)
And like I said, stay away from that
place: I fucken mean it. You're all
Mum's got, now.

Travis watches Alex, as he sadly gets out of the Panel Van.

BEGIN ALEX FLASHBACK

DISSOLVE TO:

INT. CLUBHOUSE, 1975 - NIGHT

Cigarette smoke lingers in the clubhouse.

ALEX (13), his POV as he paces along a narrow hallway. The wooden floorboards are grubby, walls are soiled and the ceiling has mould stains.

Alex stops by an open door and peers inside the room. A group of male and female YOUTHS, dressed in leathers and jeans, sit on old, worn out bean-bags, smoking weed.

He continues to another room. A naked FEMALE (18), lies on a torn and dirty single floor mattress. Two MALES (30), naked from the waist down, are at either end of the mattress. A door slams shut.

Alex turns to see DANIELLE (23), half-naked in lacey underwear. She cradles a CAT in her arms and stops before Alex. Danielle moves close to him and leans her breast against his chest. She kisses him, moves back and stares into his eyes for a moment. Danielle smiles, walks away and enters another room.

Alex peers in. A group of MALES sit on the floor, drinking and smoking as they stare at the B&W picture from a portable television. GUNS and AMMO are spread about on the floor.

At the end of the hallway, Alex reaches a door with a large poster. Its a detailed, full-face picture of WILD BILL HITCHCOCK.

Alex opens the door. Smoke lingers. A group of BIKERS stand around a table. They count/ sort notes, money and lots of it. Boxes of liquor line up against the back wall.

Alex sees Travis (17). Travis stacks notes in bundles and piles. He smiles wickedly at Alex, who is in shock.

END FLASHBACK

INT. ALEX'S HOUSE, ALEX & TRAVIS BEDROOM, 1977 - MORNING

ALEX (15) sits on the edge of the bed with his head bowed. He peers up and stares across the room to Travis' empty bed.

He wanders over to the window and pulls the blind to the side. A Police Car speeds away from his house.

INT. ALEX'S HOUSE - CONTINUOUS

Sofia shuts the front door. Alex passes by Anastasia as she stands by her bedroom door.

ALEX

What were the Police doing here?

Sofia motions Alex, he should be quiet in front of his sister. Anastasia waits by her room.

Sofia walks inside her bedroom and Alex follows.

INT. MAIN BEDROOM - CONTINUOUS

Sofia attends to her home ALTAR and begins to light candles. Alex watches her.

SOFIA

A few questions, about the dealings
your brother had. Years back, with
those bikers.

Alex moves closer.

ALEX

He wasn't there when the place was
raided. Why are they coming here
now?

SOFIA

(soft)

Copper said Travis' Panel Van was
parked outside a few times, before
the clubhouse raid. Few weeks back.

(Greek)

What is he up to?

ALEX

(Greek)

I don't know what to think.

SOFIA

(English)

He's up to something isn't he?
He's never home. You need to tell
me.

(scared)

We don't want Police coming again.
Neighbours watch. We don't want
trouble.

SOFIA (CONT'D)

(Greek)

You hear me?

ALEX
 (English)
 Yeah.

SOFIA
 (Greek)
 As soon as his Mati was broken.
 He brought evil into our home.

She glances at the home Altar as Alex watches her kneel, do the sign of the cross and quietly pray.

Anastasia waits by the main bedroom door. Alex leans before her. A tear-drop slides down her face. He wipes it away and kisses her on the cheek. Then leaves, as Anastasia watches Sofia.

EXT. WAREHOUSE - DAY

Alex turns up outside the wire fence on his skateboard. Inside the compound, he sees the Panel Van and a Corolla.

Alex pulls out WIRE CUTTERS from the back of his pocket. He examines along the bottom of the fence and walks beside it.

INT. WAREHOUSE - CONTINUOUS

Warren and Colin sit at the table as Travis checks out TWO GUNS.

WARREN
 (defensive)
 Anything wrong with them?

TRAVIS
 Yeah.

WARREN
 What?

TRAVIS
 No fucken ammo.

Warren leans forward and laughs.

WARREN
 Think I'm stupid enough to hand you two fully loaded pistols?

TRAVIS
 What are we robbing: a lolly shop?

WARREN

(firm)
 You'll get your ammo when you unlock
 the door and me and Colin are inside
 the Casino.

Travis restrains himself and grips his knuckles.

TRAVIS

Ya don't fucken trust me?

COLIN

Especially wogs!

Travis attempts to pounce on Colin but Warren stops him.

WARREN

Now, now. We're all mates here.

TRAVIS

What did I say about washing ya fucken
 mouth out, with soap!

WARREN

Enough! Sit down, both of yous.

Warren smiles.

EXT. WAREHOUSE - CONTINUOUS

Alex comes to a rusty part of the wire fence. He gets down on his knees and shovels the dirt away, to create a burrow. Alex takes his WIRE CUTTERS and cuts along the rusted wire fence.

INT. WAREHOUSE - CONTINUOUS

Travis lights a cigarette as Warren meticulously watches him.

TRAVIS

Why the fuck are ya eyeballing me?

Warren glances over to Colin and signs. Colin leans down and takes two MAGAZINES.

COLIN

Happy?

TRAVIS

Fuck you.

Colin slides the magazines across the table, to Travis.

EXT. WAREHOUSE - CONTINUOUS

Alex runs across the compound and sneaks up to the side of the warehouse. He finds a few old wooden crates and quietly stacks them under a window, slightly ajar. He carefully climbs and peeks through the window.

INT. WAREHOUSE - CONTINUOUS

Travis loads the second GUN with the MAGAZINE. He holds them both outward at arms length.

WARREN

Here, have some more.

TRAVIS

Yeah?

Warren slides across a small shoulder bag. Travis looks inside.

WARREN

Just make sure that door is unlocked.

Travis puts the two guns inside the shoulder bag and zips it up.

TRAVIS

It'll be unlocked.

WARREN

See you then.

Colin glances over to Warren.

EXT. WAREHOUSE - CONTINUOUS

Alex climbs down from the window. He stares ahead for a moment then leaves.

INT. ALEX'S HOUSE, MAIN BEDROOM - AFTERNOON

A PRIEST stands before the home Altar and begins a short prayer. Present are Alex, Sofia and Anastasia. On the home Altar we see a lit CANDLE, a bowl of HOLY WATER, a bunch of green BASIL and a wooden CROSS.

The Priest leads the way and begins to bless the entire house as Alex, Sofia who makes the sign of the cross, and Anastasia follow from behind.

Anastasia breaks away and heads toward the sunroom. The Priest enters Alex & Travis' bedroom. He peers up and sees the posters surrounding the walls, as he continues his blessings.

Anastasia plays a somber tune. The Priest stops by the doorway and looks down the hallway for a moment as Anastasia plays.

EXT. ALEX'S HOUSE - LATER

Sofia donates a fifty dollar note to the Priest as she kisses the top of his hand. He acknowledges, bows and leaves as Sofia does the sign of the cross. She returns inside the house.

INT. PANEL VAN - NIGHT

Travis examines the two GUNS through and through. He inserts the MAGAZINE in each gun several times, for speed. Once he feels satisfied he can easily insert and remove the magazine from the MAGAZINE WELL, he shoves them both back into the SHOULDER BAG and zips it closed.

Travis tucks the shoulder bag under the front seat. He reaches over to the glove box, to take the PHILIPS HEAD SCREWDRIVER out.

He opens the top and bottom rear TAILGATES. He lifts up one side of the mattress and unscrews four screws from a PANEL on the inside wall.

He pulls off the side panel. Lifts out a small DUFFLE BAG and unzips it. Inside are a twin-barrel SAWN OFF SHOTGUN and shells.

INT. CASINO - MOMENTS LATER

Travis holds a bucket with coins as he plays at a POKER MACHINE and tries another.

TONY

(concern)

I'm told you cut back your shifts?

TRAVIS

Yeah. Having trouble sleeping during the day.

TONY

I could of given you day shifts?

Travis realises he has to keep Tony happy and switches to a pleasant smile.

TRAVIS

Nuh, I'm alright. Just me body clock's fucked.

(apologetic)

Sorry, a little whacked out. I'll be right.

TONY

(unsure)

See you tomorrow night, then?

TRAVIS

Yeah, right.

TONY

You'll be on bins, all night.

Travis watches Tony leave, as he lights up a cigarette.

EXT. ALEX'S HOUSE, BACKYARD - NIGHT

The Panel Van pulls into the driveway. HEADLIGHTS spotlight Alex as he fixes his pushbike, replacing the rear tyre and tube.

Travis gets out of the Panel Van. He passes Alex and walks over to the rear door of the house.

TRAVIS

Should of listened to me!

ALEX

Maybe.

Alex looks grumpy at Travis, as his older brother wanders inside the house.

INT. ALEX'S HOUSE - CONTINUOUS

The house is quiet and dark.

Travis walks to his bedroom. Sofia stands by her bedroom door.

SOFIA

(Greek)

Decided to turn up. You can't just come and go as you please. What do you think this place is?

TRAVIS

Mum...

Travis stops and turns to her.

SOFIA

(English)

I was hoping you would of come a little earlier today. Had a Priest bless the house. You need to start coming back to Church!

TRAVIS
I don't need Church.

Sofia moves and blocks Travis.

SOFIA
And why not?

TRAVIS
Its all fucken bullshit.

Sofia goes to slap Travis, but he catches her by the wrist.

TRAVIS (CONT'D)
Not this time, ya don't.

SOFIA
No.

Travis embraces her wrist as Sofia refuses to give in. But this time Alex steps up and interrupts the violence.

ALEX
Enough!

Surprised, Travis lets go of Sofia's wrist. Sofia instantly slaps Travis across the face with her other hand. Travis retaliates, but Alex shoulder charges Travis and he falls down.

SOFIA
Travis, you've brought misery into
this home and our family.
(soft)
I'm ashamed you are my son!
Lord give me forgiveness for what I
have said and what I am about to
say.

TRAVIS
You wouldn't.

Travis gets to his feet. He scans around the faces for support from Alex and Anastasia. His sibilings look down. But they flinch when Sofia steps forward.

SOFIA
(Greek)
Get out of this house!

Just managing not to break down, Travis leaves the room.

EXT. BACKYARD - NIGHT

Travis tosses the last of his personal stuff in the back of the Panel Van, while Alex watches.

ALEX

So that's it, eh? You're just going to desert us, like Dad did.

TRAVIS

Hey: Dad found peace and I wanna find fucken peace. What's wrong with that?

ALEX

No, Travis. Dad found another woman and ya wanna end up in jail.

Travis shuts the tailgate.

TRAVIS

(hurt)

What d'ya want from me, hey?

ALEX

Just stop and think, what you're about to do.

TRAVIS

I've gone over it a million times in me brain. And me mind is already made. Know what I'm fucken doing. And you're needed here.

Alex watches Travis as he slides over to the driver's side door and opens it.

ALEX

And you're not?

TRAVIS

(sad)

I don't fit in, here. Not anymore.

Travis gets into the Panel Van. Alex steps back as it reverses out of the driveway.

INT. PANEL VAN - NIGHT

Travis lies on the mattress in the back. Subdued, he smokes a cigarette and stares above.

TRAVIS' FLASHBACK:**EXT. INNER CITY SUBURBIA, 1970 - AFTERNOON**

MUMS, DADS and KIDS from around the neighbourhood all walk in one direction.

An Australian MOTHER and her DAUGHTER, in shabby clothes, sees Sofia with Alex and Travis, who are all well-dressed.

MOTHER

Hi Sofia, good to see you can make it.

Sofia smiles as she continues walking.

SOFIA

(Greek to Alex, Travis)
Don't look. Untidy people.

MOTHER

(English)
Your boys are lovely. Well-dressed too.

SOFIA

(Greek, to herself)
What strange people walk barefoot.
Sofia picks up her walking pace.

EXT. FEDERATION HOUSE - CONTINUOUS

A large CROWD stands before the front gate of a three story Federation House. Travis and Alex wait on either side of Sofia and Anastasia holds Lazaros hand.

Sofia peers about. She feels uneasy as she struggles to adapt and accept a community she is unfamiliar with.

High up on the roof is SANTA CLAUS. He carries a large red sack. He stops and waves to the Crowd below. He then climbs into the chimney.

Alex watches Travis surreptitiously slide a SLINGSHOT out from his back pocket. He then takes a MARBLE from his other pocket.

Santa Claus waves from inside the chimney.

Alex opens his mouth at Travis. He squints as Travis pulls back on his slingshot, to take aim.

SANTA CLAUS

Ho, ho, ho!

TRAVIS

(quiet)

And a fucken ho, ho...

Travis gets a whack on the back of the head with Sofia's hand bag, just as he fires off the slingshot.

The marble misses Santa Claus and hits a window, smashing it. Sofia snatches the slingshot from Travis' hand.

SOFIA

(Greek)

Give me that! I'll break all your bones do you hear me!

Lazaros turns around.

SOFIA (CONT'D)

(Greek)

You're not normal like your brother, are you? Such a terrible, evil child!

TRAVIS

Mum?

Sofia yanks Travis's arm, several times.

SOFIA

(Greek)

You hear me!

(beat)

An embarrassment to this family!

LAZAROS

Sofia?

Sofia stares up at Lazaros, who writhes with embarrassment.

SOFIA

(Greek)

What!?

She grabs Travis by the ear and, drags him away as Alex watches.

END TRAVIS FLASHBACK

INT. CASINO, BACK OF HOUSE, 1977 - NIGHT

Travis pushes a BIN TROLLEY along a corridor. He slows down and stops by the store room. He opens the door. Inside is cleaning equipment and stock. He closes the door.

He moves along the corridor and sees a door up ahead. Travis looks over his shoulder as he arrives at the door. He takes his key, unlocks the door and pushes it open.

A small landing with a few steps. Outside is a CARPARK and in the distance is a busy road. Travis shuts the door and locks it.

TONY

Travis!

Approaching along the corridor is Tony, who walks quickly.

TONY (CONT'D)

What are you doing next to this door?
Did you open it?

TRAVIS

Yeah, just having a fucken look-see
what's out here?

Tony waves an arm.

TONY

This door's off limits. You'll be
sacked, for opening this door.

TRAVIS

Then ya should have a "do not open"
sign on the fucken door!

Travis steps forward, but Tony holds his ground.

TONY

Just keep well away.

(beat)

And when you're done down here, you
can make your way up to the Casino
floor. And service the toilets.

TRAVIS

All of 'em?

TONY

Yeah. All of them. Well, move it!

Travis pushes the bin trolley along the corridor as Tony checks the door is securely locked.

EXT. MAIN ROAD - NIGHT

Alex sits on his pushbike some distance away from the Casino. He watches the activity around the front entrance and the movement of the SECURITY GUARDS.

He hides the pushbike behind a nearby dumpster and approaches the front entrance to the Casino.

EXT. CASINO - CONTINUOUS

A Casino PORTER loads the last of many suitcases onto a TROLLEY and wheels it towards the front entrance. Alex races over and ducks behind the trolley as he enters inside.

INT. CASINO - CONTINUOUS

Alex mingles with the CROWD and makes his way further inside the Casino. He arrives at the open food court.

He scans about and sees Lazaros and the Lady, seated at a table enjoying each other's company as they DRINK COFFEE.

As Alex approaches the table, Travis comes out of the male toilets, pushing his cleaning trolley.

Alex runs over to the table and in an instant, KNOCKS the sugar container off. The loud noise spills the sugar all over the table and onto the floor.

Shocked PATRONS look up as STAFF alert Security.

ALEX

Why?

LADY

Its okay, Laz.

She places her hand on Lazaros arm. Lazaros is silent as he frowns up at Alex.

ALEX

Laz!?

LAZAROS

(Greek)
Take it easy.

ALEX

Fucking why?

LAZAROS

(Greek)
That's enough, now.

Travis sees a Security Guard run. He eyes him and spots Alex.

ALEX

What has she done? Don't you fucking care?

The Security Guard comes from behind Alex and grabs hold of him. Alex wrestles with the Security Guard as more arrive from everywhere to constrain an irate Alex.

ALEX (CONT'D)

Let go of me! I'm not the bloody one
who's done anything wrong!

Security Guards fall over table and chairs. Alex doesn't give up and continues to wrestle with them.

TRAVIS

Hey, take it fucken easy, man.

Travis goes to assist Alex and a small scuffle breaks out between Travis and the Security Guard.

TRAVIS (CONT'D)

Let him go, for fucksakes.

ALEX

Let go of me!

TRAVIS

Let him fucken go!

Alex continues to wrestle with the Security Guard.

ALEX

Jesus!

TRAVIS

He's me brother. What's wrong with
yous blokes! Can't ya fucken see
he's only a kid!

The Security Guards gradually calm down and let Alex go.

TRAVIS (CONT'D)

Dad! Do your job and take him home.

Alex eyes Travis. Lazaros and the Lady leave with Alex: the Security Guards follow in tow.

COLIN

Your brother is a feisty little devil.

Maybe we should get him involved? You two make a great team.

TRAVIS

Leave him out of this.

Travis turns away from Colin.

INT. STATION WAGON - LATER

Alex is in the back seat watching Lazaros drive, behind the wheel. He stares at the Lady in the front passenger seat.

ALEX
Ya fucking her, Dad?

The Lady snaps her head as she turns around.

ALEX (CONT'D)
What?

LAZAROS
(Greek, to Lady)
What's he saying?

ALEX
Well, are ya!

The Lady leans towards Alex, annoyed.

LADY
That is not a nice thing to say to
your father!

ALEX
Yeah? Well I'm pissed off.
(doubles down)
Well. Are ya, Dad?

LADY
Be quiet!

The Lady wants to shut him up. She blushes and looks away as Alex gazes out the car window.

INT. STATION WAGON - LATER

The Station Wagon pulls up and stops outside of the house.

Alex gets out of the car as the Lady motions to Lazaros. He walks around the back, opens the tailgate and takes out his pushbike.

LADY
Your father is a Gentleman.

ALEX
Maybe to you, but not to his family.

LADY
(embarrassed)
He does love you children a great
deal.

Alex shuts the tailgate and storms over to the drivers' side.

ALEX
Do ya, Dad? Love ya children?

Lazaros flinches and stares over to the Lady.

ALEX (CONT'D)
Don't look at her, she ain't gonna help ya. Well?

LADY
Alex it's best for you to go inside now. Talk about this later with your father.

ALEX
You're not me Mum, to tell me what to do. She's inside, praying everyday, that's all she does, prays so Jesus watches over us and takes care of us.
(turns to Lazaros)
What Dad should be doing.

Alex stares at a stony-eye Lazaros, then leaves.

INT. ALEX'S HOUSE, MAIN BEDROOM - CONTINUOUS

It's dark inside. The only light is the short wick attached to a flat piece of cork, that floats in the oil of the home Altar.

Alex stands at the door while Sofia sleeps. He closes it and walks over to Anastasia's bedroom.

INT. ANASTASIA'S BEDROOM - CONTINUOUS

Alex approaches Anastasia, who is also sleeping on her bed. He covers her with the blanket and watches her for a short moment. Alex rises and closes the door behind.

He walks along the short hallway. Before Alex goes into his bedroom bereft of Travis, for reassurance he turns to take one last look at his Mother and Sister's rooms.

INT. SUNROOM - MORNING

Alex sits with Anastasia before the piano. She teaches him to play a verse from *Stairway To Heaven* by Led Zeppelin.

Watching from the hallway is Sofia in her work uniform. Her eyes well up as she watches the two siblings, immersed in playing the piano.

MONTAGE:

Sofia leaves Anastasia at Maria's house;

Sofia stands on a crowded Bus as it moves along with traffic;

Sofia serves breakfast to the patients in the Hospital ward;

Alex mows the lawn in the backyard;

Alex rakes up the grass clippings then stops and peers at the bedroom window;

Alex tears the last of Travis' posters off the wall in their bedroom and bins it in the incinerator;

Alex pours petrol over the incinerator;

Alex lights a matchstick and tosses the lit matchstick in the incinerator;

Alex steps back from the huge flames as he stares at the fire.

END MONTAGE:**EXT. CASINO - NIGHT**

A spectacular atmosphere as we see SPOTLIGHTS criss-cross the sky. Limousines arrive, one after the other. VIP guests and celebrities in sparkling, dazzling evening-wear converge through the front entrance.

A very large Crowd enters the Casino.

EXT. CAR PARK - NIGHT

The Panel Van pulls up and parks parallel to the garbage compactor.

INT. PANEL VAN - CONTINUOUS

Travis feels for something with his right hand down between the seat and the driver's door. Satisfied, he grabs the SHOULDER BAG from underneath the seat.

He takes two GUNS from out of the shoulder bag and puts the shoulder bag back under the seat. He shoves the two guns behind his back inside the top of his jeans.

Travis pulls out the keys from the ignition. He slides across the seat and out the passenger door.

EXT. CAR PARK - CONTINUOUS

A Corolla approaches Travis as he walks along the carpark. It stops before him.

Warren looks up at Travis through the passenger side door.

WARREN

By the morning, you'll be a rich man.

COLIN

Yeah, so don't fuck it up.

Travis checks out Colin behind the wheel. He's tempted to speak, but he doesn't.

WARREN

You ready?

TRAVIS

Yeah, born ready.

Travis notices two large BLACK CANVAS BAGS in the back seat.

WARREN

Stick to the plan and we'll end up free, like birds out of a cage.

Travis takes out a cigarette packet from his shirt pocket. He lights up a smoke, as he watches the Corolla drive away.

INT. HENRY'S CHICKEN SHOP - NIGHT

Alex re-stocks the upright drink fridge. He stares up at the clock, 9.15pm. Alex checks out to the back of the chicken shop. The Owner watches television.

Danielle knocks on the outer glass, shop front window.

Alex turns around. Danielle points to the upright drink fridge. He unlocks the glass door and opens it.

DANIELLE

Sorry, I know you're busy and closed. But can I buy a can of Coke?

ALEX

Yeah, no problem.

Alex takes a can from out of the fridge and hands it to Danielle.

DANIELLE

How much?

ALEX
Don't worry about it.

DANIELLE
You sure?

ALEX
Yeah.

Danielle pops the can in her boho hippy SLING BAG, accidentally revealing pills, white powder and weed.

DANIELLE
(grins)
You don't remember me, do you?

ALEX
Sure I do. Ya hung out at the clubhouse. I'm Travis's brother. He took me a coupla times.

DANIELLE
You look a little like him. That was some wild place, that clubhouse. All the drugs and money and lots of it. Sex, yeah, that too.
(a beat)
I saw a lot of young girls, petite, fresh and still wrapped in plastic. Come in to sell their virginity for a free hit. And then thrown out, classed as second hand.

She pauses, hurt by old memories.

ALEX
What about you?

DANIELLE
They thought I was over the hill. Second hand, out of date, like some haggard old prune.

ALEX
I don't see that.

He waits, respectful.

DANIELLE
I'm cool with myself, don't need their approval. Besides, they weren't the type who appeals to me.

ALEX
And what type appeals to you?

Danielle watches him.

EXT. THREE STORY APARTMENT - LATER

Alex sits relaxed on a two seater lounge, a little shocked. Spread out on a small round table beside him is the can of Coke, a bottle of brandy, weed, pills and white powder.

Danielle slips a pill in her mouth as she crawls on all fours semi-naked making her way to Alex. She slides her body over the top of him. Leans forward to kiss him passionately!

INT. ALEX'S HOUSE - NIGHT

Alex arrives through the back door. It is dark as he walks to his room. A dim light appears under the door to the main bedroom.

Alex slowly opens the door and watches Sofia for a moment on her knees, praying before the makeshift Altar. A single CANDLE burns. He slowly closes the door.

Standing in her bedroom doorway is Anastasia. She smiles at Alex with deep affection. Approaches him and WRAPS HER ARMS around his waist, buries her head against him.

Alex hugs her back and at the same time Anastasia CLENCHES her hands more tightly around him.

INT. CASINO, MAIN FOYER - NIGHT

High activity. CARNIVAL COSTUMES of all shapes and sizes parade through a large crowd.

A D.J. plays music on a stage as Patrons crowd the DANCE FLOOR. Patrons sit and stand in crowded BARS, drinking.

The FOOD COURT is completely full as we see long queues of Patrons wait. Staff are run off their feet.

Uniform Security Guards and Security Duty Managers in business suits carry TWO WAY RADIOS. They walk in pairs, watch over the Patrons.

INT. GAMING AREA - CONTINUOUS

Patrons play Blackjack, Roulette, Baccarat, Craps and Big Wheel. Large amounts of CASH are laid down on the POKER TABLE and exchanged for CHIPS.

The Patrons sit side by side and play POKER MACHINES. Lights flash, bells ring and jackpots whistle like a steam train. COINS waterfall out of the bottom trays.

Intoxicated Patrons are forcefully dragged by Security Guards and thrown outside.

Patrons line at the CASH COUNTER, to exchange chips for notes.

INT. CASH COUNTER - CONTINUOUS

Busy STAFF count the cash. Money is stacked in correct denominations.

A MANAGER loads the money in bundles onto a TROLLEY.

He then wheels the trolley to a small room where he puts it into two large BLACK CANVAS BAGS, counting as he registers the amount and records it in a sales receipt pad.

INT. STAFF MEAL ROOM - NIGHT

A handful of Staff are about.

Travis, alone, sits at a table to eat a food plate from a self service counter. Tony watches Travis, from the far end of the meal room. Travis glances up as Tony acknowledges him. Travis nods and continues to eat as Tony leaves.

INT. BACK OF HOUSE - LATER

Travis wheels the bin trolley along the corridor. He stops by the external EXIT DOOR. He looks about, then quickly unlocks the exit door and continues on.

EXT. CASINO - MOMENTS LATER

Travis tosses the rubbish bags in the compactor. He sees Warren in his Corolla.

The driver's side window comes down half way and we see the head of Warren, as he lights up a cigarette.

Travis NODS to Warren as he throws the last rubbish bag in the compactor and wheels the trolley back inside the Casino.

As Travis enters, he looks at the CAMERA mounted above the door.

INT. CAR - CONTINUOUS

Warren is dressed in an ARMAGUARD UNIFORM in the passenger seat, next to Colin behind the wheel. He looks at his watch - 3.30am.

COLIN

Not sure about him.

WARREN
What do you mean?

COLIN
Door could be still locked. Take off
with the money, and escape through
another door.

Warren laughs.

WARREN
Nah, he's not that stupid.

COLIN
No, he's smart!

WARREN
Just more at stake, than we do.
And he'll be prime suspect.

COLIN
Yeah, you're forgetting we have more
to lose. Including the money.

Warren shakes his head, but he is unnerved.

INT. CASINO, BACK OF HOUSE - NIGHT

Travis unlocks the door to the store room. He pulls aside
cleaning drums from a shelf and collects TWO GUNS he had
previously hid.

Travis slips the guns both inside the back of his pants, then
shuts the door and leaves it unlocked.

INT. CASH COUNTER - MORNING

Two ARMAGUARDS stand outside the rear door, as it opens.
A male MANAGER greets them.

MANAGER
Morning, Gentleman.

The Manager hands over the two large BLACK CANVAS BAGS.

ARMAGUARD #1
Busy night...

MANAGER
Yeah: two point three million!

The Manager hands Armaguard #2 the sales receipt, pad.
The Armaguards whistle at the amount.

ARMAGUARD #1

Can hear the Champagne popping, up
in the boardroom, as we speak.

Armaguard #2 signs the SALES RECEIPTS PAD and hands it back
to the Manager.

MANAGER

Yeah, and my eyes will pop out if I
don't get home, for some sleep.

ARMAGUARD #1

Too right.

The Manager tears off the copy and hands it to Armaguard #2,
who pockets the receipt in his top pocket.

MANAGER

See you next time.

The Manager shuts the door as the two Armaguards each pick up
a large BLACK CANVAS BAG.

INT. BACK OF HOUSE - CONTINUOUS

Warren and Colin enter the Casino through the external exit
door. They quickly race to the store room and enter, slowly
closing the door.

Travis pushes the bin trolley along the corridor. He parks it
in a cut out, where a fire hose and extinguisher fix to the
wall.

He opens an internal exit door and slowly closes it, leaving
the door slightly ajar.

Footsteps race along the corridor. Travis sees the two
Armaguards, each carrying a large BLACK CANVAS BAG.

One points to a waste bin blocking the fire hose.

ARMAGUARD #1

Check this out.

ARMAGUARD #2

No commonsense, for some people.

The two Armaguards pass the internal fire exit door.
Travis follows from behind.

As they approach the storeroom, Travis pulls both GUNS from
out the back of his pants. With both arms spread outward and
the weapons pointed at the back of the Armaguards, they pass
the store room.

Warren and Colin come from behind as Travis drives both Guns hard in the back of the Armaguards' heads.

TRAVIS
 Don't fucken turn around, if yous
 wanna see the sun rise. Just drop
 the bags.
 (louder)
 Hands in the air! And up against the
 wall. Move it, slowly now.

The Armaguards pin up against the wall. Travis turns around. A confused look appears on his face, when he sees Warren in the same uniform as the Armaguards.

Armaguard #1 swivels around as Warren points. Travis moves and presses the gun in the back of Armaguard #1's head.

TRAVIS (CONT'D)
 Don't-fucken-turn-around!

Travis watches as Warren and Colin leave through the external exit door, each carrying a large BLACK CANVAS BAG.

TRAVIS (CONT'D)
 Now slowly walk back with me, easy
 now. Keep ya fucken heads where they
 are!
 (close to store room)
 Now slowly get inside. Don't fucken
 turn around. I mean it!

The Armaguards climb inside the storeroom as Travis shuts the door. He locks it from the outside.

INT. ALEX'S HOUSE, ALEX & TRAVIS' BEDROOM - NIGHT

The piano plays as Alex has an unrestful sleep. He wakes up, sweat covers his face. Alex rises from bed and opens the door.

Anastasia plays the piano in the sunroom down the hallway.

EXT. CASINO, CAR PARK - CONTINUOUS

Travis races after Warren and Colin, near the Panel Van.

TRAVIS
 What the fucken hell's going on?

COLIN
 Shut up and open the tailgate.

TRAVIS
 Fucken bullshit: not before I get an
 answer.

(MORE)

TRAVIS (CONT'D)
(points guns at Warren
and Colin)
Stop right there!

Warren and Colin stop and turn around.

TRAVIS (CONT'D)
Now drop the bags.
(beat)
I said, fucken drop em!

The bags drop.

WARREN
Take it easy now.

TRAVIS
Like hell I'll take it easy!

WARREN
Just lower the guns down and we'll
talk.

TRAVIS
What's with the uniform? Are you
setting me up! Ya fucken double
crossing me?

WARREN
Relax. No one is double crossing
you. We are all in this together.

Warren darts a glance at Colin.

TRAVIS
What ya looking at him for, hey?
Something is going down here, ain't
it!

WARREN
Just be cool. Let me explain.

Warren snatches both guns off Travis as Colin pulls third
weapon on Travis.

TRAVIS
Ya arseholes.

WARREN
Quick, put the bags in the van.

Colin opens the tailgate, puts two BLACK CANVAS BAGS in.

TRAVIS

Should've fucken shot you, when I
had the chance.

Warren points both guns at Travis. He doesn't flinch as Warren
pulls the trigger.

WARREN

Think I was that stupid? Had the
firing pins removed.

(to Colin)

You two get to the warehouse.

TRAVIS

What the fuck's going on?

COLIN

Just get in and drive.

Warren whispers to Colin as he pokes Travis to get in the
car. Colin slides around to the passenger door, eyeing Travis.

COLIN (CONT'D)

Get in slowly. I said get in.

Travis watches Warren make his way to the Casino front
entrance. Travis opens the driver's side door and stares at
the shotgun.

TRAVIS

Sure.

COLIN

C'mon now!

Travis smirks at Colin as he gets inside the Panel Van.

INT. PANEL VAN - CONTINUOUS

Travis lights up a cigarette. He tosses the cigarette packet
on the dashboard.

TRAVIS

Don't have to keep pointing that gun
at me. I'm fuckin unarmed.

COLIN

Just get going.

TRAVIS

Not until you stop pointing it.

Colin lowers the gun and holds it on his lap.

COLIN
Happy, now? Drive.

Travis turns on the ignition and drives out of the carpark. He swerves, to turn left.

COLIN (CONT'D)
Not that way. Down there.

TRAVIS
But the warehouse isn't that way?

COLIN
Yeah I know: down there!

Travis turns the wheel right and drives along the road.

EXT. STREET - DAWN

Alex rides his pushbike down the middle of the road. He peddles fast, to the faint sound of POLICE CARS.

EXT. REMOTE ROAD - CONTINUOUS

The Panel Van drives pass a sign that reads: "NEW LAND NOW SELLING" as the sun peers over the distant horizon.

EXT. ROAD - CONTINUOUS

Alex comes to a FOUR WAY INTERSECTION and stops in the middle. He peers down each road, ponders for a moment.

A loud HORN blast startles Alex and he turns to see a large dumpster TRUCK bear down towards him. He rides out of the Truck's path, as it speeds past.

Alex watches the Truck as GROUND SOIL spills out the back. He follows the Truck with his pushbike.

EXT. NEW LAND ESTATE - CONTINUOUS

EXCAVATORS and EARTHMOVING EQUIPMENT. A large housing estate development under construction. The Panel Van drives past a battered yellow Corolla.

INT. PANEL VAN - CONTINUOUS

Colin checks out the housing estate as Travis drives, his eyes fix on the road.

COLIN
Now, where is a good spot?

TRAVIS

(beat)

Is this where I put me face between
me legs and kiss me fucken arse
goodbye?

Colin turns around and stares at Travis, who lights up a
cigarette.

COLIN

Yeah, something like that.

(beat)

Just pull over there. Next to that
excavator, beside the storm-water
trench.

Travis stops the Panel Van and switches of the ignition.

TRAVIS

(considers)

There's something wrong with you,
Colin, isn't there? I mean, you
don't have the faintest idea in what
the fuck ya doin'.

COLIN

What are you on about? Figured it
out, have you?

Nervy, Colin watches Travis.

TRAVIS

Sure, I figured it out. Warren robs
from his own men, who're probably in
on it. That's why they never
resisted. And to make sure I wouldn't
get trigger happy, he had the pins
removed.

COLIN

(a beat)

Pretty smart for a wog, aren't you?

Travis takes the last puff on his cigarette. He leans over
and with his left hand stubs out the cigarette in the ashtray.

At the same time he winds down the window with his other hand.
When he blows the smoke outside, he pulls out his hidden
SHOTGUN.

TRAVIS

Throw it on the floor. Now!

A hesitant Colin drops the gun on the car floor.

TRAVIS (CONT'D)

Yep: I'm pretty smart for a wog.

COLIN

Until Warren catches up with you.

TRAVIS

We'll see about that.

Colin begins to sweat.

EXT. NEW LAND ESTATE - MOMENTS LATER

Travis shuts the boot to the battered yellow Corolla. He tosses the keys away. Travis scans about, then he gets inside the Panel Van and drives off.

EXT. ROAD - MORNING

Alex rides behind the Truck as it approaches a T-section in the road. The Truck slows and turns left. As it rounds the corner, Alex sees Travis in the Panel Van ahead, drive out of the New Land Estate.

They both lock eyes, stare at each other for a short moment.

Travis takes his cigarette packet off the dashboard and lights up a smoke. He tosses the packet back on the dashboard.

He leans back in his seat and draws-back on his cigarette. Blows out the smoke. Flicks the left indicator and drives off. Torn, Alex watches Travis drive away.

EXT. CASINO, CAR PARK - DAY

Police Cars mill about. Casino Security Guards and Police Officers stand throughout the car park.

Police Officer #3 takes notes from the two Armaguards as Warren is questioned by Police Officer #1.

POLICE OFFICER #2

Sarg.

POLICE OFFICER #1

What is it?

Police Officer #1 looks up.

POLICE OFFICER #2

Patrol car picked him up riding around in the area.

POLICE OFFICER #1

Now there's a familiar face.

Alex sits in the back seat of a Police Car.

INT. ALEX'S HOUSE - DAY

Sofia shuts the front door as Police Officers #1 & #2 leave. She turns to Alex, who stands next to her.

SOFIA
So you know nothing about what
happened at the Casino?

ALEX
Just like I told the Police. I-don't-
know-nothing! What?

Sofia is silent as she stares down at Alex. She watches her son go to his room and close the door behind him.

Anastasia takes Sofia by her hand.

INT. ALEX & TRAVIS' BEDROOM - CONTINUOUS

Alex lies down on the bed and stares up at the ceiling as he reflects on the past events. He gets up and opens the wardrobe.

He picks up a black dress shoe from the bottom of the wardrobe and tips out a small white jewelry box into his palm. He opens it and holds up the MATI blue stone eye with the gold cross.

INT. WAREHOUSE - SUNSET

Warren stares out the window. A flock of birds silhouette against the sun as it sets over the horizon.

WARREN
Stick to the plan and we'll all end
up free like birds out of a cage.
(turns)
And that's all he said?

Colin sits at a table, eyes set on his automatic MACHINE GUN as he fiddles with the safety switch, flicking it on and off.

COLIN
Yeah, he figured it out.

WARREN
(looks back out the
window)
Cleverer than I thought he was.

COLIN
Played us like a bunch of silly fools.
Never liked him the minute I set
eyes on him.

Colin picks up the gun and looks it over.

COLIN (CONT'D)

You know what?

(beat)

I know how to bring him right to us.

WARREN

How?

Warren turns around.

INT. ALEX'S HOUSE - NIGHT

Anastasia walks out of her bedroom to the sunroom. She takes a seat before the piano and lifts the cover off the keys.

EXT. CAR - MOMENTS LATER

Warren drives as Colin holds the automatic machine gun.

NIGHT MONTAGE:

ALEX'S HOUSE - Anastasia plays a sombre tune;

CAR - Colin flicks his cigarette out the window;

ALEX'S HOUSE - Sofia kneels in front of her altar and prays.

A single candle burns next to a B&W photograph of YOUNG TRAVIS;

CAR - Warren switches on the headlights;

ALEX'S HOUSE - The HEADLIGHTS light up the sunroom as Anastasia plays the piano;

CAR - Colin checks his automatic MACHINE GUN;

ALEX'S HOUSE - Alex's eyes open as he hears the piano;

CAR - Colin gets into firing position as his car approaches Alex's house;

ALEX'S HOUSE - The piano continues to play as Anastasia opens the front door;

CAR - Warren switches off the headlights as Colin leans out of the car window;

ALEX'S HOUSE - The outside front LIGHT turns on. Anastasia stands by the open door;

CAR - Warren grabs Colin by the shoulder and pulls him away from the window;

WARREN

Little girl, dipshit!

ALEX'S HOUSE - Alex appears at the front door;

CAR - Colin makes a gun gesture, his hand pulls the trigger while he stares angrily at Alex;

ALEX'S HOUSE - Alex brushes Anastasia behind him as he watches the car drive away. He stares inside, down the top of his t-shirt at his MATI, the blue stone eye and the small gold cross safety-pinned together.

END MONTAGE

INT. CHURCH GREEK ORTHODOX - MORNING

Sofia stands in between the front row of seats at the head of the Church. Her head bows as she prays quietly. Alex and Anastasia sit next to her.

Sofia glances up, as the Priest performs the service. Then she makes the sign of cross, as her face grieves in pain.

Anastasia tries to get Alex's attention. When she does so, she points. Alex turns around to see Travis talking with Tony at the back of the church. The two shake hands and Tony leaves.

INT. PANEL VAN - MOMENTS LATER

Anastasia sits between Travis, as he drives, and Sofia in the passenger seat. Alex lies in the back, on the mattress.

SOFIA

It's good you came to Church. We'll have a big lunch when we get back home.

TRAVIS

(knows it is his last)
Pastitsio?

SOFIA

Of course. I made it yesterday, its your favourite.

Travis checks out Alex, in the rearview mirror.

TRAVIS

What'd ya reckon, Alex? We do some things together, like we once did?

Alex doesn't answer as he lies staring above, unsure.

TRAVIS (CONT'D)
Ya did say brothers always did things together. How 'bout it?

ALEX
Yeah, sure.

Alex sees Travis' jacket, beside him. He holds his hand over his chest, ponders what is up with his brother.

SOFIA
You know if you don't like working at the Casino, it's okay. That was shocking, about that robbery.

TRAVIS
Yeah, I was changing out of me uniform when it all happened. Went so fast.

SOFIA
(Greek)
Lucky no one was hurt.
(pleads in English)
You can stay with us now, if you like. I've picked up more shifts at the hospital.
(Greek)
Making more money now.

TRAVIS
Sure.

Alex's eyes glint as he suspects what is up with Travis.

INT. ALEX'S HOUSE - DAY

Travis, Sofia and Anastasia finish eating lunch as they sit at the dinning table. Alex hasn't eaten all of his lunch.

SOFIA
That's not like you to not to finish, Alex?

ALEX
Just not so hungry.

TRAVIS
Here: I'll have it.

Alex slides over his plate. He then gets up, out of his chair.

ALEX
Gonna fix me bike.

SOFIA

So proud to see you all at Church today. Restoring your faith with God as a family.

Alex stands by the back door.

SOFIA (CONT'D)

Takes courage for us all to accept forgiveness.

(beat)

We make mistakes and can make a fresh start.

(Greek)

You made me so happy today.

Travis glances up as Alex bangs his way out the back door.

EXT. BACKYARD - MOMENTS LATER

Alex toils about with his pushbike, a bad taste in his mouth.

Travis throws his jacket on and approaches Alex.

TRAVIS

Fuck, it's cold tonight.

He lights up a cigarette.

TRAVIS (CONT'D)

Want one?

ALEX

Nup.

(a beat)

Don't lead Mum on, believing you're here to stay. It's too much for her.

TRAVIS

Didn't say nothing.

Travis shrugs.

ALEX

Then why ya here?

TRAVIS

Need to lay low for a while.

ALEX

Ya realise what ya done? That's a lot of money, Travis. People will kill for that.

TRAVIS

Have a little faith, Alex. Know what I'm doing.

They both pause, knowing that Travis doesn't know, that this is going way too deep, even for him.

ALEX

Yeah, ya keep telling me that. Ya crim mates came by the other night, and wanted to kill all three of us.

(beat)

And ya know whose room is closest to the front door?

Travis heads over to his Panel Van, as Alex gets to him.

ALEX (CONT'D)

If I was you, I'd be going to the Cops to turn meself in, right?

TRAVIS

And end up in fucken jail.

Gutted, Travis opens the drivers door.

ALEX

Better than being killed.

SOFIA

(Greek)

What are you saying, Alex. Arrested, killed?

Sofia stands by the backdoor. Alex and Travis stare back at her.

SOFIA (CONT'D)

Travis, were you involved at the Casino?

Alex and Travis glance at one another. Travis is quiet but they all know what that silence means.

Anastasia appears next to Sofia.

TRAVIS

(beat)

I have to do this.

SOFIA

(Greek)

What is he going to do?

Travis takes off his jacket and as he tosses it in the back of the Panel Van, Alex's MATI, the blue stone eye, safety-pinned to the small gold cross, falls on the front seat.

Travis sees it and glances as Alex approaches.

SOFIA (CONT'D)

(Greek)

Alex!

Alex opens the passenger door. He see the SHOTGUN and Colin's MACHINE GUN on the passenger seat. He peers in the back. The two BLACK CANVAS BAGS.

ALEX

They'll kill you, my brother.

SOFIA

(Greek)

Who is going to kill who?!

Alex stares. Travis sits behind the wheel, with the Mati, the blue stone eye and the small gold cross.

TRAVIS

Ya give me this? You need this, Alex.
I don't fucken need protection!

Travis throws the Mati out the Panel Van. Alex shuts the passenger door and steps back.

Sofia falls to her knees and picks up the Mati.

Travis lights up a cigarette and for a short moment, his eyes drink in his family greedily. He may not see them again.

Then Travis turns on the ignition. He watches Sofia on her knees, crying/ holding out the Mati, the blue stone eye and the small gold cross. Then Travis reverses out of the driveway.

EXT. ALEX'S HOUSE - CONTINUOUS

Alex watches Travis for the last time as the Panel Van speeds away. In the background, Anastasia comforts Sofia.

INT. WAREHOUSE - AFTERNOON

The side door opens and Travis enters with the SHOTGUN in a firing position. Warren and Colin sit at a table playing cards, smoking and drinking. They both turn and see Travis.

Colin goes to grab his gun off the table. But Travis FIRES: blowing a hole in the table, he sends everything in the air.

TRAVIS

(quiet)
Ya had no fucken business to threaten
my family.

WARREN

Take it easy. We was only going to
scare them...

TRAVIS

Bullshit! Ya had it all worked out,
even before yous recruited me. But
ya little plan didn't fucken work.

Travis turns to Colin.

WARREN

Don't be silly, lets talk about this.
We can all walk away with our share.

TRAVIS

I ain't sharing a fucken thing with
ya two scums.
(fury)
Yous are both fucked.

Travis pulls the trigger. Colin is blown off the chair.

Warren attempts to grab a weapon off the floor. Realising he
can't reach to grab it, Warren stares up at Travis.

WARREN

Psychopathic wog!

Travis shoots Warren, who is also blown off the chair.
Alex appears at the door.

ALEX

Why?

TRAVIS

(mystified)
Why'd you have to follow?

Alex watches Travis in silence.

EXT. WAREHOUSE - CONTINUOUS

Travis walks toward the Panel Van as Alex follows from behind.

TRAVIS

I fucken said, why follow me?

ALEX

Because I'm ya brother.

Travis opens the driver's door as he casts a shameful look at Alex. He gets into the Panel Van and slams the door shut.

ALEX (CONT'D)

Whatever you do, I care about you.

Travis turns on the ignition. He looks at Alex for a short moment, then drives away.

INT. ALEX'S HOUSE - AFTERNOON

Sofia and Anastasia stand in the hallway. They watch Alex as he slowly puts the telephone down. As if it were heavy.

SOFIA

Do you know where your brother is?

ALEX

(broken)

I'm not his guardian angel.

Sofia watches as Alex moves to his bedroom.

EXT. RURAL OPEN FIELDS - AFTERNOON

The Panel Van cuts through open fields on either side of the road. The SUN approaches the horizon.

EXT. RURAL TOWN - SUNSET

Travis walks outside a Post Office and tears up a receipt. He drops it in a waste bin on the side of the footpath.

He takes his cigarette packet out from his pocket and lights up his last smoke, then tosses the empty packet in the waste bin.

Travis sees a petrol station a short distance away.

EXT. PETROL STATION - CONTINUOUS

The Panel Van drives onto the road as a MATTRESS is left behind. It leans against a dumpster of steel waste.

INT. PANEL VAN - NIGHT

Travis peers in the rearview mirror. A twenty litre yellow and blue DRUM with the word Golden Fleece sits between the two large BLACK CANVAS BAGS.

Up ahead is a ROAD BLOCK. Police Cars, blue lights flashing. Travis slows down.

EXT. ROAD BLOCK - CONTINUOUS

Armed POLICE OFFICERS take position, ready and aim their guns.

The Panel Van picks up speed and heads toward the road block.

INT. PANEL VAN - CONTINUOUS

Travis' eyes set firm on the road block. His right hand grips the STEERING WHEEL, as his left changes through the GEARS.

The SPEEDOMETER climbs up to seventy miles per hour as the Panel Van thunders toward the road block.

EXT. ROAD BLOCK - CONTINUOUS

The Police Officers open fire. Travis holds firm. He withstands the onslaught of firepower and CRASHES through the road block.

The Police Officers continue to fire at the rear of the Panel Van. They BLAST the tailgate window into fragments.

A bullet hits the 20 litre drum. It EXPLODES! A huge FIREBALL billows in the air. The money scorches inside BLACK CANVAS BAGS.

The Panel Van totally engulfs in FIRE as it slows down, burning Travis to his death.

EXT. ALEX'S HOUSE - DAY

Sofia approaches the front door, holding Anastasia by the hand. They wear black dresses.

Alex sees a POSTMAN approach, along the street. The Postman takes out a shoebox-sized parcel. He hands it to Alex and continues on his run.

Sofia turns and stares at Alex as he takes the parcel in the backyard gate.

SOFIA

(Greek)

You okay?

ALEX

(English)

Yes Mum.

Sofia looks down at Anastasia.

SOFIA

(Greek)

I know we have to wear black for the next forty days, little one. But its for Travis. Our Travis?

Anastasia nods. Sofia half-smiles at Anastasia, as they enter the house through the front door.

EXT. BACKYARD SHED - CONTINUOUS

Alex opens the parcel. First, he takes out the PHILIPS HEAD SCREWDRIVER. He chuckles as he puts it down on the work bench.

He then removes a large bundle of notes in fifty and twenty dollar bills. Alex flicks through the notes, the same amount Travis stole from him. He puts the money back in the parcel and re-seals it.

EXT. CEMETERY - DAY

Alex sits on his pushbike before Travis' freshly dug grave. He stares at the wooden cross.

DANIELLE (O.S.)

Too young to end up here.

ALEX

Yep.

Alex turns to see Danielle as she arranges a bunch of flowers on the grave. She has cut her hair. Danielle steps back.

DANIELLE

Such a waste of life. I'm sorry, Alex.

ALEX

Had a demon born with him.

(beat)

Couldn't stop it: and I tried me best.

DANIELLE

You did.

ALEX

(beat)

So what do ya say? C'mon, get on!

Danielle grins, indulgently.

DANIELLE

You love that bike. Go everywhere with it.

ALEX

Sure do. Get on, I'll take ya home.
Short hair suits you.

Alex taps the bike as Danielle goes to sit on the back seat.

DANIELLE

Thanks.

(beat)

Don't you think I'm a little old to
be getting on this?

ALEX

Nah, you'll be right, ya never too
old.

They laugh.

DANIELLE

Where are you going to sit?

ALEX

I'll be alright: I'll stand. Hold
on.

Danielle holds on tight as the pushbike wobbles a little at
first, from side to side.

DANIELLE

Aaarr!

ALEX

I'll get it: just try not to move.
There we go!

Alex takes control of the pushbike and they ride away.

FADE OUT:

THE END