

FINAL BLOW

Written by

Simon Iliopoulos

Based on a True Story

Simon Iliopoulos
2 Barow Court
Ashmore, Gold Coast
Queensland
Australia 4214
M-0412729950
E-joshuaentertainment@bigpond.com
Registered WGA#1303146

FADE IN:

TITLE ON SCREEN

NSW SYDNEY 1959

INT. SYDNEY COURTHOUSE HOLDING CELL - DAY

The overhead faint sound of WOMEN chanting from outside the Courthouse is heard.

KEVIN SIMMONDS (24) handsomely suave good looks is smartly dressed in a suit and stands beside LES NEWCOMBE (21) a clean cut and fresh-looking young lad who's also smartly dressed in a suit.

Both are in handcuffs and stand outside the holding cell with POLICE OFFICER#1 & #2 on either side of them.

LES

Did you ever see the movie Rebel
Without a Cause?

KEVIN

No why?

LES

You strike me a little like James
Dean.

KEVIN

Oh yeah, in what way?

LES

Someone dissatisfied with society.
A person who refuses allegiance.

BALIFF (O.S.)

(shouts)

Ready!

Kevin and Les both look up at the BAILIFF at the top of the stairs.

KEVIN

I'll say this, people who stand
outside the law often end up as
heroes.

WOMENS VOICE#1 (O.S.)

You'll do us Kevin!

WOMENS VOICE#2 (O.S.)

We love you Kevin boy!

Kevin smiles at Les as POLICE OFFICER#1 & #2 escort Kevin and Les up the steps.

INT. SYDNEY COURTHOUSE - LATER

All is quiet in a packed courtroom as everyone is seated. Kevin and Les stand side by side as the JUDGE looks over to the JURY.

JUDGE

Does the jury have a verdict?

A MALE from the Jury stands up and reads the verdict notes.

MALE JURY

Yes Your Honour. The jury find the defendants guilty of manslaughter.

Mayhem in the courtroom as some cheer, whilst, and others heckle with disappointment. Kevin and Les look at one another.

Seated is a female Newspaper Reporter, BETTY BROWN (28) with short curly hair and a round face, takes down notes.

JUDGE

Order, order please!

The Judge manages to restore order in the courtroom, silence. The Bailiff hands the Judge the verdict notes and he reads quietly to himself.

MOMENTS LATER

The Judge sums up his verdict.

JUDGE (CONT'D)

...I have not forgotten that the jury here was not satisfied that this was a case of murder. It may be that they were not able to be affirmatively satisfied that the foresight of consequence essential to be proved under the legal definition of murder relied on by the crown had been established.

(a beat)

In my judgement I do see this to be the worst case of manslaughter I have ever come across in my career and therefore I propose to treat it as such. It would be improper of me to seek to tie the hands of any future executive, but, as far as I'm concerned, in imposing the sentence I propose to impose.

(MORE)

JUDGE (CONT'D)

(a beat)

*I want it made very plain and clear
that I hold out no promise at all to
either of the prisoners, and therefore
you are both sentenced to penal
servitude for life.*

The courtroom erupts as reporters chatter amongst one another. Kevin looks over to Les with an assuring grin; their life sentence will be short-lived as Detective RAY KELLY (53), wearing glasses with thick, black-streaked hair, looks satisfied with his arms folded, as he watches Kevin and Les being lead away by the two Police Officers.

BETTY (O.S.)

Quite incredible to overturn the jury's decision.

RAY KELLY

They can thank wanting notoriety for that.

BETTY

Not if your Newcombe.

Ray Kelly gets up out of his chair and leaves the courthouse as a herd of Reporters descend throwing questions at him all at once.

RAY KELLY

Get outta my way I've given you lot thirty seven days of answers.

Ray Kelly tries to push his way through the Reporters.

BETTY (O.S.)

Inspector.

Ray Kelly stops walking and turns around as Betty makes her way through the Reporters.

BETTY (CONT'D)

Inspector, isn't it?

Ray Kelly leaves as Betty watches on.

EXT. CENTRAL RAILWAY STATION - NIGHT

Heavy rain falls from the night sky. A light at the end of the platform turns green.

A Railway Employee blows his whistle waving a white flag as the Train leaves the platform.

INT. TRAIN WAGON - CONTINUOUS

PRISON GUARDS#1 & #2 sit opposite Kevin & Les and on either side of them is POLICE OFFICER#1 & #2

Kevin in handcuffs has a blank expression on his face as he sees through the window for the last time, the large clock tower above Central Railway Station or does he.

BEGIN KEVIN'S FLASHBACK

INT. SYDNEY CBD GIFT STORE - NIGHT

Kevin casually walks past the glass counters smashing them one by one as Les follows close by.

Kevin is selective in what he takes and only picks out the stylish pieces of jewellery and places them in his duffle bag.

Les grabs whatever is left, and he too places them in a duffle bag and more in his pockets.

KEVIN

Got a favourite piece of jewellery
ya like to wear Les?

Something has caught Kevin's attention in the glass cabinet and stops walking.

LES

Rather sell it than wear it. More I
grab, more cash for me. Hence a
better life I can have.

KEVIN

Ya somewhat right in a sense, but
there are some things that are too
irresistible to let go.

Kevin picks out a flashy and lavish watch.

KEVIN (CONT'D)

This has style.

He weighs it in his palm and admires the watch as he slips it on his wrist.

LES

Is pleasure always more important
than business with you?

Kevin turns to Les.

KEVIN

Money is only equal in importance to
the enjoyment of what ya doing.

Les watches as Kevin graciously continues picking out selective
jewellery.

INT. INDUSTRIAL AREA - LATER

Kevin and Les stand before an open boot of a stolen car looking
at the jewellery. One side of the boot has more jewellery
than the other side.

KEVIN

Ya kinda went a little crazy in there.

LES

Like I said the more the better.

KEVIN

It's not always about how much ya
can grab, it's about what's worth
grabbing.

LES

Yeah. I'm no labouring timber yard
worker. I have big plans. I'm
grabbing whatever I can get my hands
on.

KEVIN

Whose ya big plans with?

LES

A girl.

KEVIN

So, she worth the trouble?

LES

Yeah...ever had a girlfriend?

KEVIN

I did once. We even got engaged.

LES

What happened?

KEVIN

I found out after nine months I wasn't
the settling type.

Kevin shuts the boot.

KEVIN (CONT'D)

Ya ready to grab it all. Learn how it's all done?

LES

When do we start?

KEVIN

Right now.

Kevin winks at Les.

END KEVIN'S FLASHBACK

EXT. SOUTH GRAFTON RAILWAY STATION - MORNING

The sound of chains rattling is heard followed by a pin grinding through a rusted slot. Then a loud hissing sound as we see the air hoses that connect the wagon together flap about in all directions.

The wagon separates from the Train and walking with the wagon holding onto the level handbrake is the yard SHUNTER.

The wagon rolls along a single railway siding and slows down to a cattle dock platform. The Shunter applies the level handbrake and secures the wagon.

A prison Van slowly reverses up to the platform and stops. Stepping out of the Van is PRISON GUARD#3 & PRISON GUARD#4 (Polish descent).

INT. TRAIN WAGON - CONTINUOUS

The sliding door to the train wagon opens as we see Les wide awake.

PRISON GUARD#1

C'mon.

Les nudges Kevin. He wakes out of his sleep.

PRISON GUARD#1 (CONT'D)

Onya feet.

Kevin and Les stand.

PRISON GUARD#1 (CONT'D)

Move it!

Kevin and Les walk over to the sliding door as Prison Guard#1 & Prison Guard#2 approach from behind.

Kevin turns around.

PRISON GUARD#1 (CONT'D)
 What you looking at? Turn back
 around!
 (to Police Officer#1)
 We'll take it from here. They're
 our property now.

Police Officer#1 & #2 leave as Prison Guard#1 speaks closely
 into Kevin's ear.

PRISON GUARD#1 (CONT'D)
 Give you a tip hero boy, don't fucking
 make eye contact with a prison guard.
 And fucking make sure you keep your
 head down when your spoken too.

Kevin looks deeply into Prison Guard#1 eyes.

PRISON GUARD#1 (CONT'D)
 Your head fucking down!

He slaps Kevin hard on the head. Then moves closer to him.

PRISON GUARD#1 (CONT'D)
 Because where your going, it may
 just be your salvation.

LES (O.S.)
 I ain't fucking landing in that shit!

On the ground before them is a mud pile filled with cow manure.

PRISON GUARD#1
 You hear that fella's. Pretty boy
 doesn't want to get his nice clean
 suit all stinky now.

Prison Guard#1 goes to push Les out, but he holds onto the
 railing. Les refuses to let go of the railing.

PRISON GUARD#1 (CONT'D)
 Let it go!

LES
 I ain't fucking landing in that shit!

PRISON GUARD#1
 Let go of the fucking railing you
 little prick!

LES
 Fuck you asshole!

Prison Guard#3 jumps up and grabs Les by the shirt and heaves
 him out. Les lands face down in the cow manure.

Kevin turns around and immediately cops a boot in the stomach by Prison Guard#1 and he lands on his arse in the cow manure.

PRISON GUARD#1
What I'd tell you?

Police Officer#1 & #2 turn around. Prison Guard#3 notices both of them watching. They turn away and continue walking as Prison Guard#4 helps Les and Kevin to their feet.

EXT. GRAFTON STATE GAOL - DAY

CLOSE UP of a stoned feature crown hat, and as we pull the camera back, we reveal etched in stone, the number 1893 and the letters VR.

An iron-coloured steel arched gate in the centre of two medieval towers give this one hundred year plus reddish brick goal an eerie feel.

INT. GRAFTON STATE GAOL - CONTINUOUS

Kevin and Les stand side by side in a small room. Their clothes soiled in dried cow manure. Their hands handcuffed behind their back.

The door opens and the SUPERINTENDENT GUARD enters followed by the CHIEF PRISON WARDEN. He holds a clipboard in his hand as he walks up to Kevin and Les and stands before them.

CHIEF PRISON WARDEN
What-a-filthy-fucking-smelly-pair-of-cunts-you-two-are.

The Chief Prison Warden looks down at his clipboard, then to Les.

CHIEF PRISON WARDEN (CONT'D)
Name?

LES
Leslie Alan Newcombe.

Without warning the Chief Prison Warden, smacks Les in the mouth.

CHIEF PRISON WARDEN
What?

Les looks at the Chief Prison Warden as he gathers his posture.

CHIEF PRISON WARDEN (CONT'D)
Don't look at me!

SUPERINTENDENT GUARD
I'm told he's the smart arse one.

Chief Prison Warden, smacks Les again in the mouth. Les is jolted backwards.

CHIEF PRISON WARDEN
What are you in for? Head down!

LES
Escaping Long Bay, Sir.

Chief Prison Warden, smacks Les again in the mouth and he falls to the ground.

CHIEF PRISON WARDEN
Fucking trouble-maker.

Prison Guard#4 enters with prison clothes for Kevin and Les.

The Chief Prison Warden stands before Kevin. He looks down at his clipboard and clenches it with both hands.

He whacks Kevin under the chin then jabs the clipboard hard into Kevin's stomach. Kevin is thrown backward and lands next to Les on the floor.

The Chief Prison Warden looks over to Prison Guard#4

CHIEF PRISON WARDEN (CONT'D)
What, remind you of something?

Prison Guard#4 places the prison clothes on a desk by the wall and leaves as the Chief Prison Warden turns to Kevin and Les.

CHIEF PRISON WARDEN (CONT'D)
He was one of the lucky ones to escape
the concentration camp during the
Holocaust but you two won't.

INT. GRAFTON STATE GAOL KEVIN'S CELL - MOMENTS LATER

The door to the cell slams shut as we see naked on the floor is Kevin, in the corner, curled up like a ball.

BEGIN KEVIN'S FLASHBACK

TITLE ON SCREEN

NSW NARRANDERA 1940

A blurred screen. Exasperated sounds of a human breathing. The screen comes into focus.

POV of a long rope and a tiny pair of a child's scruffy hands tightly grip the rope, pulling it.

EXT. CAMP SITE - DAY

CLOSE UP

KEVIN SIMMONDS (5) wipes away the tears and sweat from his eyes. He is a beautiful boy with short dark brown wavy hair and striking blue eyes but he is frustrated and hurting as he is helplessly wanting to become free.

He makes one last almighty attempt and pulls hard on the rope to break away but instead he falls flat on his backside, knocking over a cup of milk and biscuits on a saucer next to him.

A large hand whacks Kevin across the back of the head as he sits back up.

FATHER (O.S.)

Stop that! That's a whole days work
of rations ya just skimmed from me!

Kevin's FATHER, a sturdy man (28) with rugged facial features. He bears a lot of guilt from the past that mirrors on his stern face as he walks over to his Horses and Wagon.

Kevin's MOTHER (25) pregnant, is at the other end of the rope which is wrapped around a large tree. She checks the rope is secure.

MOTHER

Don't whack him like that. He is
only a child.

The Mother walks over to Kevin as she eyes his Father climbing onto the wagon.

FATHER

It'll do him good.

MOTHER

All your doing is giving him a reason
later in life to rebel and take
vengeance against you.

FATHER

His useless than tits on a bull.
It's called discipline my dear

The Mother gathers the biscuits off the blanket and places them on the saucer. She picks up the cup of spilt milk and stands to her feet.

MOTHER

No it's punishment.

Kevin leans against his Mother as she rubs the back of his head. The Father looks at Kevin and his Mother for a moment.

MOTHER (CONT'D)

He envy's you.

FATHER

He needs toughing up, ya too soft with him.

(a beat)

We're hunters, not nurturers.

The Father flicks the reins and steers away with the horses as the Mother continues to rub the back of Kevin's head.

END KEVIN'S FLASHBACK

INT. GRAFTON STATE GAOL KEVIN'S CELL - NIGHT

Six PRISON GUARDS burst through the cell door and viciously kick, stomp, and brutally beat Kevin with their batons as his screams echo throughout the corridor of the Prison.

INT. GRAFTON STATE GAOL LES'S CELL - CONTINUOUS

Les sits naked on the floor clenching his prison clothes with a stoned look on his face. The cell door opens and he looks up.

TITLE ON SCREEN

NSW GRIFFITH 1949

EXT. GUN SHOP - DAY

KEVIN (14) stands before the shopfront window gazing at the camping gear. He's a solid strapping young lad and well-proportioned for his age.

His big blue eyes stare at an air gun on a mannequin dressed in camouflage gear. Below a hand written sign reads;

BUY NOW! "GUN SALE" shoot Rabbits and stop Myxomatosis Virus.

Become a RABBIT HUNTER!

Seen approaching from the top of the street, three THUGS a little older than Kevin.

INT. GUN SHOP - CONTINUOUS

GUN SHOP OWNER#1 stands before the counter holding the air gun on top of the counter as he carefully watches Kevin counting coins and notes before him.

Kevin lays down the last coin and looks up at Gun Shop Owner#1 who has a curious look on his face.

KEVIN
Raised every Penny.

EXT. GUN SHOP - CONTINUOUS

Kevin exits the store and as he walks down the street the three Thugs taunt Kevin as they approach him from behind.

THUG#1
Bought himself a pee gun.

Kevin continues walking.

THUG#2
Watcha gonna shoot, tin cans?

THUG#1
He couldn't hit a tin can if he's standing directly in-front of it.

THUG#2
His brain's full of scrap metal thats why? Mental for brains. Ha ha, get it? Metal, mental! Hey?

In unison all three Thugs laugh but are unaware what is about to take place.

Kevin with one hand and still holding the air gun in the other hand, whacks Thug#2 in the face with his powerful fist, knocking him out cold to the ground.

Thug#1 goes to hit Kevin and he too cops a couple of hard blows to the stomach then an upper cut on the chin. He falls to the ground squealing in pain.

Kevin clenches his fist to Thug#3 and after a short stand off, Thug#3 quickly runs away.

Gun Shop Owner#1 racing outside.

GUN SHOP OWNER#1
That's some mighty fist you have there sonny. Where did you learn to fight like that?

KEVIN

Me uncle was a boxing champion.

EXT. BUSH - LATER

Kevin lies in a sniper position looking through the telescope of his air gun. Beyond is a creek. From out behind a tree a rabbit appears.

KEVIN

(quietly)

I gotcha now.

EXT. OPEN FIELD - MOMENTS LATER

Kevin emerges from the dense bush into an open field. In the distance there is a small run-down derelict Cottage.

Next to the Cottage is a Barn and beside the Barn is Kevin's Father.

He is working under the bonnet repairing a small battered car.

EXT. BARN - CONTINUOUS

Kevin approaches his Father.

KEVIN

Hey dad look! I'm a rabbit hunter!

Kevin holds up the dead rabbits. His Father takes a cloth and wipes his hands. As he steps away from the car he looks angrily and directly at the air gun.

FATHER

What the hell ya doing with that?

KEVIN

Look what I shot?

FATHER

Gimme it here!

The Father snatches the air gun from Kevin's hand.

KEVIN (O.S.)

Uncle Dave had one.

FATHER

Uncle Dave is not with us anymore now, is he?

The Father looks at the two dead rabbits Kevin is holding.

He pulls out an axe from his toolbox and walks over to a tree stump.

The Mother stands by the back door of the cottage with Kevin's sisters Jan (9) and KAY (6).

KEVIN (O.S.)
Dad what d'ya doing?

The Father with the axe raised above his head looks down at the air gun with anguished eyes.

FATHER
She was my first little angel. She was taken away from me so needlessly.

The Father stares at Kevin.

START KEVIN'S FLASHBACK GRAFTON 1938

EXT. COTTAGE - DAY

We hear the voice of KEVIN (3) playing cops and robbers as we see the Father making repairs to the plywood gate on the verandah with jagged wood nails and screws scattered about on the steps.

A thud is heard. The Father turns and Kevin has fallen on the uneven floor of the verandah. He sadly gets up rubbing his knee as he stares at his Father.

The Father turns back around and continues to repair the plywood gate.

Once he is satisfied he stands up and shuts the gate. He steps back and wipes the sweat from his forehead.

The Father looks over his shoulder at the Dam then over to an Old Lady, his Grandmother who rocks back and forth on her rocking chair cradling his 16-month-old daughter Kelly in her arms.

END KEVIN'S FLASHBACK GRAFTON 1938

EXT. BARN - DAY

The Father chops the air gun in half with one mighty blow as Kevin angrily comes back to reality.

The Mother, Jan and Kay watch helplessly as the Father continues to chop the air gun into pieces.

FATHER
Guns serve only one purpose. To kill!

Kevin drops the rabbits.

FATHER (CONT'D)

Ya no-hoper!

Kevin storms away towards the back door of the cottage.

FATHER (O.S.) (CONT'D)

Wars kill people!

Kevin is all fired up. He wipes away angry tears as he brushes past his Mother and enters through the back door of the cottage.

INT. COTTAGE MAIN BEDROOM - MOMENTS LATER

Kevin walks into the main bedroom. He lifts up the bed mattress. He takes out a bundle of rolled notes and stuffs it in his pocket.

MOTHER (O.S.)

Kevin, what do you think you're doing?

Kevin doesn't answer. He turns to the window as his Mother stands by the bedroom door.

MOTHER (CONT'D)

Put that back right away or there'll be big trouble. Your father worked damn hard for that money.

Kevin looks out the window. Jan and Kay stand behind their Father as he puts a match to a pile of sticks and starts a fire.

KEVIN (O.S.)

Doesn't matter what I do, he'll never forgive me.

MOTHER

He does forgive you.

KEVIN

He hates me! That's why he doesn't show any interest in me when I do somethin' good?

MOTHER

Your Father is still bitter with himself for not enlisting in the war with your Uncle.

KEVIN

So I'm his scapegoat?

Kevin turns to his Mother as his eyes well up again.

KEVIN (CONT'D)

That vision still haunts me to this very day and I struggle to clear it out of me mind.

Kevin looks back out the window. The Father tosses the broken pieces of the air gun one by one into the fire.

He walks away from the window and stands before his Mother.

KEVIN (CONT'D)

(a beat)

Farm life isn't for me. I need to move on.

He looks into his Mother's watery eyes.

KEVIN (CONT'D)

Start me life. Me adventurist life.

Kevin half smiles at his Mother.

MOTHER

I'm going to miss that smile of yours.

The Mother wipes her tears away as Kevin shows her his big smile.

MOTHER (CONT'D)

You're going to break a lot of young girls' hearts with that smile.

(a beat)

Come here!

The Mother embraces him. Tears well up in her eyes.

MOTHER (CONT'D)

(a beat)

I can't stop you can I?

KEVIN

No.

MOTHER

You're the only son I have you know.

KEVIN

I know.

The Mother takes a step back. Kevin wipes the tears away from her face.

KEVIN (CONT'D)

I love ya mum.

MOTHER

And I love you too.

She begins to cry as she watches Kevin leave.

INT. TRAIN - DUSK

Kevin sits by the window as the Train journeys across the countryside. He admires the spectacular sun as it sets over the horizon.

He is dressed in clean clothes, something he has not worn for some time. He clutches a duffle bag which lies across his lap.

INT. TRAIN - NIGHT

Kevin wakes as the Train slowly pulls into the platform of Narrandera train station.

He looks out the window to see two uniformed POLICE OFFICERS speaking to the STATION MASTER.

Kevin looks about inside the carriage and sees a HOMELESS MAN cradled up on the seat asleep.

He takes out the bundle of rolled notes and looks at it for a moment. Then he walks over to the Homeless Man and slides the rolled notes into the Man's overcoat pocket.

Kevin turns around and watches nervously, for the first time, the two uniform Police Officers enter through the carriage and walk over to him.

He looks over his shoulder - the Station Master is at the other end of the carriage.

UNIFORM POLICE OFFICER#1

C'mon young lad. Your Father has put you on charge and requests that twelve months in Boys Town will do you good.

Kevin is led away by Uniform Police Officer#1.

UNIFORM POLICE OFFICER#1 (CONT'D)

(to Uniform Police
Officer#2)

Check the homeless man's pockets.

TITLE ON SCREEN

NSW GRIFFITH 1956

INT. HOUSE KITCHEN - DAY

A double-decker monstrosity of a cake sits on the small table in the centre of the kitchen. KEVIN, now (21) with his suave good looks and dressed in a blue suit, stands before the cake staring at it. He quietly sings to himself.

Kevin's Mother stands by the door watching him.

MOTHER

That sounds nice. What song is it?

KEVIN

Something I made up. Nothing special.

MOTHER

What's the matter you look kinda lost. What is going on in that brain of yours.

KEVIN

I somehow can't see that there is anything else left for me to continue my working life here.

He looks over to his Mother.

KEVIN (CONT'D)

I mean me opportunities are limited.

MOTHER

I know. Tiny towns are barren places.

Kevin looks back at the cake.

KEVIN

I did try, didn't I?

MOTHER

Yes you did. You said farm life wasn't for you.

KEVIN

Yeah I did.

He looks over towards his Mother.

KEVIN (CONT'D)

No coming back.

MOTHER

I know. C'mon now, everyone's going to love that cake you made.

Kevin picks up the cake.

MOTHER (CONT'D)

Look at you in those fancy crocodile shoes, hey? Mr charismatic you.

Kevin grins as he looks down at his crocodile shoes. He approaches his Mother.

MOTHER (CONT'D)

Just do the right thing hey?

As Kevin walks pass his Mother, he gives her a wink.

EXT. HOUSE LOUNGE ROOM - CONTINUOUS

A large gathering of family and friends sing happy birthday as Kevin enters with the cake.

JAN (16) and KAY (13) stand either side of their Father as he proudly sings along holding up a bottle of beer.

The Mother watches from the background, content but with a worrying look.

TITLE ON SCREEN

NSW SYDNEY 1957

INT. SYDNEY COURTHOUSE - DAY

A Judge is handing out Kevin's sentence as he stands before him in the Court room. Seated, and taking down notes is Betty Brown.

JUDGE (O.S.)

In all my years presiding in this court, I cannot recollect a worse case than this one coming before me. Your cleverness, cunning and the skill with which you eluded capture shows that you could have made a success of almost anything you chose to do but instead you continue to choose the easy path. So therefore you can spend the next two years behind bars.

TITLE ON SCREEN

NSW SYDNEY 1959

EXT. DARLINGHURST ROAD KINGS CROSS - SUNSET

High on top of a building, a Coca-Cola sign flashes in red and white.

On either side of the road, signs blaze with reds, blues and greens, advertising everything from strip clubs to cigarettes.

The seedy district is alive and buzzing with thrill seekers and party-goers strolling about, as slow moving cars cruise in both directions.

INT. APARTMENT KINGS CROSS - CONTINUOUS

Un-opened electric goods are scattered throughout the small apartment. Exiting the bathroom is LES NEWCOMBE (21), a clean cut and handsomely fresh-looking young lad.

He picks up a set of keys and cigarettes off a side table and exits the apartment.

INT. PUB KINGS CROSS - MOMENTS LATER

Les sits at the bar having a drink and smoking a cigarette. A television behind the bar sits high on a shelf as a BARMAN works the counter.

ON TELEVISION SCREEN

We see news footage, no sound except for the Voice of the Television Anchor Man.

Detective Ray Kelly stands before a handful of Newspaper Reporters rustling about outside Central Police Headquarters.

Betty Brown is jolted as she tries to get close to Ray Kelly.

TELEVISION ANCHOR MAN (V.O.)

Having served with Queen Elizabeth II's bodyguards on her 1954 tour of Australia, this top detective Ray Kelly is to receive the Peter Mitchell award for outstanding performance and bravery. He has managed to lock away a number of notorious criminals throughout his career and is to receive the award from Premier Sir Robert Askins.

The Barman turns to Les.

LES
A detective is only as good as his
informants.

BARMAN
Didn't he shoot two crims?

LES
Yeah, and that's two less informants
he now has.

Les and the Barman have a laugh.

WILLIE (O.S.)
Hey! We gotta talk.

WILLIE (22) tall, lanky, and slightly hunched stands nervously
next to Les.

LES
You're looking a little skinny there
Willie.

WILLIE
Don't need your bleeding-heart. I
need to sell off my share now.

Les looks up at the Barman.

LES
Excuse me, business to attend to.

BARMAN
Bit late for a business meeting ain't
it Les?

LES
You should know it's never too late
for business.

Les stands up and leads Willie outside.

EXT. FOOTPATH KINGS CROSS - CONTINUOUS

People about. Traffic moves in both directions. Side by
side Les and Willie walk along the footpath.

LES
Haven't I told you before never to
discuss business when I'm with
someone.

WILLIE

Disarming a deranged incoherent knife-weaving fruit cake from yelling obscenities in a crowded nightclub?

LES

Someone had to leap to the rescue. How did you think I got my reputation. I'm well respected within these nightclubs.

WILLIE

Should've left him do himself over. He was only looking for attention.

LES

Speaking about yourself are we Willie?

WILLIE

I have debts to pay and need to sell my share of the loot now!

LES

Relax, all in good time. We all have debts to pay.

WILLIE

Yeah you tell that to the loan sharks who busted into my place and torched it. I'm now living out on the streets.

LES

I can't help you with that.

WILLIE

Yes you can! Look, I know a place where you can get rid of some of your stuff too. He's willing to pay us top dollar.

LES

Right now?

WILLIE

Yeah!

LES

Alright, but only your loot. I'll fence off mine later. Need to get more so I can get more cash.

(a beat)

My notoriety is essential at the moment.

EXT. JEWELLERY STORE PADDINGTON - MOMENTS LATER

Les observes the jewellery in the window display. He can see Willie is standing before the jewellery STORE OWNER who is on the other side of the counter as he looks over a camera and other electrical goods.

VOICE (O.S.)

Police!

A hand grabs Les by the arm.

LES

Shit!

A Detective, NORMAN STUBBS purposely whacks Les's head hard against the door frame of the car before pushing him into the unmarked Police Car.

LES (CONT'D)

Ahh not so hard you ungracious
bastard!

Norman Stubbs slams the Police Car door.

RAY KELLY

I'll get the other one.

Les watches Detective Ray Kelly enter inside the Jewellery Store.

INT. POLICE CENTRAL STATION - NIGHT

Les sits on a chair before a small square table. He holds a bloody handkerchief against his forehead above his eye.

Opposite him is Ray Kelly and standing to one side is a POLICE OFFICER. There is a long and intense pause as Ray Kelly stares at Les.

The door opens and Norman Stubbs enters. Ray Kelly continues to stare at Les.

RAY KELLY

How about fucking knocking first.

NORMAN STUBBS

Willie denies knowing him.

Ray Kelly looks up at Norman Stubbs then back to Les.

RAY KELLY

Your fucking lucky day kid.

Les smirks as Ray Kelly eyes him.

RAY KELLY (CONT'D)

Norm. Get his fucking address.

INT. HOSPITAL EMERGENCY CLINIC - LATER

Les sits on a hospital bed wearing a white singlet top. A trainee Nurse, PENNY (18) petite in size with blue eyes is stitching the cut above Les's eye.

Les is immensely smitten with the way Penny is going about her work.

PENNY

You're making me nervous looking at me like that.

LES

You're the one holding the needle aren't you?

PENNY

Yes, and I might slip and do more harm than good.

LES

That's good, I'll be here a lot longer then.

PENNY

I have other patients I need to attend to, you know.

LES

Not as handsome as me I hope.

Penny smiles.

PENNY

Please, don't talk. I need you to be really still, this cut is too close to your eye. I need to concentrate now.

LES

You could do this with your eyes closed.

PENNY

Listen, stop talking and stop staring at me like that. Because I might end up doing something silly and stitch your eyelid onto your eyebrow.

(a beat)

Who did this to you?

LES
It doesn't matter.

PENNY
Quarter inch lower and you may have
lost your eye.

LES
I got another one.

PENNY
And I'll black eye that one if you
don't shut up now.

Penny smiles as she picks up some scissors. She carefully
snips off the stitch.

PENNY (CONT'D)
There, have a look.

She holds a mirror in front of Les's face. He continues to
look into Penny's blue eyes.

PENNY (CONT'D)
Will you look in the mirror!

LES
You have such beautiful blue eyes.

PENNY
Will you stop it now and look.

Les looks in the mirror.

LES
Hey not bad. I look a lot better
than I did before.

PENNY
You're just being nice.

LES
No, you did a fantastic job.

PENNY
I'm only into my third year you know.
I still have a long way to go. It
was only four stitches not a shark
bite.

LES
Can I ask you just one question?

PENNY
What is it?

Les doesn't respond, only smiles as a concerned look appears on her face.

PENNY (CONT'D)

What?

LES

Will you have coffee with me?

A relieved smile forms on Penny's face. A SENIOR NURSE sticks her head through the open door.

SENIOR NURSE

Penny we need you on the second floor.

PENNY

I'll be there shortly.

The Senior Nurse leaves as Penny walks over and stops by the door and turns to Les.

PENNY (CONT'D)

Come by tomorrow evening, about seven.

Penny smiles as Les watches her walk down the corridor.

EXT. PHONE BOOTH KINGS CROSS - AFTERNOON

Les is smartly dressed standing in the phone booth and speaks on the phone.

LES

(into phone)

Yes, I am.

(listens into phone)

No I'm not. I said I'm not doing that anymore!

(listens into phone)

You don't believe me do you?

(listens into phone)

No Mother! You listen! I'm going to settle down with her! It gives me a reason I need to work for a living.

(listens into phone)

Want, need, they both still mean the same thing!

(listens into phone)

Oh, okay mum. Whatever you reckon then.

Annoyed with his Mother, Les hangs up the phone.

INT. FLOWER SHOP - CONTINUOUS

A female FLOWER SHOP OWNER is behind the counter making up a bouquet of flowers. She occasionally looks up and watches Les by the door entrance, looking at the flowers.

Les picks out a bunch of flowers and approaches the counter.

LES

I'll buy these ones.

FLOWER SHOP OWNER

For someone special?

LES

Yeah.

FLOWER SHOP OWNER

She is one lucky girl.

LES

Oh yeah she is.

EXT. FLOWER SHOP - MOMENTS LATER

Les stands by the side of the road holding the flowers in his hand when two Police Cars screech to a halt before him.

Two POLICE OFFICERS get out of one vehicle and Ray Kelly and Norman Stubbs get out of the second vehicle.

Standing by their vehicle they watch as a short scuffle between the two Police Officers takes place, then Les is handcuffed and bundled into the back seat.

The door slams shut. The two Police Officers get into their vehicle.

Ray Kelly nods to the Flower Shop Owner as she stands by the door. Ray Kelly and Norman Stubbs get inside their vehicle.

The Flower Shop Owner watches Les staring at his flowers laying in the gutter as the Police Car drives away.

She picks up the flowers and watches the two vehicles disappear down the street.

INT. POLICE CENTRAL STATION HOLDING CELL - MORNING

A dirty cell. Insects crawl along the walls and across the stained concrete floor. A scruffy looking Les sits on the floor with his head bowed. He's holding a bloody handkerchief above his eye.

The cell door opens. Norman Stubbs and a Police Officer enter.

NORMAN STUBBS

C'mon get yourself up. Judge wants
to see you.

He signs to the Police Officer. He walks over to Les and
helps him up off the floor.

LES

What's the charge?

NORMAN STUBBS

Stolen goods.

Norman Stubbs covers his nose as Les is escorted out of the
cell by the Police Officer.

NORMAN STUBBS (CONT'D)

Make sure he gets a good spit and
polish.

EXT. LONG BAY PRISON CELL - AFTERNOON

Two CELL MATES, CELL MATE#1 sits on a stool with his belly
hanging down and CELL MATE#2 lies on a rubber mat on the floor.

They both stare at Les dressed in his prisoner uniform. Les
steps forward and holds his hand out to shake and the two
Cell Mates ignore him. Les drops his hand.

LES

I'm Les Newcombe.

CELL MATE#1

(a beat)

I'm George.

CELL MATE#2

I'm John.

After a little silence when out of nowhere we hear a voice
starting to sing a song. It's a beautiful voice singing a
sentimental song.

LES

Who's singing the tearful song?

GEORGE

Shh!

All three stare in silence and as the song continues, tears
form in George and Johns' eyes as Les watches the two
emotionally connecting to the song.

When the song finishes the sound of loud applause from prisoners echoes throughout the prison followed by whistles and cheers.

LES

Who is it?

GEORGE

Simmonds, Kevin.

JOHN

Tarzan to some.

EXT. LONG BAY PRISON YARD - MORNING

PRISON GUARDS stand about and watch the PRISONERS pacing up and down the yard trying to keep warm.

Les with his arms folded shivers and smokes as he paces about with John.

He stops when he notices a lone Man wearing only pants, some distance away from the other Prisoners.

With a bare and well defined back, he does chin-ups on a makeshift cross bar.

LES

Is that Tarzan?

JOHN

That's him alright, like clockwork.
Doesn't miss a session.

LES

What's he training for?

JOHN

I guess to outrun the coppers when he gets out. He's into body preservation and physical endurance training. A fitness fanatic.

GEORGE

He co-ordinated and planned an entire escape route for two young girls while he was serving time from inside a juvenile detention centre.

LES

Man of many talents.

GEORGE

Sure has.

(MORE)

GEORGE (CONT'D)

Been in and out of juvenile and prison institutions since he was fourteen. He's made quite a name for himself along the eastern border states.

LES

I'll have to make my acquaintance with him then.

MOMENTS LATER

Les smokes a cigarette and watches Kevin as he works out on the crossbar doing back pull ups.

LES (O.S.) (CONT'D)

You have a great singing Voice. I used to sing a bit too.

Kevin jumps off the crossbar. He picks up an old partly soiled towel and wipes the sweat off his face and body.

KEVIN

Maybe we can sing a duet one day and entertain the other prisoners and guards.

LES

I didn't really mean that.

KEVIN

Then what did ya mean? Better still whatcha in for?

LES

Car stealing, armed robbery. You know the usual big stuff.

KEVIN

Oh okay. How come I haven't heard of ya?

LES

I'm good at hiding.

KEVIN

Oh yeah from what?

LES

Just know how to hide. Can't tell you all my secrets.

KEVIN

How come ya got caught then?

Les does not answer. Kevin holds his hand out.

KEVIN (CONT'D)
I'm Kevin Simmonds.

Les shakes his hand.

LES
Les Newcombe. Nice to meet you.

KEVIN
Look me up when ya get out. We'll
talk.

Kevin walks away as Les watches him.

LES
See you in eleven months.

KEVIN (O.S.)
Usual big stuff hey Les?

LES
Yeah.

Kevin turns and gives Les a cheeky grin.

INT. STOLEN CAR - DAY

Kevin stakes out a Bank across the street as he sits behind the wheel of the car.

FRANK (33) receding hairline with a slightly big gut smokes a cigarette as he sits in the passenger seat.

KEVIN (O.S.)
Ya have to smoke?

FRANK
Yeah.

KEVIN (O.S.)
Then wind the window down.

FRANK
It's fucking cold out there.

Kevin turns to Frank.

KEVIN
Wind it down!

Frank winds the window down. He tosses the cigarette out the window and then winds it back up.

FRANK
Jesus, you need to calm down there.

KEVIN
I'm calmly tryin' to fuckin
concentrate ya know.

Kevin looks at his watch. It's twelve thirty. He takes a
shotgun out from under the front seat.

FRANK
That's some mighty gun you have there.

Kevin goes over his gun carefully.

FRANK (CONT'D)
Where's mine?

KEVIN
Ya don't need one.

FRANK
Hang on here! It's not what we had
planned? I'm the one who told you
about this bank.

KEVIN
I've changed me mind.

FRANK
Just like that?

KEVIN
Yeah.

FRANK
You don't trust me do you?

KEVIN
I need this job to run smoothly.
Media will be all over this if we
screw up.

FRANK
I thought you like the attention.

KEVIN
Only if it's for the right reasons.

FRANK
What am I supposed to do if something
happens to you?

KEVIN
That's not gonna happen.

Kevin tosses a stocking to Frank who stares at Kevin while he puts it over his head.

KEVIN (CONT'D)
Well whatcha waiting for?

Frank isn't impressed as he puts the stocking over his head.

INT. DOUBLE BAY BANK - CONTINUOUS

The STAFF are busily working as we see a MOTHER and her CHILD (4-year-old girl) approach the counter.

Kevin and Frank storm into the Bank.

KEVIN
(honourable way)
Can I please have everyone's attention here.

Kevin approaches a Teller as Frank keeps vigilant.

KEVIN (CONT'D)
Now listen carefully. This is a hold up, so do what ya told.

The Mother and Child duck out of the way. Kevin tosses a duffel bag over to the Teller.

KEVIN (CONT'D)
Remain calm and nobody will get hurt.

BANK MANAGER (O.S.)
Is this a joke or something?

FRANK
You shut up!

The Child begins to cry. Kevin turns to Frank. Frank walks over to the Child.

FRANK (CONT'D)
Kid be quiet!

Kevin aims the gun at the Manager.

KEVIN
Don't fuckin move.

FRANK
C'mon, hurry up!

KEVIN
Just relax will ya. I have it all under control.

Kevin turns to the Teller.

KEVIN (CONT'D)
Well c'mon now, fill er up!

The Teller quickly fills up the duffel bag as Kevin looks over to Frank. Frank looks away.

BANK MANAGER (O.S.)
You two are not going to get away
with this.

Kevin ignores the Bank Manager.

BANK MANAGER (CONT'D)
The police will be here soon.

FRANK
Shut up!

The Bank Manager sits. The child cries again. Frank gets agitated.

FRANK (CONT'D)
Jesus!

The Child cries even louder. Kevin continues to watch the Teller as she starts to empty notes from out of the other draws.

Frank now agitated approaches Kevin from behind and snatches the gun from him.

KEVIN
Hey!

Frank points the gun at the Child's head. The Mother screams, so does the Child.

KEVIN (CONT'D)
What are ya doing!?

FRANK
You heard him! Coppers will be here
any second.

KEVIN
Now gimme the gun. Ya gonna fuck it
all up for the both of us.

FRANK
It was fucked the minute we walked
in!

KEVIN

I said I have it all under control.

FRANK

No you don't! You can't control this kid! It's making me fucking nervous! Will you hurry up and get the money and let's fucking get out of here!

TELLER (O.S.)

Do you want the silver too?

Frank sharply turns.

KEVIN

(bluntly)

Fuck ya - no!

Just as Frank points the gun towards the Teller, Kevin pushes the gun upward. A single shot is fired into the ceiling. Plaster dust showers down onto the floor.

Kevin whacks Frank with the butt of the gun. He turns and looks at a frightened Teller who hands him the duffel bag. Kevin looks over to the Bank Manager and then back to Frank.

He tosses Frank the duffel bag. Frank catches it and watches Kevin as he looks at the Child for a moment, trembling, cuddled up in its Mother's arms.

INT. STOLEN CAR - CONTINUOUS

Kevin jumps in behind the steering wheel. He stares at Frank for a moment.

FRANK

What?

Kevin slides the gun under the front seat.

KEVIN

What? What the hell were ya thinkin of hey?

FRANK

The child was annoying.

Kevin does not respond.

FRANK (CONT'D)

You were about to comfort the child for fucks sakes! And you're telling me what the hell I was thinking off?

KEVIN

Don't question me thoughts.

Frank remains silent staring at Kevin. He slowly grasps the duffel bag in his arms.

Kevin looks up in the rear-view mirror. Frank escapes quickly out of the car.

Too late a Police Car is on approach in the distance. Kevin angrily turns on the ignition and shifts the car into gear as he watches Frank disappear down the street.

KEVIN (CONT'D)

(yells)

Fuck!

Kevin plants his foot down hard on the accelerator.

EXT. DOUBLE BAY STREET - CONTINUOUS

The rear tyres smoke as Kevin does a U-turn and forces the Police Car to come to a screeching halt in a billow of smoke.

Once the smoke clears the Police Car gives chase, and the pursuit is on!

Kevin turns left. Up ahead a Utility loaded with tins of paint is partially blocking the street - Kevin ploughs into the utility as it's reversing.

The Utility goes into a one-eighty-degree spin sending tins of paint in all directions.

The front guard of the Stolen Car is severely dented and rubs against the tyre causing smoke to billow into the street.

INT. STOLEN CAR - CONTINUOUS

Kevin wrestles with the steering wheel. He looks in the rear-view mirror.

EXT. DOUBLE BAY STREET - CONTINUOUS

Tins of paint have sprawled all over the street as the Police Car screeches to a halt. Rear wheels spin, billowing smoke, the Police Car reverses and takes off through a laneway.

EXT. DOUBLE BAY STREET - MOMENTS LATER

The Stolen Car is parked. Kevin gets out of the car with the shotgun. The police siren sounds closer.

Kevin cocks the shotgun only to see one shell in the barrel. He starts to walk towards the sound of the Police Car.

The Police Car rounds the corner.

Kevin holds the shotgun like a marksman and stops walking.

He waits until the right moment for the Police Car and when that moment comes, he takes the shot.

A loud blast.

The front centre bonnet hinge shatters into pieces and scatters through the air.

The bonnet ejects upward, blocking the view of the Police Officer behind the wheel.

The Police Car is out of control screeching wildly. It careers off the road and side-swipes a parked vehicle.

It flips on its side and skids toward a shop's front window as sparks fly into the air. It smashes through the shop's front window and comes to a sudden stop.

EXT. DOUBLE BAY STREET - MOMENTS LATER

A small crowd of PEOPLE have gathered around the accident scene. Police and Ambulance vehicles have arrived.

Police Officers from the crashed Police Car are attended by Ambulance Officers. Radio and Television Reporters move about taking photos and talking to witnesses.

Across the street Ray Kelly surveys the area. Betty approaches him.

BETTY

There is talk out and about that you have criminals as informants.

RAY KELLY

Shouldn't you be interested in who's responsible for this?

BETTY

So you have?

RAY KELLY

I'm not going to answer that question.

BETTY

(a beat)

I hear one of the bank robbers was the Simmo fellow.

RAY KELLY

His name is Simmonds. Call him by any other name, he becomes more than what he is.

BETTY

And what's that?

RAY KELLY

A bloody menace to society with no regard for the law.

BETTY

Don't all criminals have no regard for the law.

RAY KELLY

I bloody well know where you are going with this line of questioning.

BETTY

No, I just hope he doesn't become more than what he is.

RAY KELLY

Clever girl.

(a beat)

Let me tell you something, a time will come when Simmonds will be caught, and I'll see to it he's incarcerated for life.

BETTY

Isn't that for a Jury to decide?

Ray Kelly leaves as Betty watches on.

TITLE ON SCREEN

11 MONTHS LATER

EXT. LONG BAY PRISON - DAY

The outer main door is opened by a Prison Guard. Les dressed in a suit walks out.

PRISON GUARD

Will see you again swanky pants?

LES

Not this time you won't.

PRISON GUARD

It's what you all say.

The Prison Guard shuts the main outer door. Les takes one last look at the large door as he rubs his finger above his eye.

EXT. HOSPITAL GROUNDS - AFTERNOON

Les leans on the Hospital wall and smokes a cigarette. He holds a bunch of flowers. Penny, dressed in her nurse's uniform walks through the parking lot.

He watches her for a moment and when Penny exits out onto the street he butts out his cigarette on the ground with his foot, along with the scattered butts lying around.

EXT. SHOPPING DISTRICT - CONTINUOUS

Les tidies himself and follows Penny into the small shopping district. Penny walks slowly admiringly in the shop windows.

Les manages to get the courage and approaches as Penny stands before a Television and Radio store. She is watching the televisions in the display window.

PENNY

Do I know you?

Les stands beside Penny.

LES

You're angry.

Penny is silent.

LES (CONT'D)

I don't blame you if you are.

Penny turns and stares at Les for a short moment.

PENNY

Eleven months is a long time.

She turns back to watching the television.

LES

It gave me a lot of time to think about the two of us.

PENNY

You needed a year?

LES

No.

PENNY

Then why a year?

LES

Sorry?

He holds out the bunch of flowers to her.

LES (CONT'D)

Please take them.

Penny takes the bunch of flowers. Les takes out a piece of paper and hands it to Penny.

LES (CONT'D)

This will explain everything.

Penny unfolds the piece of paper.

LES (CONT'D)

My release paper from prison.

Penny looks at Les.

LES (CONT'D)

Please read it.

Penny reads. Once she finishes reading she folds the release paper and hands it back to Les.

LES (CONT'D)

Well?

Les looks down at the release paper as Penny turns back to look at the televisions.

Les touches Penny's arm and as she turns, he kisses her forcefully on the lips. She pushes him away from her.

PENNY

Christ!

LES

Sorry. That was stupid of me. I should not have done that...so sorry.

PENNY

So you damn well should be!

LES

I don't know what came over me.

PENNY

That's very inappropriate coming from you. A gentleman would not have done that.

LES

You're right. I understand if you hate me for what I did but I'm not a bad person. I just made some stupid and wrong judgements before first thinking about my actions.

PENNY

You're telling me.

LES

Really sorry.

PENNY

I don't hate you, just disappointed.

LES

Penny, I'm in love with you. The last eleven months cemented my love for you in my heart. I hope that you feel the same about me.

PENNY

I do and I also fell in love with you the moment I laid eyes on you.

As Les and Penny embrace, Les can see on the Television screen in the display window a News Presenter is reporting on the Double Bay bank robbery.

Frank is led away in handcuffs by Ray Kelly and other Police Officers through the front door of Police Station Central.

In the top right corner of the television screen a photo of Kevin Simmonds face is shown with the words, Still At Large.

PENNY (O.S.) (CONT'D)

Promise me you won't be going back to prison.

LES

I won't.

EXT. TIMBER YARD - MIDDAY

Extremely hot. Les is dressed in overalls and wears gloves as he carries timber planks on his shoulder. He walks over to a large stack and as he lowers the timber planks on the stack, he loses his grip and drops them causing the entire stack of planks to tumble onto the ground creating a mass of dust in the air.

LES

(to himself)

Fuck.

CO-WORKER#1 (O.S.)
Everything okay Les?

Les nods. His CO-WORKERS chuckle among one another as they carry their lunch boxes and enter inside the worksite lunchroom.

Les turns to the fallen stack of planks and remains silent as he stares at them.

INT. PUB KINGS CROSS - AFTERNOON

A busy noisy Pub. A tired, weary and grubby Les enters through the front door. He looks about and notices Kevin sitting alone at a table. He approaches.

Kevin looks up as Les pulls out a chair and sits opposite him.

LES
Saw on the news you had a job opening.
That still the case?

Kevin smiles as he sips a glass of water.

BEGIN MONTAGE

EXT. SUBURBAN STREET - DAWN

Les leans against the boot of a vehicle with his arms folded. A car is seen approaching from the distance. He places his foot on the rear bumper and ties his shoelaces while he discreetly bounces the rear bumper bar.

Kevin half hangs out of the driver's door and is hot wiring the car. He slides his legs inside as Les walks over to the drivers side door and shuts it as he leans back, lighting up his cigarette.

The approaching car drives past and once its out of sight Les opens the driver's side door and walks back to the boot - of the vehicle as we see Kevin continuing to hot wire the vehicle.

EXT. CAMERA STORE - MOMENTS LATER

Les exits the rear door carrying two duffle bags full of stolen goods. He opens the boot and tosses them inside. Walks over to the driver's side and gets into the car and turns on the ignition. He slides over to the passenger seat.

INT. CAMERA STORE - CONTINUOUS

Kevin flips the closed sign outward on the front door. He picks up a set of keys and his duffle bag full of stolen goods.

He looks at the OWNER tied up on the floor with a sack over his head.

EXT. CAMERA STORE - CONTINUOUS

Kevin shuts the back door and locks it. He drops the keys down a drainpipe. He walks over to the car tossing the duffel bag back in the boot and shuts it. He climbs into the drivers seat and drives off.

INT. GUN SHOP - MORNING

GUN SHOP OWNER#2 sits on the floor with a sack over his head and his hands tied behind his back.

Kevin picks out a selection of small pistols from under a glass counter as Les grabs boxes of shells from a cabinet affixed to the wall.

Les takes the duffel bag filled with guns from Kevin and exits through the back door.

Kevin locks all the gun and ammunition display cabinets. He walks over to Gun Shop Owner#2.

KEVIN
(rattles keys)
Are these all the keys?

Gun Shop Owner#2 does not respond. Kevin cocks the pistol.

KEVIN (CONT'D)
Are they?

Gun Shop Owner#2 nods as Kevin taps the ledger book on his head.

KEVIN (CONT'D)
Is this ledger where all the sales
are recorded?

Gun Shop Owner#2 nods. Kevin stands up and uncocks the pistol. He notices that Gun Shop Owner#2 has urinated in his pants.

Kevin leaves through the back door.

EXT. GUN SHOP - CONTINUOUS

Kevin padlocks the rear door. He drops the keys down a drainpipe. He hops into the passenger seat, shuts the door and Les drives off.

INT. STOLEN CAR - CONTINUOUS

The car drives out of the laneway and crosses the road and enters another laneway. Les stops the car outside the rear of a restaurant.

Kevin hops out of the car with the engine still running as Les looks about. He walks over to a commercial grease trap drum and tosses the ledger book inside.

EXT. LIQUOR STORE - DAY

A car is backed up in the rear dock with the boot open. The OWNER of the liquor store and the STOREMAN load crates of liquor into the boot of the car.

Kevin and Les with stockings over their heads and holding shotguns watch over them.

The last liquor carton is placed in the boot. Les shuts the boot as Kevin marches the Owner and Storeman back inside the store.

INT. LIQUOR STORE - CONTINUOUS

Kevin is closing the cool-room door as we see the Owner and Storeman sitting tied up with their backs against each other on cartons of liquor.

Kevin takes a small metal flask off the shelf before he leaves.

EXT. LIQUOR STORE - CONTINUOUS

Les hops out of a delivery truck parked in the dock. Kevin finishes padlocking the rear door of the liquor store.

Les tosses the delivery truck keys to Kevin as he walks over to the stolen car.

Kevin drops the keys down a drainpipe. He walks over to the stolen car.

KEVIN

I'll drive.

Les tosses the car keys over to Kevin and at the same time Kevin tosses the metal flask to Les. They both catch simultaneously.

KEVIN (CONT'D)

Ya earned it.

Les admires the metal flask.

KEVIN (O.S.) (CONT'D)
Too irresistible not to take.

LES
Style hey?

Kevin winks and smiles, and together they both climb into the stolen car.

END MONTAGE

EXT. BUSHLAND - AFTERNOON

Kevin and Les enter into bushland off the side of a remote road.

KEVIN
Been thinkin we need to try somethin more exciting. Somethin that's going to get everyone's attention.

LES
Haven't we already done that?

KEVIN
Na, it needs to be bigger, bolda. Here gimme a hand.

Les helps Kevin clear loose shrubs and tree branches.

KEVIN (CONT'D)
I came across this stuff when I was walking through gangers labouring on railway lines.

LES
What can be any bigger?

A wooden crate is revealed.

KEVIN
Fifty fuckin pounds of the stuff. A safe.

LES
Shit! How big is it?

KEVIN
Big enough to hold a stash of cash.

LES
How much cash?

KEVIN
Let's find out.

INT. BOWLING CLUB MANAGERS OFFICE - NIGHT

Kevin carefully packs the last of the gelignite on the safe.

LES
That seems a lot of jelly you're
packing on?

KEVIN
Ya right, I need more.

Les watches as Kevin packs on more jelly.

LES
You're gonna blow off the building
rooftop you know?

KEVIN
Hey it's a Samson. It says it right
here.

A metal disc is riveted onto the safe door with the brand name SAMSON. Kevin continues packing more jelly.

KEVIN (CONT'D)
She's a tough nut to crack.

LES
When is enough?

KEVIN
Never.

LES
You know it's going to be blown to
smithereens. And the cash too.

KEVIN
Talking about smithereens I once
packed a rocket with gunpowder and
instead of it shooting upward it
tipped over from the weight and blew
up the outside dunny.

Kevin looks over to Les.

KEVIN (CONT'D)
There, that should do it. Let's do
it hey?

INT. BOWLING CLUB MANAGERS OFFICE - MOMENTS LATER

A loud explosion almost deafening. Picture frames fall off the wall around the office. Ceiling dust showers down and light globes blow out.

Kevin and Les emerge from out of the smoke as we see paper and bank notes billowing like confetti.

When the smoke clears, the door to the safe can be seen blown off its hinges. Only charred coins left scattered inside the safe.

LES

Told you that was too much jelly.

KEVIN

At least we now know, hey?

EXT. BOWLING CLUB - DAWN

Police Officers move about carrying out shrapnel from the safe, wires, detonators and gelignite left behind.

Newspaper Reporters take notes as Cameramen race about taking photos.

Ray Kelly walks out of the front entrance and is bombarded by Newspaper Reporters, Cameramen and Betty.

BETTY

Detective Kelly.

RAY KELLY

Please move outta the way.

BETTY

C'mon Detective what's going on?

REPORTER#1

Yeah Detective, is our city safe?

REPORTER#2

Criminal activities are on the rise and worsening. Our city is being terrorised!

Ray Kelly stops walking.

RAY KELLY

No one is terrorising our city.

BETTY

It's him isn't it?

RAY KELLY

Professionals are behind this.

BETTY

Blowing up the entire contents in the safe also? Sounds to me like amateurs seeing what gelignite is capable of doing. An easy catch don't you think?

Ray Kelly aggressively pushes his way through the shouting Crowd of News Reporters as Betty continues to throw questions at him. He arrives at his car and opens the driver's side door.

BETTY (O.S.) (CONT'D)

Detective Kelly, I'm right aren't I?

Ray Kelly turns around as the shouting stops.

RAY KELLY

Why are you so obsessed with this?

BETTY

Because I think he is someone who enjoys playing games. Not really your true criminal.

RAY KELLY

Someone who breaks the law is a criminal no matter what.

BETTY

I read his past criminal activity report. Simmonds likes to seek attention. Enjoys the thrill and loves a challenge.

RAY KELLY

His days of glory won't be forever and I will make sure he will not make a fool out of this police service.

BETTY

He's managed for over twelve months without being caught since his last release from prison.

RAY KELLY

His bound to make a slip up and I'll be there standing above him.

Betty watches Ray Kelly get into the car as Newspaper Reporters all shout out questions while the car drives away.

INT. CAR - CONTINUOUS

Ray Kelly looks over to Norman Stubbs, driving.

RAY KELLY

I want you to make sure every police officer is out on the streets working around the fucking clock until Simmonds and his delinquent side kick buddy of his, are bloody caught!

EXT. STREET KINGS CROSS - MORNING

Kevin and Les are covered in powder dust from the explosion as they approach the end of the street. Kevin grabs Les by the arm and pulls him back. They both peek around the building.

Parked outside the Hotel is a Police Car. Norman Stubbs hands the Owner a bundle of notes. Kevin looks away from the Hotel.

KEVIN

That dirty dog snitched me. Obviously the money I gave him wasn't enough to keep quiet.

LES

Some dogs just want a bigger bone.

KEVIN

(yells)
Shit!

LES

Hey, I know a place.

Kevin looks at Les.

INT. BASEMENT EDDY'S HOUSE - MOMENTS LATER

A small dingy basement under a terrace house. Kevin looks at Les.

KEVIN

Ya gotta be fuckin kiddin me!

LES

Shh. He's still asleep.

KEVIN

Who?

LES

Eddy, an old school buddy of mine.
(MORE)

LES (CONT'D)

He works the graveyard shift and sleeps all day.

KEVIN

I don't think I can handle this, it's too confined. Hasn't he got any room up there.

LES

You're all over the evening news. He thinks I'm staying here.

KEVIN

What happens if he comes down?

LES

He hasn't stepped foot down here since he found his Grandmother dead.

KEVIN

Oh great.

Kevin takes a look around the basement.

LES

Get some rest, I'll be back later with some food.

Les leaves as Kevin looks about.

INT. BASEMENT EDDYS HOUSE - NIGHT

Kevin nervously walks around the basement. He sweats as his body shakes. Struggles to breath, anxious and extremely tense that the house above is going to cave down on him.

LES (O.S.)

You okay?

Les stands at the bottom of the stairs.

LES (CONT'D)

Kevin are you okay, it's me Les.

Kevin stops walking. His pupils are dilated.

KEVIN

Where am I?

Kevin stares at Les.

KEVIN (CONT'D)

Ya gotta get me outta this place, now!

INT. PADDINGTON - DAWN

Kevin simmers down but looks vigilant as he and Les walk throughout the back streets.

KEVIN

I can't handle small dark confine spaces. I get all jittery and impatient.

LES

You can't live out on the streets, coppers will spot you. Shit! They'll spot me too. I'm also a wanted criminal.

KEVIN

Look will head up to Queensland, it's safer for both of us.

LES

Queensland?

KEVIN

Yeah, it's the perfect place. Too restricted for us here now.

LES

I can't. I want to marry Penny.

KEVIN

Ya will when ya get back.

LES

No, I'm in love with Penny. I wanna turn the corner. You also need too as well. You can't live a life looking over your shoulder.

KEVIN

Oh yeah ya can. Ya play the game the smart way by being one step ahead all the time.

Kevin and Les arrive at the corner of a main road at a set of lights. Kevin looks about.

Morning Commuters go about their daily lives. Traffic flows steadily in both directions.

Les butts out his cigarette and takes out a wad of cash.

LES

Well take this then.

He hands over Kevin the wad of cash.

KEVIN
Where did this come from?

LES
I paid a visit to the hotel owner.
Here take it.

Kevin takes the wad of cash.

LES (CONT'D)
Don't like snitches. I heard what
Frank did to you.

Kevin is oblivious as he gazes ahead after counting the wad of cash. The Driver parked across the street looks straight back at Kevin, its Ray Kelly!

LES (O.S.) (CONT'D)
I hope that's enough.

Kevin turns around and makes eye contact with..

DETECTIVE CUMMINGS
Oi! You!

Detective CUMMINGS blows his whistle as he starts to run toward Kevin.

KEVIN
Go!

Kevin sprints off down the main street. Les realises what is going on and makes a dash across the road as the traffic swerves in all directions.

Detective Cummings shouts out and blows his whistle chasing Kevin who weaves and ducks among the morning Commuters.

Les takes a quick look over his shoulder to see where Kevin is. He is way down the street with Detective Cummings in hot pursuit.

Les turns back around and crashes into the front side guard of Ray Kelly's car and flips up and over the top of the bonnet landing flat on his back onto the pavement.

Ray Kelly quickly gets out of his car and handcuffs Les, who is in agony.

EXT. PADDINGTON STREETS - CONTINUOUS

START SERIES OF SHOTS

The chase is on! Kevin sprints across the main road and darts in and out of the moving traffic.

Kevin heads down a side alley with Detective Cummings hot on his heels.

Down alleyways, across a reserve, through a school yard and up and over back yard fences. Kevin runs like a jack rabbit.

He looks behind. Detective Cummings has managed to catch up.

Kevin spots a congregation making their way up the steps to an all-day service.

END SERIES OF SHOTS

EXT. CHURCH - CONTINUOUS

Kevin dodges through the congregation and scurries towards the main entrance.

He stops at the entrance huffing and puffing. A small Crowd is already seated. He turns.

Detective Cummings sprints up the steps.

INT. CHURCH - CONTINUOUS

Kevin races towards a rear door but when he gets there the door is padlocked.

He tries desperately to rip the lock off with his hands but is crash-tackled to the ground by Detective Cummings.

A short scuffle takes place as Kevin tries to get away, but Detective Cummings overpowers him and gets Kevin in a headlock.

He handcuffs Kevin as Ray Kelly stands above him.

RAY KELLY

Tough call Simmonds. You see Cummings
is an ex one hundred metre sprint
champion.

A PRIEST looks at Kevin and performs the sign of the cross for him as he is led outside to the horrified stares of the congregation.

INT. LONG BAY PRISON CELL - NIGHT

Kevin sits on the side of the bottom bunk bed and stares ahead.

Pigeons cooing can be heard coming from outside the small barred cell window then the sound of a shotgun being fired is heard some distance away.

He looks over to a CELL MATE who is fast asleep on a single bed.

KEVIN

Did ya hear that Les?

Les lies on the top bunk bed. He uses the bottom of his shoe as support while he writes a letter.

LES

Sounds like a gun shot.

KEVIN (O.S.)

Yeah. Watcha doing?

LES

Writing a letter to Penny.

As Kevin lies down on the bed he puts his hands behind the back of his head and looks up at the cell window.

KEVIN

Thirty five charges of car stealing,
private property and thirty seven
thousand pounds all in four months.

Les sticks his head over his bed and looks down as Kevin looks up to Les.

LES

Fifteen years will go quick.

Les returns to writing his letter.

KEVIN (O.S.)

Yeah, not as quick as your three
years.

Another gun shot is heard and we see pigeons fly across the cell window. Kevin's eyes well up as he stares out the cell window.

INT. LONG BAY PRISON CELL - MORNING

Waiting silently in the cell is Kevin, Les and the Cell Mate who is anxious as he stares at the cell door.

LES (O.S.)

Thanks for letting me use your paper
and envelope.

The Cell Mate looks down at a small desk and positions the stationery in order.

LES (CONT'D)

I did put everything back neatly for you.

The Cell Mate nods and half smiles as he looks over at the cell door.

The cell door opens.

PRISON GUARD (O.S.)

Breakfast!

The Cell Mate rushes out the door as Kevin and Les look at one another.

PRISON GUARD (CONT'D)

He's hungry.

Kevin walks past the Prison Guard as Les follows but he stops before the Prison Guard and holds out an envelope.

LES

Can you mail this for me?

The Prison Guard looks at the envelope.

LES (O.S.) (CONT'D)

Girlfriend.

The Prison Guard takes the envelope from Les.

PRISON GUARD

Move it.

Les quickly catches up to Kevin as the Prison Guard watches on.

INT. LONG BAY PRISON DINING HALL - LATER

The dining hall is crowded. PRISONERS line up for breakfast whilst other prisoners are seated already eating. PRISON WARDENS stand guard against the wall.

Kevin and Les sit on their own. Kevin leans back on his seat staring at his mushy grey porridge as Les stirs his bowl with a spoon.

LES

What is this fucking vile crap?

NED (O.S.)

Grey death.

A prisoner NED (65) skinny Aboriginal looks more like eighty-five. Dark rings circle his bold eyes.

Flared wide nose and rippled skin cover his face. He has thick straw-like hair matching his beard.

Although his skin is dark brown and almost black, it has a distinctive grayish hue.

He pulls up a chair and sits down next to Kevin and Les. He smiles exposing his pearly-white teeth as he speaks with a strong Aboriginal accent.

NED (CONT'D)

It's pigeon grub.

LES

Pigeon! As in pigeon bird?

The Cell Mate sits among other Prisoners eating his breakfast.

NED (O.S.)

Yeah.

Les looks away and heaves.

NED (CONT'D)

Last night's leftovers. Nothing gets tossed out here.

(to Kevin)

Going to eat it?

Kevin slides his bowl to Ned. Les heaves again as he hunches under the table.

NED (CONT'D)

C'mon boy, you gotta get used to this grub. Three years long time not to eat.

Ned takes Les's bowl and looks at Kevin.

NED (CONT'D)

You a lot bloody longer.

Ned starts to tuck into the mushy grey porridge.

KEVIN

How'd ya know that? We just arrived last night.

NED

I know when all the new arrivals turn up. This way I get to fill up me belly.

KEVIN

Then ya must know what's the best way outta here.

Ned ignores Kevin as he continues to eat.

LES

Do you?

Ned looks up. He sees two PRISONERS running forward to the head of the line.

NED

We betta get outta here.

Les looks about.

LES

Why? What's going on?

NED

Bloody riot about to start that's why.

The two Prisoners grab the food barrow by its handle and upend it spilling the entire contents across the dining hall floor.

Prisoners rush over and pick up handfuls of the contents off the floor and begin to hurl it over at the Prison Wardens.

A riot starts as we see Kevin, Les and Ned escape the dining hall.

EXT. LONG BAY PRISON YARD - MID MORNING

Prisoners walk about in the yard getting some exercise. Kevin, Les, and Ned with his legs crossed, sit in the middle of the yard. He smokes rollies (hand rolled tobacco).

They have a good three sixty view of the prison compound.

NED

If you're quick onya feet and gotta bit of spring in your legs scaling the wall shouldn't be a problem.

LES

I'm no fucking kangaroo.

NED

Then you're up shit creek brudda.

KEVIN

What's in that garage in the compound?

NED
Superintendent's car.

LES
Crash through the main gate?

KEVIN
It's an option.

NED
I see many young lads like you two
come here and like you lads, quickly
wanna escape but end up bloody back
inside.

KEVIN
We won't be back.

NED
Not here anyway.

LES
What do you mean?

NED
You'll be sent off to Bathurst or
Grafton to teach you a lesson. You
don't want to end up there.

KEVIN
Why?

NED
Brutal places. Intractable Grafton.
First day you arrive you get a
whatchamacallit - yeah that's it - a
reception biff. Words cannot describe
what they do to you.
(a beat)
It doesn't stop there. Then you're
flogged every day by wardens.

LES
Why?

NED
Because they can. It's called
departmental practice. Bathurst
just as brutal.

INT. LONG BAY NED'S PRISON CELL - CONTINUOUS

Ned with his eyes shut and his back facing the cell door,
sits on the floor in the middle with his legs crossed and
hums silently.

Kevin sits on the bed with a precarious look on his face.

KEVIN
How'dya know all this prison stuff?

Ned stops humming.

NED
Me brudda not in Grafton anymore.
He dead. Now be quiet. Need to
concentrate and focus.

Ned continues to hum as Kevin looks over to Les who stands guard by the cell door.

LES
C'mon Kevin you're not falling for
this are you? This fruitcake's
pulling our leg.

Ned stops humming.

NED
Fruitcake nice cake. Me, wise and
clever man. Want to escape?

Les is silent and looks over to Kevin.

NED (CONT'D)
Don't look at him. He can only help
you when you are both on the outside.

Ned opens his eyes and stares ahead.

NED (CONT'D)
He extraordinary man.
(closes eyes)
Now shut up and listen.

Les and Kevin look at one another. As Ned speaks with both eyes shut, we see the action he is describing.

NED (V.O.) (CONT'D)
There is a ventilator in the wall of
the prison chapel, at the end row of
pews.

INT. PRISON CHAPEL - MIDDAY

Kevin and Les sit on wooden pews among other Prisoners and watch a midday movie. A draught blows about.

NED (V.O.)

Its two-foot high from the ground
with Louvre tin slats easily removable
and about the same distance from the
ground.

INT. PRISON BOILER ROOM - CONTINUOUS

Oil drums scattered about the small boiler room with only a
wooden door and padlocked.

NED (V.O.)

There you will enter a boiler room
full of oil drums and a door at the
other end.

EXT. SUPERINTENDENTS GARDEN - AFTERNOON

A well-presented flower garden is surrounded by a small outer
wall that circles the prison.

NED (V.O.)

Outside that door is the
superintendent's back garden of his
house which sits outside the prison
walls.

INT. LONG BAY NED'S PRISON CELL - CONTINUOUS

Kevin looks over to Les then back to Ned who still has both
eyes shut.

KEVIN

Is all this in the view of the guard
in the tower?

NED

Yes.

LES

Great!

Ned pops one eye open at Les.

KEVIN

Ya have a resolution for that?

NED

Yes, let me continue.

Ned shuts his eye.

EXT. PRISON YARD - CONTINUOUS

A Guard in the tower with a gun over his shoulder watches the outer prison walls.

NED (V.O.)

The prison chapel obscures the guard's view from the tower but he can still see the small outer wall that circles the prison.

LES (O.S.)

Great. We become shooting targets like moving ducks in a sideshow alley.

NED (V.O.)

You still have a chance, but only one.

Kevin and Les stroll among other Prisoners in the yard exercising. They watch the two Guards in the tower change shifts.

NED (V.O.) (CONT'D)

You have between ten to fifteen seconds to make that small outer wall to freedom without being seen by either guard.

Kevin counts quietly watching the two Guards up in the tower changing shift. He smiles at Les.

INT. LONG BAY NED'S PRISON CELL - CONTINUOUS

Ned opens his eyes.

NED

So, when you planning to escape?

Les lights up a cigarette.

LES

How you know all this?

NED

This is my home brudda.

KEVIN

We'll need some tools?

NED

No worries brudda.

LES

Shouldn't we think about this first?

KEVIN

I say we get on it, right away.

LES

But hang on.

Les looks over to Ned.

LES (CONT'D)

Why are you so helpful? What are you going to gain out of this?

NED

Nothin brudda, we're just friendly black fellas.

TITLE ON SCREEN

ONE WEEK LATER

INT. LONG BAY PRISON METAL WORKSHOP - DAY

Les enters the workshop. He acknowledges the PRISON GUARD as he stands Guard at the entrance observing the PRISONERS working away.

He approaches a PRISONER working by a bench on a lathe machine. He discreetly pulls out a packet of cigarettes from the side pocket of his trousers curling it in his palm.

When he draws closer to the Prisoner he picks up a bin filled with metal off-cuts beside him and at the same time Les slips the packet of cigarettes into the Prisoner's side trousers pocket.

Les approaches the Prison Guard by the entrance. He stops before him. The Prison Guard looks inside the metal bin.

LES (O.S.)

Scrap metal.

The Prison Guard continues to look at Les and then signals him to move on.

INT. LONG BAY PRISON CELL - MOMENTS LATER

Kevin stands by the cell door and keeps watch. Les pulls out a hammer tucked inside the front of his pants.

LES

It's not the iron bar as we wanted but it will serve the same purpose.

KEVIN

Then we're set.

EXT. LONG BAY PRISON YARD - LATE AFTERNOON

PRISONERS walk around the yard. Some congregate smoking and socializing whilst others play ball sports.

Kevin, with his shirt off works up a sweat as he does chin ups on a high bar in deep concentration.

Les sits on the ground and is writing a letter. Kevin looks over at Les as he does one more last chin up.

He lets go of the high bar and grabs his shirt and wipes the sweat off his face and chest as he walks over to Les and sits down next to him.

KEVIN

How many letters have ya written to her?

LES

A lot.

KEVIN

Ya think she's getting em?

LES

I'm sure she is. This one I'm going to hand to her personally.

KEVIN

Ya really love her don't ya?

LES

Yes I do.

Kevin watches as Les folds the letter and slides it in an envelope.

KEVIN

Well come on. If ya wanna make it out of here and see her.

Kevin springs to his feet.

KEVIN (CONT'D)

Well c'mon buddy. We gotta get ya ready.

Kevin holds his hand out. Les tucks the envelope in his back pocket and takes Kevin's hand. Kevin heaves Les up off the ground.

KEVIN (CONT'D)

Get up on that bar.

LES
Piece of cake.

Les jumps up and grabs hold of the high bar.

LES (CONT'D)
See.

Both his hands begin to slip off the bar.

LES (CONT'D)
Oh shit.

Kevin shakes his head and laughs as Les falls off the high bar.

INT. LONG BAY PRISON CELL - AFTERNOON

Kevin and Les are putting on civilian clothes underneath their prison uniform.

LES
Think he would say something?

Kevin looks over at the Cell Mate as he sits at his desk writing.

KEVIN
He's a mute, what's he gonna say?

The Cell Mate holds up a piece of paper. Written "I don't know anything" Kevin looks over to Les.

KEVIN (CONT'D)
See. They couldn't have paired us with a more perfect cell mate.

Kevin winks at the Cell Mate. Les pats the Cell Mate on the back.

LES
Thanks buddy.

The Cell Mate gives Les the thumbs up.

KEVIN (O.S.)
Ya ready?

LES
Let's go.

EXT. LONG BAY PRISON YARD - MOMENTS LATER

The tower GUARD is looking outside the prison wall as we see Kevin and Les briskly approaching the front door of the Prison Chapel in the foreground, looking up at the tower Guard.

As Kevin and Les get closer to the door they begin to lose sight of the tower Guard and just as he turns around, Kevin and Les arrive at the door.

Kevin swiftly slides the hammer out from the front of his pants and with a single blow he smashes the lock off the door.

Kevin looks at Les. He takes the lock off the latch and they both enter inside.

INT. PRISON CHAPEL - CONTINUOUS

Kevin is breaking off the Louvre tin slats as Les snaps the leg off a table. He begins to help Kevin and they manage to remove all the slats.

EXT. LONG BAY PRISON STORAGE SHED - CONTINUOUS

Kevin and Les race towards the storage shed that is surrounded by a cyclone wire fence and scale it.

Standing on the top of the cyclone wire fence they hurl the hammer and leg of the table on the roof. Les with his back against the shed's outer wall and balancing on the cyclone wire fence, legs Kevin up onto his shoulder until he reaches the roof of the shed.

From the roof of the shed Kevin holds down his arm and with all his body strength he heaves Les up onto the roof.

EXT. LONG BAY PRISON STORAGE SHED ROOFTOP - CONTINUOUS

Perched up on the rooftop Kevin and Les look over towards the tower Guard whose view is obstructed by the Prison's Chapel building.

Les points over to the horizon as the sun sets behind the gathering of dark clouds.

KEVIN

Just what the doctor ordered - rain.

Kevin and Les look down into the Superintendent's back garden.

KEVIN (CONT'D)

C'mon.

EXT. LONG BAY PRISON GROUNDS - CONTINUOUS

Scurrying towards the Superintendent's garage Kevin pulls out his hammer and with one single blow he smashes off the lock on the double doors.

Kevin goes inside as Les keeps watch by the garage door.

INT. SUPERINTENDENT'S GARAGE - CONTINUOUS

Kevin pulls out a pair of shears and begins to break into the locked car.

Les stays vigilant by the door. He turns to see Kevin having difficulty.

LES

Hey hurry up.

KEVIN

I can't get it open. These bloody shears are useless.

He throws the shears away as Les comes rushing inside.

KEVIN (CONT'D)

Damn it! I could do with the iron bar.

Kevin is surprised as Les hits the driver's side window with the hammer. It makes quite a loud sound but all it does is shatter the glass and makes a small hole the size of the hammer head.

KEVIN (CONT'D)

That wasn't so fuckin bright was it now?

As Les goes to hit the car window again Kevin grabs hold of his wrist.

KEVIN (CONT'D)

It's safety glass, shit for brains.

He takes the hammer from Les.

KEVIN (CONT'D)

Get outside and keep a fuckin watch!

As Les arrives back at the garage door he sees a PRISON SECURITY GUARD making his way towards them.

LES

Holy crap.

(MORE)

LES (CONT'D)
 (quietly to Kevin)
 Red light red light.

KEVIN
 What now?

Les signals over to Kevin. They both peek out from behind the garage door. The Prison Security Guard approaches.

KEVIN (O.S.) (CONT'D)
 Ya know there's only one way outta here.

EXT. LONG BAY PRISON GROUNDS - CONTINUOUS

They both race out the garage door and head straight toward the Prison Security Guard. He stops in his tracks and watches as Kevin and Les run at him.

Kevin has the hammer raised in a threatening way as Les points the leg of the table.

The Prison Security Guard takes a little while to realize what is going on and when he does Kevin and Les have already raced passed him.

The Prison Security Guard whips out his whistle clumsily, nearly dropping it and he stumbles while trying to get it to his mouth. He blows the whistle.

Kevin and Les race toward the outer prison wall and pass by a WORK-PARTY OF MEN chopping wood who shout out words of encouragement.

MAN#2
 Giddyap lads! Giddyap!

Man#2 Insinuates whipping a horse.

MAN#1
 Run you bastards run!

Kevin and Les easily scale the outer wall as we hear the Prison Security Guard's whistle in the background.

EXT. LONG BAY PRISON OUTER WALL - CONTINUOUS

Kevin and Les race across into open cow paddocks as the prison alarm blasts so loud that even the pigeons nestled on the prison rooftop are frightened away and fly off in all directions.

INT. PRISON CELL - AFTERNOON

On the cell floor sits Ned rolling a roll-your-own (hand rolled tobacco) as a smile forms on his face.

NED

Good luck brudda's.

BEGIN MONTAGE

EXT. SYDNEY CENTRAL BUSINESS DISTRICT - AFTERNOON

- Media vans race through the city streets. A News Reporter broadcasting a news flash on the Long Bay Prison escape of Kevin Simmonds & Les Newcombe.

NEWS REPORTER (V.O.)

Late this afternoon Kevin John Simmonds and his accomplice Leslie Alan Newcombe made a daring escape and busted out of Long Bay Prison...

- Office Workers leave city office buildings listening to handheld transistor radios.

INT. TRAIN - CONTINUOUS

- Commuters on trains listen to transistor radios glued to their ears.

NEWS REPORTER (V.O.)

...Police have no knowledge where the two escapees are heading and urge the public to stay well clear as they are highly dangerous...

INT. BUSES - CONTINUOUS

- Commuters on buses listen to transistor radios glued to their ears.

INT. FERRIES - CONTINUOUS

- Commuters on ferries listen to transistor radios glued to their ears.

NEWS REPORTER (V.O.)

...And to inform the Police immediately if spotted.

EXT. SYDNEY POLICE HEADQUARTERS - CONTINUOUS

- Police cars, motorcycles and vans leave the underground carpark.

END MONTAGE

EXT. HOSPITAL OUTSIDE GROUNDS - LATE AFTERNOON

A panting Kevin collapses against a brick wall. He waves to a gasping Les to join him.

LES
I'm already buggered Kevin.

KEVIN
Ya outta shape.

LES
Haven't run this much since seventh grade. We need to get a car and get the hell outta here quick!

KEVIN
Ya wait here. I'll go and see if I can get one from inside.

Kevin heads into the Hospital grounds.

EXT. HOSPITAL INSIDE GROUNDS - CONTINUOUS

A small Morris Minor car moves carefully towards the hospital exit. Kevin dashes towards it.

The car jerks to a stop. Kevin approaches the driver's side window and leans toward the driver - a Large Lady.

KEVIN
(politely)
G'day.

Two NUNS sit in the back seat and another one sits in the front passenger seat. They all smile at Kevin. Kevin smiles back at them.

KEVIN (CONT'D)
Excuse me madam, I need the car.

The Large Lady leans forward and wraps her arms around the steering wheel. The three Nuns recoil and stare in shock at Kevin. Nun#1 in the front seat looks over to Kevin.

NUN#1
Sorry, what did you say?

KEVIN
I need the car.

LARGE LADY
You will not have this car!

Kevin looks at the Large Lady who has her arms still wrapped around the steering wheel.

KEVIN

Ya didn't hear what I said?

The Large Lady pushes her whole body up against the steering wheel hugging it. She doesn't speak.

Les nervously watches on as he scans the area.

The Nuns remain silent as the Large Lady refuses to remove herself from out of the car.

KEVIN (CONT'D)

Madam ya not cooperating here. Madam!
I need ya fuckin car!

Kevin opens the door and at the same time Les appears and wasting no time he slaps the Large Lady across the face.

The Nuns are horrified as the Large Lady is stunned and releases her arms from the steering wheel.

This gives Kevin the chance and he quickly heaves her out of the car.

The Nuns scramble out of the car and race over to aid the Large Lady.

Kevin jumps into the car and slams it in gear as Les jumps in the passenger side.

Kevin looks at the Large Lady and Nuns and flashes them a broad smile.

KEVIN (CONT'D)

Good evening ladies. God bless ya
all.

(winks)

INT. MORRIS MINOR - CONTINUOUS

The car speeds out of the Hospital Grounds and onto the main street.

KEVIN

Ya becoming somewhat spontaneously
erratic lately.

LES

No time for pussyfooting fucking
around.

KEVIN

I was just being polite.

LES

Save your politeness for freedom!

EXT. LITTLE BAY REMOTE ROAD - LATE AFTERNOON

Along the remote road with bushland on one side and the ocean some distance away on the opposite side, Kevin's visibility is poor as the window wipers struggle with the heavy rain pounding on the windscreen.

KEVIN

Hope this rain keeps up, tracker dogs won't be able to pick up our scent. Check in the glovebox and see if there's a torch.

Les opens the glovebox. He finds a hairbrush, a notebook and a couple of pencils, a folded road map and a bible.

Les holds up the bible disappointedly.

KEVIN (CONT'D)

Perfect!

Kevin takes the bible and places it down beside him.

LES

What good is a bible to us?

KEVIN

Ya'll see.

Kevin looks around inside the car.

KEVIN (CONT'D)

Find a torch yet?

LES

Nothing. Reckon she will be okay?

KEVIN

They're in a hospital car park. I'm sure she will.

LES

She looked terrified. I kinda feel bad in what I did.

Kevin looks over at Les for a moment as he stares out the window. He looks back onto the road and adjusts the rear view mirror.

LES (CONT'D)

Where are we off too?

KEVIN

Ya'll see. Ya should never worry ya-
self with a deed that's impossible
to change once ya have already done
it.

Les looks over at Kevin as he drives.

LES

Why are you so relaxed?

KEVIN

Cause I have it all under control.

INT. BOTANY POLICE CAR - AFTERNOON

Blaring Police siren. Norman Stubbs is behind the wheel
driving along the main road through a shopping centre. Ray
Kelly speaks on the police radio.

RAY KELLY

I want all units to head out towards
the bay area. And can we get that
helicopter up there?

NORMAN STUBBS

You sure, nothing out there but cow
paddocks.

RAY KELLY

And a cemetery.

NORMAN STUBBS

It's coming up to five o'clock rush
hour. Wouldn't they want to blend
in among the crowd?

RAY KELLY

In prison clothes?

NORMAN STUBBS

May have changed.

RAY KELLY

It's what Simmonds would want us to
think even if he has changed into
civilian clothes.

Ray looks out the window as it continues to rain heavily.

RAY KELLY (CONT'D)

Where's that damn helicopter!

INT. MORRIS MINOR - SUNSET

A slow-moving pick-up Truck is in front. Kevin wastes no time and hammers the accelerator. He overtakes the pick-up and careers back onto the right side of the road.

Kevin turns off the headlights and throws the steering wheel hard right onto an uneven dirt road. Les holds on tight. His face says it all.

The car bounces about as Kevin desperately tries to keep it under control. The tiny Morris Minor is not cut out for four-wheel driving and Kevin loses control.

EXT. DIRT ROAD - CONTINUOUS

The car does a complete one eighty degree turn and comes to a grinding halt.

INT. MORRIS MINOR - CONTINUOUS

Police sirens draw nearer as Kevin and Les look at one another.

KEVIN

Quick grab me that pencil from the glovebox.

Les opens the glovebox. He takes out the pencil as Kevin flicks through the bible.

KEVIN (CONT'D)

Switch on the radio.

CLOSE UP ON CAR RADIO

REPORTER

Late this afternoon Kevin John Simmonds and Leslie Alan Newcombe made a daring escape over the prison walls of Long Bay Prison. A large contingency of Police Officers and local volunteers are out searching for the two escapees. Leading the search is Detective Ray Kelly...

LES (O.S.)

That bastard!

REPORTER

...Believes they may be somewhere in the Botany Bay area. Will have more updates as they come to hand.

KEVIN

What's wrong?

LES
 Penny's probably hearing all of this.
 She's probably even torn up all my
 letters.

KEVIN
 That's women for ya.

LES
 No, you know what? Can't say I blame
 her. I'm nothing but a liar. You
 know we're going to get caught.

KEVIN
 Will ya snap out of it and get ya-
 self together. We're not gonna get
 caught! Now hand me that pencil!

Les hands Kevin the pencil. He watches Kevin flicking through
 the pages of the bible.

KEVIN (CONT'D)
 Larceny wasn't the only tricks of
 the trade I picked up whilst inside.

He stops on a page and circles a Psalm. He then places the
 pencil inside the bible and shuts it.

KEVIN (CONT'D)
 Bible teachings was another.

He leaves the bible on the front seat.

LES
 What d'ya do?

KEVIN
 Told them don't plan on gettin any
 sleep.

EXT. COW PADDOCKS - SUNSET

Kevin and Les race through the cow paddocks. They reach a
 wire fence and stop.

KEVIN
 There.

Across the cow paddocks sits Botany Bay cemetery in the
 distance.

LES (O.S.)
 A cemetery?

KEVIN

Come up with somethin better?

They quickly hurdle the wire fence and run across the cow paddocks.

EXT. DIRT ROAD - SUNSET

Ray Kelly leans inside the driver's side window of the Morris Minor and picks up the bible. He opens the bible to where the pencil is.

CLOSE UP ON BIBLE

Psalms 3:6 "I will not be afraid of many thousands of people who have set themselves against me all around"

He closes the bible and looks across the paddocks.

BETTY (O.S.)

Obsession is an addiction.

Betty approaches Ray Kelly as we see more Police Cars and News Reporters arrive.

RAY KELLY

What the hell you talking about?

Betty stands beside him and looks across the paddocks.

BETTY

As a child my Mother would tell me stories about her deprived childhood life and what she had to do to stay alive.

Ray Kelly continues to look ahead.

BETTY (CONT'D)

Stealing to survive was one story.

RAY KELLY

It's not the kind of stories I would be telling my children.

BETTY

No it isn't but it's people's criminal activities that I find fascinating. What draws them to live a life of crime and what they do just to survive.

Ray Kelly walks over to his car.

BETTY (CONT'D)

You're just as desperate and obsessed
in catching people like Simmonds as
I am in covering this story.

RAY KELLY

Congratulations, you have just won
the merit award for psychology.

Ray Kelly opens the car door and before he gets inside, he
turns and looks at Betty.

RAY KELLY (CONT'D)

I just hope for your sake,
psychologically, that Simmonds
understands what he's doing is
unwarranted.

BETTY

And if he doesn't?

RAY KELLY

Then he will feel the full weight of
the law come crashing down on him.

Betty watches as Ray Kelly gets into his car and drives off.

BEGIN MONTAGE

EXT. PADDOCK - MORNING

- A convoy of buses carrying Police Officers arrive at the
paddock.

EXT. MAIN ROAD - CONTINUOUS

- Police Officers put up road signs to block all traffic.

EXT. BOTANY BAY - CONTINUOUS

- Local residents in dinghies (small aluminium boats) patrol
along the waterways using handheld searchlights.

EXT. LIGHT INDUSTRIAL ESTATE - CONTINUOUS

- Police Officers search throughout the manufacturing industry
estate questioning night shift workers.

EXT. SUBURBAN STREET - CONTINUOUS

- Police Officers door knock in and around the local
neighbourhood.

EXT. PADDOCK - CONTINUOUS

- A truck tows mobile searchlights on the back of a trailer as it arrives in the paddock.

END MONTAGE

EXT. COW PADDOCKS - NIGHT

Kevin's face is soaking wet and covered in mud though he shows no signs of tiredness and he is way ahead of Les who is struggling through all the mud.

In the distance tiny spotlights criss-cross through the paddocks.

Les catches up to Kevin looking like a drowned rat. Hands on hips he bends forward breathing heavily.

LES

That's it I'm done. I can't go any further Kevin. I'm fucked. Gotta sit down.

Les is about to sit down.

KEVIN

C'mon not now, where too exposed here.

Kevin heaves Les back to his feet.

KEVIN (CONT'D)

We gotta keep moving. Need to hide. Here I'll piggy-back ya, c'mon.

Les jumps on Kevin's back. Kevin takes off and crosses through the cow paddocks.

EXT. BOTANY BAY CEMETERY - MOMENTS LATER

Decrepit headstones line the hilly grassy cemetery. Kevin and Les are seen amongst a clearing in a new section.

Kevin covers Les in mud and dirt as he lies in one of the freshly dug out graves.

He rips out twigs and small branches from nearby shrubs and places them over him.

The sound of a Helicopter is heard and out of the darkness a Naval Helicopter appears with a spotlight searching the area below.

LES (O.S.)
Heading our way?

KEVIN
I ain't standing around to find out.

Kevin jumps inside another freshly dug grave and quickly covers himself with mud and dirt.

Up to his neck in the sludge and with only one arm free Kevin covers the rest of his body with pieces of nearby shrubbery.

The Naval Helicopter hovers over the cemetery as a large number of Police Officers converge combing the area.

Les is having trouble with ants crawling over his face. He tries to free his arms out from underneath the dirt but is unaware that a Police Officer approaches.

A POLICE OFFICER appears over the slope with a flashlight in his hand.

Kevin whispers to Les to keep still. Les holds still and puts up with the ants for as long as he can.

The Police Officer stands a metre away from where Kevin and Les are lying. A whistle in the background is heard.

The police search is called off due to the heavy rain. Police officers return to their vehicles. The spotlights are switched off and the Naval Helicopter steers away over Botany Bay - Darkness!

EXT. MAROUBRA BEACH - MOMENTS LATER

The rain has cleared and made way for a moonless night. The Southern Cross is the showpiece, a canopy of stars in the Southern Hemisphere.

Two wet and very dirty figures, Kevin and Les walk along the sandy beach as the waves crash up against the rocks.

Les can't stop scratching himself.

KEVIN
Ya keep scratchin ya face ya'll have
no skin left onya.

LES
How come you ain't scratching?

KEVIN
Self control, but I know salt water
stops the itching.

LES
How do you know that?

KEVIN
Here I'll prove it.

Kevin pushes Les into the water. Dripping wet Les chases after Kevin. He catches him and grabs Kevin in a bear hug and as he throws him, Kevin manages to grab hold of Les then the two are in the water.

Les emerges from under the water. He looks for Kevin but he can't see him.

LES
Kevin.

He continues to search for Kevin with a concerned look on his face.

LES (CONT'D)
Stop playing games Kevin, where are you. Kevin!

Kevin re-surfaces behind Les. Les is not impressed.

KEVIN
What?

LES
I thought you had fucking drowned!

KEVIN
In twelve inches of water? I was holding me breath under water.

LES
What for?

KEVIN
It's an endurance test I used to do as a kid to test out me lung capacity. Here try it.

Kevin tackles Les into the water. The two begin to fool around by dunking one another under the crashing waves.

EXT. MAROUBRA BEACH - CONTINUOUS

The back of two figures, Kevin and Les, walk along the edge of the beach.

KEVIN
Ya know I could live in these moments of fun on the beach forever.

LES

Yeah, freedom does that to you.

EXT. MAROUBRA BEACH CARPARK - NIGHT

Both dripping wet, Kevin and Les hurry through the carpark and head over towards a row of Apartment Blocks.

EXT. APARTMENT BLOCKS - CONTINUOUS

Kevin and Les are helping themselves to dry clothes hanging from clotheslines within the compound.

Kevin watches as Les continues to grab as many clothes as he can carry.

KEVIN

Take it easy, ya don't need an entire wardrobe.

Les looks at Kevin who only has a pair of slacks and a couple of shirts.

KEVIN (CONT'D)

Ya don't listen do ya? Ya grab only what's worth grabbing.

LES

Could do with a pair of shoes.

KEVIN

Who hangs shoes on clotheslines nitwit?

Kevin laughs as he tosses a piece of clothing at Les.

EXT. PLAYGROUND - MOMENTS LATER

Behind a long hedge Kevin and Les are trying on the clothes for size.

KEVIN

We're gonna be needing some supplies now.

LES

I know a prison farm out at Emu Plains where we can get some.

KEVIN

(laughs)

Ya break outta prison ya fool, ya don't break into one.

LES

Yeah, yeah I know but listen. I spent some time in a youth detention centre when I was young.

KEVIN

Go on.

LES

I got to know the cleaner who looked after both places. Told me guns are also stored there. Got him to map me out a drawing of the place.

KEVIN

It's a long way to go.

LES

The cops aren't looking for us out there.

KEVIN

Keep going.

LES

There's only one warden in the stores department. I had a good view from my dormitory window. Got to watch his movements every night.

KEVIN

Has the warden got a gun?

LES

He has but there are two of us. The balance is in our favour.

KEVIN

But he still has a gun.

LES

Just need to knock him down before he reaches for his gun.

KEVIN

Doesn't take long to pull the trigger. Think about it.

LES

When did you start thinking?

KEVIN

Ya start thinking the moment ya have somethin to lose. Agree?

LES
Kevin! We need protection, here,
start ripping up these clothes then.

KEVIN
What for?

LES
We'll need them for gloves to hide
our fingerprints.

KEVIN
(a beat)
And when did you start thinking?

LES
The moment ya have somethin to lose.

They both laugh as they tear the clothes.

KEVIN
Ya know a place where we can hide
for a while?

LES
I got the perfect place, but we need
a car.

KEVIN
That's easy.

EXT. HORDERN PAVILION GROUNDS - NIGHT

Inside the grounds, Kevin and Les search the many storage
warehouses where they can rest for the night.

LES
I used to hang out here in a gang as
a kid. The walls around are so high
no one from outside ever suspected
anything.

KEVIN
Ya actually hung out away from home
all the time?

LES
Yeah from sunrise to sunset. Some
days I would be gone for days on
end.

Les spots the lock on the door to one of the storage warehouses
that isn't locked.

LES (CONT'D)

Beauty! The guard forgot to lock
this one.

INT. WAREHOUSE - CONTINUOUS

They enter the large storage warehouse and inside stacked
high are corn bales.

KEVIN

(excitedly)

Perfect! Up there behind that
parapet. They'll never know we're
here.

Kevin and Les climb up onto the corn bales making their way
to the top. Once they reach the top, they both climb over
the parapet and sit down on the corn bales.

KEVIN (CONT'D)

Ya ever built a fortress?
(smiles)

INT. WAREHOUSE - MOMENTS LATER

Kevin places the last of the timber slats as Les slides across
a corn bale.

A five by six metre rectangular two-metre-high hideaway hidden
beneath the corn bales. Makeshift steps made out of wooden
crates lead to the opening.

The corn bales are slightly apart for ventilation but still
undetected.

Kevin and Les seem quite content with their creative burrow
and shake each other's hand.

EXT. HORDERN PAVILION GROUNDS - MORNING

High activity, WORKMEN and forklifts move about in all
directions as we see Les holding a paper bag filled with
supplies under his arm, as he ducks and weaves through the
grounds.

INT. HIDEAWAY - CONTINUOUS

Kevin peeks over the parapet with a transistor radio pressed
up against his ear listening for any news of the escape.

VOICE RADIO

*...More than four hundred police and
a naval helicopter are continuing to
search the Malabar district for Long
(MORE)*

VOICE RADIO (CONT'D)

Bay Goal escapees Kevin John Simmonds and Leslie Alan Newcombe who still remain on the run. No trace on their whereabouts since their daring escape yesterday. The Police believe they will make an early arrest...

He spots Les entering the warehouse and switches off the radio.

INT. WAREHOUSE - CONTINUOUS

Les looks up and is trying to figure out which corn bale is the entrance. He sees a corn bale moving.

INT. HIDEAWAY - CONTINUOUS

Les appears and climbs inside as Kevin slides the corn bale ceiling off the entrance.

LES

You wouldn't know we were here from the outside.

KEVIN

It's perfect then.

LES

Here, have something to eat.

Les hands Kevin a paper bag. Kevin pulls out a loaf of bread and a bottle of milk.

LES (CONT'D)

Grabbed it just after it was delivered.

KEVIN

Nice and fresh.

LES

Any word on us?

KEVIN

Still think we're at the bay.

Kevin tears a piece of bread off his loaf and starts to eat it.

KEVIN (CONT'D)

Ya know what? We might need to go tonight to the prison farm.

LES

Changed your mind hey?

KEVIN
We'll need some supplies.

Kevin downs the bottle of milk in one gulp.

LES
Christ, never seen someone down a
bottle of milk in one gulp.

KEVIN
Love me milk.

EXT. HUME HIGHWAY - NIGHT

The waning crescent phase of the moon is high up in the star-filled night sky as a car drives along the deserted highway.

INT. STOLEN CAR - CONTINUOUS

Kevin is behind the wheel driving. His eyes are fixed on the road dead ahead. Next to him is a bundle of torn clothes. Les stares out the passenger side window.

The reflection on his face somewhat explains how tense they are both feeling.

EXT. EMU PLAINS PRISON FARM STORAGE SHED - MOMENTS LATER

Kevin and Les creep around amongst the sporting equipment and cleaning supplies scattered throughout the shed.

Both their hands are covered in torn clothes used for gloves.

Les holds a cricket stump in his hand as he approaches Kevin who stands before a wire gate that is shut with a lock.

Kevin looks about. The wire gate goes all the way up to the ceiling.

KEVIN
Gimme ya cricket stump?

LES
Forget it, the warden has the keys.
We better get going before he starts
his rounds.

KEVIN
Can't we wait for him here?

LES
The cleaner will be in shortly for
his shift, so we need to go now.

Les climbs out the window of the shed as Kevin stands behind him. He looks about and spots a few wooden baseball bats. He picks one up and smooths along his hand over the bat eyeing it thoroughly.

LES (O.S.) (CONT'D)

Hurry up!

Kevin, out of the corner of his eye notices a silver object. He parts with the wooden baseball bat and picks up an aluminium bat. He's impressed as he whacks it against the palm of his hand.

KEVIN

Ouch.

He decides to leave the aluminium bat behind, takes one last look then grabs the wooden bat before climbing through the window.

INT. EMU PLAINS PRISON FARM OFFICE - MOMENTS LATER

A lone WARDEN (45) places his work bag on a table. Slightly chubby in proportion he takes out a lunchbox, an orange, and a coffee flask and places them on the table.

He shuts his work bag and walks over to a shelf. As he stretches to put his work bag on the top shelf a gun is revealed in a holster around his belt.

When he returns to the table he notices his orange is not where he last put it.

It's on the floor in line with the door entrance.

INT. EMU PLAINS PRISON FARM HALLWAY - CONTINUOUS

Kevin is crouched down with his back against the wall next to the door entrance. He clutches the baseball bat to his chest, the torn up clothes wrapped around his hands as gloves.

The Warden picks up the orange then returns to the table.

On the opposite side is Les in the same position clutching his cricket stump to his chest wearing the torn up clothes as gloves.

The tension is so high you can cut the air with a knife as we see the nervousness on both their faces and eventually Kevin and Les quietly break out into a giggle.

Then the sound of keys rustling plays out and we see the Warden has difficulty in clipping the keys to his belt as he makes his way out of the office.

CLOSE UP ON WARDEN

His eyes wide open.

In unison Kevin and Les both appear before the Warden. He drops his keys and at that time Kevin swiftly gets in front of Les.

He swings his baseball bat and hits the Warden in the stomach.

The blow pushes the Warden back. Still on his feet and a little off balance the Warden reaches for his gun. Kevin takes another swing which misses the Warden, who avoids the blow by moving backwards.

The Warden is now in the corner. He raises his gun to shoot.

The walls on either side make it impossible for Kevin to swing at the Warden's arms or at his body without hitting the wall first so he pounces forward and strikes heavy blows on the Warden's head.

LES (O.S.)

(a beat)

That's enough!

The Warden sways side to side. His legs begin to wobble as he tries to hold up his gun in a shooting position.

Kevin raises the baseball bat and goes to make one FINAL BLOW to the Warden's head when Les grabs hold of Kevin's wrist. The two lock eyes as the Warden falls to the ground dropping his gun in the process.

Les lets go of Kevin's wrist and races outside. Les stands above the Warden and drops the cricket stump as he stares at the blood oozing from the side of his head.

EXT. EMU PLAINS PRISON FARM OFFICE - CONTINUOUS

Kevin is hunched forward with both hands on his thighs and vomits. He looks at both hands shaking and lets out a huge sound.

KEVIN

(loudly)

Fuck!!!

INT. EMU PLAINS PRISON FARM OFFICE - MOMENTS LATER

Kevin returns back into the office. Les still has not moved from his previous position and watches Kevin kneel down next to the Warden while taking the clothes off his hands.

KEVIN

C'mon, we can't do anything about it
right now.

Les watches as Kevin takes out a handkerchief and rolls the
Warden on his side. He braces the handkerchief to the side
of the Warden's head to prevent further bleeding.

Kevin stands to his feet. He sees the baseball bat and not
realizing it's covered in blood, he picks it up only to throw
in back on the ground. He frantically wipes the blood off on
the side of his pants.

KEVIN (CONT'D)

C'mon.

Les remains staring at the blood on the floor.

KEVIN (CONT'D)

Les! C'mon!

Les snaps out of his daze and looks at Kevin.

EXT. WARRAGAMBA DAM WATER PIPES - NIGHT

Kevin and Les are obscured by three massive water pipes as
they sit opposite one another.

KEVIN

(a beat)

I thought I had hit him hard enough
but me bat just bounced off him.
Then he pulled out his gun and that's
when I went ballistic. I had to put
him down. I had no choice, I had to
hit him on the head. It was either
me or him.

He looks at the Warden's gun in his bloodstained hands then
looks up at Les.

LES

Look, we got to think about what
happens next.

KEVIN

It was an accident, but the coppers
won't believe that and will probably
shoot us on sight.

LES

You don't know that for sure.

KEVIN

Me fingerprints, they're all over
the baseball bat. I didn't think of
putting the rags back on me hands.
I'll go down for murder.

Kevin looks at the gun in his shaking hand and breaks down.

EXT. WARRAGAMBA DAM WATER PIPES - DUSK

Kevin is wiping the gun with a piece of cloth making it all
shiny as Les climbs down from the water pipe clutching a filled
sack.

He watches Kevin carefully as he continues to wipe down the
gun.

LES

Gotcha some food.

KEVIN

Ya know life ain't gonna be the same
now.

LES

Here, have an apple.

Les holds out the apple to Kevin but he continues to wipe the
gun.

KEVIN

Our only chance is to stay hidden
for at least six months. Any ideas?

LES

Maybe give ourselves up?

KEVIN

I ain't spending the rest of me life
locked in a cage. I don't blame ya
if ya hand ya-self in. Ya got someone
in ya life. I feel I'm responsible
in taking that someone away from ya.

LES

No I feel responsible too. I told
you about this place. I wished I
never. Another stupid and wrong
judgement before first thinking.

KEVIN

Nuh I did this. I'm the one thats
created this mess. Not you.

LES

I know some caves up north. We can lay low for a while. Give us some time to think about what to do next.

KEVIN

What about heading overseas, New Zealand?

Les doesn't respond.

KEVIN (CONT'D)

Can we agree on one thing?

LES

What?

KEVIN

We say it was in self-defense.

LES

Okay.

Les throws the apple to Kevin. He catches it and looks at the apple.

KEVIN

Ya think this apple would make a good apple pie?

Kevin takes a bite and as he chews, he looks over to Les.

KEVIN (CONT'D)

I think it would. So where are these caves?

EXT. RURAL LANDSCAPE - MOMENTS LATER

Kevin and Les are two tiny silhouette figures in the distance chasing after a long Freight Train. They both jump into the moving wagon.

EXT. POLICE STATION CENTRAL - MORNING

A large contingency of News Reporters and Cameramen wait outside.

Chanting nearby is a small group of supportive WOMEN circling and holding up signs showing their support for Kevin Simmonds and Les Newcombe.

Betty makes her way through the group of supportive Women, and eyes Penny as she approaches the other News Reporters and Cameramen.

Ray Kelly emerges through the front doors, and we hear the chanting get louder.

RAY KELLY

A few hours ago, police were executing a routine check of the pavilion grounds at Sydney Showground and discovered inside one of the pavilions amongst fifty- eight thousand corn bales, a hideaway.

Ray Kelly pauses for a moment then continues.

RAY KELLY (CONT'D)

Carefully constructed, a hole beneath the corn bales. About ten feet deep and some eight square feet.

The News Reporters and Cameramen chat among themselves as Betty takes down notes.

RAY KELLY (CONT'D)

We believe our two escapee convicts Kevin Simmonds and Les Newcombe used this as a hiding place.

A loud chant from the supportive Women.

BETTY

Do we know for how long?

RAY KELLY

Somewhere between two to three weeks.

Another loud chant from the supportive Women as Ray Kelly starts to feel somewhat uneasy.

BETTY

Some what an embarrassment for the service?

News Reporters throw out questions over the top of one another.

RAY KELLY

(shouts)

A man has been murdered here!

The Crowd is silence. Ray Kelly takes a stern look over towards the supportive Women.

RAY KELLY (CONT'D)

Sometime yesterday evening a married man left his home for work as an everyday honest citizen but before

(MORE)

RAY KELLY (CONT'D)

he started his shift his head was smashed in. He never returned to his home and never saw his wife or children again. Two escaped convicts, armed, one with a baseball bat and the other with a cricket stump, took it upon themselves to bludgeon him to death and then left him bloodied and lifeless.

(a beat)

I find you bloody lot are the embarrassing ones! Have a little respect to the family and friends of the victim.

Camera flashes burst away as the supportive Women regrettably disperse and Ray Kelly goes back inside.

Betty approaches Penny as she stands alone and contemplates about her future with Les.

BETTY

You're not with them.

PENNY

No, I'm only here to see for myself if Les had anything to do with the warden's death.

BETTY

Is he your boyfriend?

PENNY

Les would not do such a thing. He's poor. Has faults, as we all do, but to kill someone? Not one of Les's faults.

BETTY

You heard what the detective said.

PENNY

He doesn't know Les.

BETTY

So you know him well?

PENNY

He's not a murderer!

Penny looks at Betty.

PENNY (CONT'D)

There's no reason why Les would do this.

BETTY

The thing is, in criminal behaviour, there's always a reason for someone to want to kill.

Penny stands silent.

BETTY (CONT'D)

You might have to accept that killing maybe one of Les's faults you weren't aware of.

Penny quickly walks away as Betty watches on.

EXT. KINGS CROSS NIGHTCLUB - LATE AFTERNOON

The low angle of the sun reflects onto buildings along the main street. A busy atmosphere, HOOKERS stand outside shopfronts luring in passers-by. A group of BIKERS hang around their motor bikes and converse with one another.

From across the street Ray Kelly watches the front entrance of the Nightclub.

Frank emerges. He walks over to the kerb and lights up a cigarette observing the Hookers standing around.

RAY KELLY (O.S.)

You're coming with me.

Ray Kelly firmly places his hand on Frank's shoulder.

FRANK

Hang on a minute! I'm on parole until my hearing of appeal!

RAY KELLY

You're going to tell me what I want to know.

EXT. HORNSBY NORTH GROCERY STORE - NIGHT

A new moon. The grocery store is closed. Kevin is filling up a box with food supplies. He closes the box and stacks it on top of the other filled boxes near the entrance of the grocery store.

KEVIN

I'll go and get the car.

Les acknowledges Kevin as he approaches him carrying a box loaded with fruit and vegetables.

KEVIN (CONT'D)

Ya got enough?

LES

Six months in a cave is a long time.
You can never have enough.

The sound of a Car horn beeping is heard in the distance. Kevin quickly pulls out his gun. They both duck behind a pile of metal trash bins.

The Car continues to sound its horn as we see Kevin pointing the Gun in the direction of the Car as it drives past.

The Driver and his two Male passengers stare at Kevin as the Car picks up speed and drives away.

KEVIN

Think they recognised us.

LES

Don't know.

Kevin and Les stare at one another.

KEVIN

Look if anything happens and we get separated we meet back at the warehouse. Right?

LES

Yeah right.

KEVIN

It's gonna be alright mate. You keep grabbin more supplies and I'll go and get a car. I'll be right back.

Kevin takes off as Les watches him.

KEVIN (O.S.) (CONT'D)

Don't forget a torch and a radio.

EXT. HORNSBY NORTH GROCERY STORE - CONTINUOUS

As Kevin is searching for the right car to steal, he spots a red light flickering about down the road. He observes the red light for a moment.

He can't make out what the red light is and continues to observe it. It eventually starts moving further away.

Kevin takes no chances and quickly breaks into any car.

INT. STOLEN CAR - CONTINUOUS

Kevin hot-wires the car. The engine starts. He looks up and sees the red light flickering but this time it doesn't move. He quickly drives off.

He takes a look in the rear-view mirror and the red light is now heading in his direction.

Kevin plants his foot down on the accelerator and the car speeds away.

EXT. HORNSBY NORTH GROCERY STORE - NIGHT

Les walks out from the grocery store carrying a box when in the distance he can see bright lights appear over the crest of the steep street, and the sound of cars.

He races back inside the grocery store and crouches down behind the boxes.

He peeks out from behind the boxes. A set of headlights appear over the crest of the hill. He looks over in the direction Kevin took off in. Les begins to get agitated as he turns back in the direction of the headlights.

Les takes out the folded envelope from his back pocket and unfolds it. He looks across the street into the thick scrubland.

After a short moment weighing up whether to wait for Kevin or if that car approaching him is an unmarked police vehicle, he looks at the envelope one last time.

The car is a blur as it flashes past and we see Les disappearing into the thick scrubland.

INT. STOLEN CAR - CONTINUOUS

Kevin is driving as fast as he can. He makes some quick right and left turns before the same car that drove past the grocery store approaches and starts to head in the same direction towards Kevin.

He speeds past a 'sweeping curve' sign. He plants his foot harder down on the accelerator and approaches the start of the curve. Kevin begins to perspire.

EXT. SCRUBLAND - CONTINUOUS

The sound of cars and voices are heard as Les is weaving through the thick scrub area. Flashlights criss-cross in the distance as we hear more voices becoming louder.

Les is panting as he runs as fast as he can.

INT. STOLEN CAR - CONTINUOUS

Kevin notices a driveway on the curve and swings the steering wheel hard right and heads into it.

He switches off his headlights and brings the car to a standstill.

He grabs the gun and turns around. His heart pumps as sweat covers his face. He waits, panting.

The car approaching can be heard. Eagle-eyed he looks up and to his relief the car roars pass the driveway.

EXT. SCRUBLAND - CONTINUOUS

Les arrives at a clearing and stops running. He leans forward, hands on knees, panting. He looks about and carefully walks forward and arrives at the edge of a cliff. He looks below. It's a long drop.

The clicking sound of the hammer being pulled back on a dozen revolvers is so close that Les freezes.

Appearing all around him from out of the bushes are heavily armed Police Officers.

Norman Stubbs stands before him.

NORMAN STUBBS
Caught yet again kid.

EXT. HORNSBY NORTH GROCERY STORE - MOMENTS LATER

The car's engine is switched off as it rolls down the deserted street with Kevin behind the wheel. He looks vigilant. The boxes outside the grocery store are in the same position as they were when he drove off.

The car comes to a rolling stop.

INT. STOLEN CAR - CONTINUOUS

Kevin pulls on the hand brake. He gets out of the car and looks about.

EXT. HORNSBY NORTH GROCERY STORE - CONTINUOUS

He walks over to the fringe of the scrubland and notices a clearing path. He enters.

EXT. SCRUBLAND - MOMENTS LATER

Crouching slowly through the clearing scrub Kevin stops and kneels down behind a tree.

He observes for a few moments a flickering red light in the distance. He continues to crawl through the scrubland until he arrives at a clearing.

In the distance there is a dirt road as we see Police Cars and Officers move about. Kevin realises that Les has been captured.

BEGIN MONTAGE

EXT. ST IVES SHOWGROUND COMMAND CENTRE - MORNING

- Rain is pouring
- Trucks and Bus loads of Police Officers move into the showground
- Tents go up
- A mobile Canteen Facility is set up
- Several Jeeps, Police Cars and Trail Bikes side by side
- Media sets up adjacent to the Command Centre
- An anxious Pilot waits in the cockpit of the Naval Helicopter in the centre of the showground

END MONTAGE

EXT. ST IVES SHOWGROUND COMMAND CENTRE - CONTINUOUS

The first ever live broadcast in Australia is about to take place. A Reporter stands to the side of his Broadcast Technician. A Van behind with the words:

Mobile Broadcasting Unit

Reporter#1 holds a microphone with a long cord attached to a live recorder unit strapped around the shoulder of his Broadcast Technician.

REPORTER#1
Ready to go live?

BROADCAST TECHNICIAN
Almost done.

Ray Kelly is bombarded by reporters as he makes his way to the holding tent.

Reporters throw questions at him as Betty follows from behind.

REPORTER#1

We are coming to you live from the Command Centre here at St Ives showground where late last night Les Newcombe was captured and is about to be interrogated by Detective Ray Kelly who is heading this search.

REPORTER#2

When are you going to give us a statement? It's been two hours now.

BETTY

Yeah, c'mon Detective.

RAY KELLY

C'mon move out of the bloody way! You'll get a full updated report once I'm finished questioning Newcombe.

BETTY

Can you please allow me one question?

RAY KELLY

What is it!

BETTY

Have you got anything to say to Kevin if he's out there listening right now?

Ray Kelly looks at Betty for a short moment.

RAY KELLY

Why don't you tell him this is not a game.

Ray Kelly enters the holding tent as Betty watches him.

INT. HOLDING TENT - CONTINUOUS

Les sits on a chair, his head bowed, in the middle of the tent heavily chained at the wrists and the ankles.

Behind him stand two POLICE OFFICERS clutching Tommy Guns against their chests.

Ray Kelly stands in front of Les.

RAY KELLY

So, you want to know first how we found you and then you'll co-operate yes?

Les does not respond.

RAY KELLY (CONT'D)

Did you hear what I just said?

Ray Kelly circles Les as he remains with his head bowed.

RAY KELLY (CONT'D)

(a beat)

Frank...the inmate you got to know while inside.

Les shakes his head from side to side.

RAY KELLY (CONT'D)

Yes shake your head all you like, your escapee buddy Kevin is just like Frank.

Les continues to shake his head from side to side. Ray Kelly picks up a file from a folded table. He opens it and stands before Les.

RAY KELLY (CONT'D)

This is what you wrote in your statement, "he went to steal a car and he was coming back to collect me" He didn't, did he now? He drove off and left you behind. He wasn't coming back to collect you, was he? He abandoned you.

(a beat)

He deserted you.

Les looks up at Ray Kelly.

RAY KELLY (CONT'D)

Now, where's Simmonds heading?

LES

Go fuck yourself.

Les continues to stare at Ray Kelly with a huge grin on his face as Ray Kelly turns to the two Police Officers.

He signals them to take Les away. They grab Les and heave him up out of his chair.

Ray Kelly directs the Police Officers to wait. He moves close to Les.

RAY KELLY

You might be grinning now but when I catch Simmonds, I'll make sure you bastards are both incarcerated for life in Grafton and then we'll see who will be fucking grinning!

EXT. KURING-GAI NATIONAL PARK RIVER - DAY

Grey clouds above as rain drizzles. Kevin emerges from out of the scrubland and approaches the edge of the riverbank and stops. He stares at the river for a moment. A ghostly vision of a figure appears floating face down in the water.

Then 'BANG' Kevin snaps out of his reverie. The shot misses him. Kevin leaps and dives into the water as two BUSHWALKERS carrying rifles appear and race to the edge of the riverbank. They both look for Kevin in the water but he has disappeared.

INT. RIVER - MOMENTS LATER

Kevin moves along under the water like a fish. He holds his breath as tiny air bubbles billow out from his mouth and nose.

A child's hand appears and grabs hold of Kevin's hand. He looks over to his sister (Kelly Simmonds). They smile at one another.

Relaxed and in control of his breathing his sister Kelly leads him away.

EXT. KURING-GAI NATIONAL PARK RIVER - MIDDAY

The downpour of rain continues as Ray Kelly and a large contingency of Police Officers are searching along the riverbank. Norman Stubbs approaches.

NORMAN STUBBS

The pilot is still refusing to come out in this rain.

RAY KELLY

Any word when those tracker dogs are going to arrive?

NORMAN STUBBS

They're still in transit from Victoria.

Ray Kelly stops walking and looks down the river.

RAY KELLY

Move the search down river.

NORMAN STUBBS

You don't think he would have gone
across the river?

RAY KELLY

Simmonds will conserve his energy
and have the river do all the work
for him.

EXT. KURING-GAI NATIONAL PARK RIVER - AFTERNOON

The rain has eased as we see Kevin arrive at a clearing. He observes a house on a large property and makes his way towards it.

EXT. HOUSE - CONTINUOUS

Kevin approaches the house from the side and as he comes up to a window he peeks inside. It looks deserted. He goes around the back and enters through the back door.

INT. HOUSE - CONTINUOUS

Kevin moves from room to room searching for clothes. He finds some clothes and grabs them and heads for the kitchen.

He picks out some food from the fridge and begins to eat as he looks about and notices a transistor radio sitting on a buffet.

Family photos in frames are on display. A photo of a Father proudly holding his son in his arms. Kevin picks up the photo and looks at it for a moment then places it down.

He picks up the transistor radio and walks over to the window. He sits on the seat by the bay window. Workers can be seen harvesting in the fields.

He looks back at the photo then back out into the fields as the Workers continue harvesting.

EXT. HOUSE - LATER

Kevin dashes along the side of the house cradling a bed sheet that he uses to carry his provisions. He passes a beaten-up Dodge Ute parked out the front. He ponders for a moment as he looks back at the house.

The 'whop whop' sound of a Helicopter is heard in the distance. Kevin crouches behind large trees. Way beyond the fields he sees the Helicopter then a large contingency of Police Officers moving further away and disappearing over the horizon.

A smirk appears on his face as he quickly leaves in the opposite direction.

EXT. KURING-GAI NATIONAL PARK - NIGHT

Kevin maneuvers through dense bushland carrying a shovel. His face is dirty and covered in mud. He reaches a tunnel made from tree branches, shrubs and twigs.

He continues down the tunnel and arrives at the Dodge Ute. It's totally camouflaged in tree branches and shrubs.

The driver's side door is slightly ajar. He lays down the shovel and gets into the Dodge Ute.

INT. DODGE UTE - CONTINUOUS

He takes out his gun and places it on the dashboard next to food wrappers and empty food tins. He carefully closes the door making sure the shrubs covering the door do not fall off.

He takes the transistor radio and fiddles with the dial searching for a station. All he picks up is music.

He switches off the transistor radio and places it on the dashboard. He puts his feet up across the front seat and gets comfortable. Then closes his eyes.

INT. DODGE UTE - MORNING

Kevin eats an apple. He listens to the news broadcast on the transistor radio as it sits on the dashboard.

CLOSE UP ON RADIO

REPORTER

It's been a little over two weeks now and not a single sighting of escaped fugitive Kevin John Simmonds.

KEVIN (O.S.)

Fugitive hey?

REPORTER

The police are baffled as to his whereabouts. They believe he may have already slipped under the radar and crossed over the border into Queensland.

KEVIN (O.S.)

Have thought about it.

REPORTER

Police are also speculating he maybe just laying low.

KEVIN (O.S.)
That's a possibility.

REPORTER
*Meanwhile Les Newcombe still remains
silent and refuses to answer any
police questions on where Kevin John
Simmonds may be hiding.*

KEVIN
Ya tell em fuckin nothin kid.

INT. CELLBLOCK POLICE HEADQUARTERS SYDNEY - MORNING

A padded cell with no furniture, only a circular rubber toilet.
The door is fitted with a thick glass panel.

In the corner sits a weary Les in a straightjacket. His hair
is in tatters.

The key to the cell door slides under and across the floor.
Les stares straight at the key.

Observation GUARD#1 face appears on the outside of the cell
door looking through the thick glass panel.

OBSERVATION GUARD#2 (O.S.)
How's birthday boy?

INT. CORRIDOR POLICE HEADQUARTERS SYDNEY - CONTINUOUS

Observation Guard#1 gestures to Observation Guard#2. A smirk
appears on his face as he looks at Les for a moment.

Observation Guard#2 slides across the wood panel over the
thick glass.

The letters OBS (Observation) are written above the glass
panel.

OBSERVATION GUARD#1 (O.S.)
Have a good day.

Observation Guard#1 walks down the corridor carrying a thermos
flask as Observation Guard#2 sits down on a chair and reads a
newspaper.

OBSERVATION GUARD#2
I will.

CLOSE UP ON NEWSPAPER - DAILY MIRROR HEADLINE READS

"DRAGNET TIGHTENS"

EXT. DODGE UTE - MORNING

Kevin slowly closes the door making sure the camouflage stays intact. He does a few stretches and exercises and once done he picks up his shovel and gun and takes off.

EXT. DODGE UTE - NIGHT

Rainwater has filled the Dodge Ute tray forcing the camouflage of tree branches and shrubs to wash away.

INT. DODGE UTE - CONTINUOUS

The rain continues to pelt down on the roof of the Dodge Ute as we see Kevin asleep across the front seat his entire body covered in dry patches of mud.

EXT. KURING-GAI CHASE NATIONAL PARK - DAY

The rain has stopped but the sky remains overcast and bumping along the muddy road is a Utility Truck.

INT. UTILITY TRUCK - CONTINUOUS

A PARK RANGER bounces up and down behind the steering wheel as he drives. Next to him is his ASSISTANT who is trying to get a clear reception on the car radio as he holds a newspaper in his hand.

ASSISTANT

Maybe there's something on the radio.

PARK RANGER (O.S.)

What in the bloody hell is that!

The Park Ranger slams his foot on the brake pedal. The Assistant hits his head up against the dashboard.

PARK RANGER (CONT'D)

You want to be careful son.

The Assistant is rubbing his head.

PARK RANGER (CONT'D)

C'mon let's see what's going on.

The Assistant folds the newspaper and tosses it on the dashboard. He gets out of the Utility and follows the Park Ranger.

EXT. KURING-GAI CHASE NATIONAL PARK - CONTINUOUS

The Park Ranger grabs his rifle from the tray and puts it over his shoulder.

They arrive and stand at the edge of a large dug out crater. Inside the crater on one side there is half a metre of water.

On the opposite side it's muddy as a man with a naked back can be seen shoveling the mud. His body is covered in thick mud and his hair is in unruly tangles.

The Park Ranger and his Assistant watch the naked man for a moment as he continues to shovel the mud throwing it over his shoulder.

PARK RANGER (O.S.)

Oi there!

Kevin stops and slowly turns around holding the shovel horizontally.

PARK RANGER (O.S.) (CONT'D)

What the flaming bloody hell you think you're doing?

Kevin looks about.

KEVIN

Digging a hole.

He speaks proudly as he continues to shovel the mud over his shoulder.

PARK RANGER

You can't just take it upon yourself and dig a hole in the middle of a national park!

KEVIN

Who are ya?

Kevin stabs the end of the shovel in the mud.

PARK RANGER

I'm the bloody Park Ranger mate!

KEVIN

Oh yeah.

PARK RANGER

What in flaming God's name are you going to do with a hole this size?

Kevin quickly grabs his gun out from under his clothes. He points the gun at the Park Ranger and his Assistant.

KEVIN

None of ya fuckin business.

The Park Ranger and his Assistant step back as Kevin moves forward still pointing the gun.

KEVIN (CONT'D)
Ya know who I am?

ASSISTANT
Dad, that's Simmonds.

PARK RANGER
Hey?

KEVIN
That's right so shut the fuck up and drop ya fuckin rifle!

The Park Ranger quickly lets his rifle fall from his shoulder as Kevin climbs up out of the crater.

KEVIN (CONT'D)
Is that ya ute?

PARK RANGER
Yes.

They all walk towards the Utility. Kevin searches the back of the Utility and finds some rope. He also finds some clothes and a box filled with mouse traps.

EXT. KURING-GAI CHASE NATIONAL PARK - DAY

The Park Ranger and the Assistant sit back-to-back with a rope tied around them.

They watch Kevin walk over to the Utility.

PARK RANGER
Can you tell me what you were planning to do with that hole?

KEVIN
I was gonna put a caravan in there.

Kevin gets into the Utility and shuts the door.

PARK RANGER
And what were you going to do with the caravan in there?

KEVIN
Bloody live it it!

PARK RANGER (O.S.)
Can I have my office keys and rifle back?

Kevin winds up the window.

KEVIN
(screams out)
Fuck!

He winds down the window.

PARK RANGER (O.S.)
Oi!

The rifle and the Park Ranger's office keys are thrown out the driver's side window. Kevin sticks his head out the window.

KEVIN
A please would have been nice.

EXT. KURING-GAI CHASE NATIONAL PARK - AFTERNOON

Ray Kelly stands before the large crater in the ground. Norman Stubbs approaches.

NORMAN STUBBS
Park Ranger said he's headed up north.

Ray Kelly doesn't respond and continues to stare at the hole.

NORMAN STUBBS (CONT'D)
He's got a gun.

Ray Kelly looks over at Norman Stubbs. He looks back down at the crater.

NORMAN STUBBS (CONT'D)
That's one hell of a big hole.

RAY KELLY
Tell you one thing, we would have never found the bugger if he did pull this off.

NORMAN STUBBS
He's a crafty little rascal.

RAY KELLY
We need to search harder and faster.

EXT. SKY - DAY

Light drizzling rain. The Naval Helicopter flies over rough, rugged terrain. Below a succession of Jeeps bouncing along tracks followed by Police Officers and Volunteers.

INT. NAVAL HELICOPTER - CONTINUOUS

The Utility is spotted abandoned in a clearing. Ray Kelly taps the Pilot on the shoulder. Pointing, he directs the Pilot to head towards the river as he picks up the radio.

EXT. KURING-GAI NATIONAL PARK - AFTERNOON

Drizzle continues. Kevin tirelessly scurries through the dense bush and the muddy water below.

His clothes are torn from many tree branches. He bears cuts to his face neck and arms as he separates the thick undergrowth in his path.

Ticks play mayhem as they bite the back of his neck.

Kevin arrives at the edge of a river. The faint sound of the Naval Helicopter is heard in the distance followed by barking dogs nearby.

Kevin looks downstream drizzle turns to rain. He looks inside his duffel bag.

EXT. KURING-GAI NATIONAL CREEK - MOMENTS LATER

The dogs arrive at the creek all sniffing the surrounding ground. As they approach the water's edge the mousetraps which are hidden under the foliage latch onto all three dog's paws. The dogs wail in pain as the Owner/Trainer races over to their aid.

Scores of Police Officers arrive.

The Naval Helicopter sways in the wind as it hovers above.

INT. NAVAL HELICOPTER - CONTINUOUS

The Pilot indicates to Ray Kelly their visibility is restricted from the pounding wind and the rain.

Ray Kelly looks and signals to the Police Officers below to end the search.

EXT. RIVERBANK - MORNING

Kevin emerges out from out under heavy foliage having spent the night. He stands up and does some full body stretches. He walks over to the edge of the river and washes his face and arms.

He realises he has lost something and looks about. He goes to where he had slept and scrummages through the foliage. He pauses for a short moment. His gun has fallen out the front of his pants while he was in the river.

EXT. TOWN OF MULBRING - MORNING

Kevin hides behind a General Store. A MILKMAN is seen unloading milk crates off the back of his Van.

Kevin sneaks up from behind the Milkman and presses his hand in the shape of a gun against his back.

He leans forward and whispers into the Milkman's ear.

KEVIN

The police will never take me alive.

Kevin reaches with his free hand and takes a bottle of milk from out of the milk crate.

He thumbs the aluminium cap inward and in one gulp he drinks the entire bottle. Once finished he places the empty bottle back in the milk crate and takes another bottle.

KEVIN (CONT'D)

I want ya to pass that onto them.

Kevin leaves as the Milkman drops the milk crate on the ground smashing the entire milk bottle contents.

BEGIN MONTAGE

EXT. KURING-GAI NATIONAL PARK - DAY

NEWS REPORTER (V.O.)

The search for Simmonds continues in its fourth week and the entire NSW police force of five thousand men have now been alerted.

- Kevin maneuvers through dense bushland day and night passing by tiny remote towns as he makes his way up northern NSW.

- Police Officers at roadblocks inspect the inside of cars and in the back of trucks.

NEWS REPORTER (V.O.) (CONT'D)

Early today I spoke to Simmonds Mother, and she gave this plea to her only son.

ON TELEVISION SCREEN

MOTHER

...Kevin, we just want you to give yourself up.

(MORE)

MOTHER (CONT'D)

Try to accept responsibility for your crimes and take the punishment...your Father and I live in fear that sooner or later your death will be in the hands of the police...

- Kevin takes up shelter under cliff tops as the sun sets over the horizon.

- Police Cars move slowly through the tiny remote towns in the early hours of the morning.

NEWS REPORTER (V.O.)

Leading the manhunt Ray Kelly has warned there are signs Simmonds would use any weapon, from a pea-rifle to a machine gun and that he is a crack marksman and a judo expert. He has made it clear to his men they will do the inevitable to bring this manhunt to an end.

- Bus loads of fresh Police Officers arrive at the Command Centre.

- Bus loads of weary Police Officers leave the Command Centre.

NEWS REPORTER (V.O.) (CONT'D)

However, there is support for this young convict and that admiration is growing from the public and especially from young women.

- Newspaper headlines: "Young Girls replace Elvis Presley with Simmo as their Idol" in display rack signs outside News-agencies, General Stores and nailed onto telegraph poles throughout the city.

- Housewives leave milk and biscuits on a saucer by the front door entrances of their homes.

NEWS REPORTER (V.O.) (CONT'D)

A group of anti-establishment intellectuals known as libertarians are lampooning the police force and their unimpressive performance against one man whose only resource is his wits.

- Students move about the City and display a wanted poster throughout.

CLOSE UP ON POSTER - A provocative 'Wanted' poster printed by an underground student press and posted around Sydney, 1959

"Wanted by 500 fearless coppers, 300 righteous treasure-hunting civilians armed with submachine guns, pistols and teargas-guns using fleets of cars with two-way radios.

A Helicopter, The State Treasury and four bloodhounds, led by Sgt Ray Kelly, acknowledged killer of 3 men sooled on by four Sydney newspapers, one man for defiance, courage, impertinence, enterprise, theft, audacity, endurance Alive or preferably Dead"

- City Building Basement. A printing machine prints out the wanted posters of Kevin Simmonds as STUDENT#1 stacks them on the many piles against the wall.

- Students move about busy cutting out news articles from newspapers and magazines of Kevin Simmonds and pasting them on the already filled walls of the basement.

NEWS REPORTER (V.O.) (CONT'D)

Simmo fan clubs are springing up all over Sydney as letters of support continue to arrive at an underground city basement run by anti-establishment libertarians.

- STUDENT#2 enters through the double doors carrying a large postal sack. He tips it upside down as hundreds of letters of support and fan mail for Kevin Simmonds spill out onto the floor.

- Kevin is scrummaging through boxes of freshly picked fruit out in the fields.

- Kevin wanders through open crop fields. He can see a small HOUSE surrounded by a verandah, some way off on a remote property.

Beyond the house a YOUNG MAN is seen ploughing through the crop fields as he sits on his Tractor.

END MONTAGE

EXT. NORTHERN NSW REMOTE PROPERTY - DAWN

Kevin bares cuts and insect bite marks across his soiled face and hands. Weary looking he wanders along the side of the verandah and as he comes around the front, he sees on the floor beside the front door a saucer with Milk and Biscuits.

He stops in front then bends down and picks up the biscuits. As he eats the biscuits he looks through the window. The house is well cared for and neatly furnished.

A few cuddly toys lie on the sofa.

He bends down and picks up the bottle of milk and when he straightens back up, he sees a YOUNG GIRL nursing a child in her arms.

She is standing in the middle of the lounge room moving from side to side soothing her child to sleep.

Kevin drinks the whole bottle of milk. He puts the milk bottle down and then takes one last look at the Young Girl.

She smiles at Kevin. He returns the smile, then leaves.

EXT. REMOTE ROAD - SUNRISE

Kevin cautiously makes his way out from the scrubland off the side of the remote road. A few hundreds yards up ahead a Service Station and a few vehicles are parked about, beyond there is a Police roadblock. Kevin heads over to the Service Station

INT. PICK UP TRUCK - MOMENTS LATER

Sun-rays filter inside as we see Kevin sitting behind the wheel with the engine running, staring at the long stretch of remote road ahead.

He switches on the truck radio and searches for a station but all he is receiving is static. He continues searching and eventually finds a signal.

CLOSE UP ON TRUCK RADIO

MOTHER (O.S.)
(static voice)
*...Give yourself up...take the
punishment...your death will be in
the hands of the police...*

The signal is lost, static sound. Kevin switches off the truck radio. He sits silently for a short moment, then plants his foot on the accelerator and heads straight along the remote road.

EXT. REMOTE ROAD - MOMENTS LATER

A Police Car is parked horizontally, its front facing the centre of the road. Two POLICE OFFICERS wait by their vehicle.

The distant sound of a vehicle is heard fast approaching. The Police Officers look up.

The vehicle is the pick-up Truck and it's not going to stop as the Police Officers draw their guns only to realise they're in danger.

They scurry out of the way as the pick-up Truck hits the Police Car's side front guard destroying the front wheel and tyre as it speeds through the roadblock.

POLICE OFFICER#1
That was Simmonds! Quick! Get on
the radio!

Smoke billows out from under the crushed bonnet. Police Officer#2 calls on the radio but its dead.

POLICE OFFICER#1 (CONT'D)
Blimey! Ripped out the bloody battery
clear off from its tray!

INT. ST IVES SHOWGROUND COMMAND CENTRE TENT - MORNING

Ray Kelly stands before a map pinned onto a board. Red circles are marked throughout the map. He talks to himself.

RAY KELLY
Cunning as a shithouse rat.

POLICE COMMISSIONER (O.S.)
The question is which shithouse rat
hole is he hiding in?

Ray Kelly turns around. The Police Commissioner in uniform is flicking through the bible he has picked up off a bench. He stops flicking.

CLOSE UP ON BIBLE

Psalms 3:6 "I will not be afraid of many thousands of people who have set themselves against me all around"

RAY KELLY (O.S.)
I can't figure out how one bloke
moves so fast and then bloody
disappears.

He observes The Police Commissioner as he puts the bible back down.

POLICE COMMISSIONER
This Simmonds bloke is quite unique.
He's causing quite a stir down in
Parliament. I've had a Federal
Parliamentary Official blast my
eardrum out this morning on a few
(MORE)

POLICE COMMISSIONER (CONT'D)

Things about this search.
Particularly a choice of a word you
regularly use relating to Simmonds.

RAY KELLY

Go on.

POLICE COMMISSIONER

Convict.

RAY KELLY

I see. Simmonds' a criminal, found
to be guilty of an offense.

POLICE COMMISSIONER

Past offense yes but he's currently
wanted for questioning over the death
of a warden and until he is trialled
before a jury, he is still an innocent
person.

RAY KELLY

Can I ask why then?

POLICE COMMISSIONER

Anachronistic, an Australian past
best forgotten. It portrays our
dark past.

RAY KELLY

Maybe if you get out on the streets
more often and witness what I see
everyday you will notice we are still
living in our dark past. Sydney is
no Canberra.

(a beat)

Anything else?

POLICE COMMISSIONER

Yes, there is something else.
Canberra's not happy we've spent
seventy-five thousand of taxpayers'
money over four weeks.

RAY KELLY

The weather's having an effect on
our search.

POLICE COMMISSIONER

C'mon Kelly he is one man for goodness
sake! How unique can he be! Simmonds
is making a mockery out of this police
service.

(MORE)

POLICE COMMISSIONER (CONT'D)

He's managed to gain the liking of
an entire nation who are claiming
him as a bloody hero.

The overhead sound of a motorcycle is heard as it pulls up
outside the Command Centre Tent.

POLICE MOTORCYCLIST (O.S.)

Excuse me Detective!

Ray Kelly and the Police Commissioner both look over at the
Police Motorcyclist who is breathing heavily.

RAY KELLY

What is it constable?

POLICE MOTORCYCLIST

(breathing heavily)

Simmonds just smashed through a
roadblock. Heading north-west of
Kurri Kurri.

Ray Kelly gathers his revolver and throws a rifle over his
shoulder.

RAY KELLY

Tell your chums in Canberra the
taxpayers turned this search into a
mockery.

The Police Commissioner watches Ray Kelly race over to the
Naval helicopter.

EXT. REMOTE ROAD - DAY

Steam shoots out from underneath the bonnet as we see the
pick-up Truck turn off onto a dirt road.

INT. PICK UP TRUCK - CONTINUOUS

Kevin wrestles with the steering wheel as he tries to control
the pick-up Truck over the dirt road.

The road ahead begins to narrow. The scrubland on either
side thickens and the road also becomes rocky as we continue
to see steam coming from under the bonnet.

There is only fifty yards of road remaining. Kevin hammers
down the accelerator and the pick-up Truck heads straight
into the thick scrubland and disappears inside.

EXT. SCRUBLAND NATIONAL PARK - AFTERNOON

Overcast. Kevin darts in and out through the trees and scrub effortlessly, tired, hungry but desperate to get away as we hear the sounds of voices, dogs barking and a helicopter in the distance.

His clothes are torn, baring cuts and bite marks over his front and back torso, along his arms and down his legs and his blackened and bloody soggy feet in socks.

His hair is in tatters, knotted and scruffy resembling his torn and soiled face. Breathing heavily, he emerges out of the scrubland and into a clearing.

EXT. CLEARING OUTSKIRT NATIONAL PARK - CONTINUOUS

Low lying fog blankets the vast clearing. Hands on hips, he leans forward taking in deep breaths through his nose and exhaling through his mouth.

A river rapidly flowing from the previous heavy rainfall is heard and Kevin takes off in that direction.

From above, the lone figure of Kevin can be seen in the clearing running through the low fog determined to reach the river.

The ghostly image of his sister Kelly awaits floating above the water clutching her shabby rag doll. Kevin wipes away the rain from his face. The ghostly figure has disappeared but he continues toward the river.

The Naval Helicopter hovers over and clears the dense bush as we see Police Officers and tracker dogs emerge out onto the clearing -

A LINE stretches two hundred metres either side.

INT. NAVAL HELICOPTER - CONTINUOUS

Ray Kelly aims his rifle at Kevin. Shots are fired as Kevin zig zags avoiding the shots pounding off the muddy, grassy clearing.

RAY KELLY

Land this bloody thing!

HELICOPTER PILOT

I can't, it's too muddy below. I've got to head back.

The Naval Helicopter flies over and heads back to the Command Centre as Ray Kelly watches down below.

EXT. CLEARING OUTSKIRT NATIONAL PARK - CONTINUOUS

Signs of agony, despair and tiredness appear over Kevin's face as his legs give way and he falls, rolling down a slight embankment.

Shots continue to ring out. He comes to a stop, next to a concrete conduit and scrambles inside.

EXT. CONCRETE CONDUIT - CONTINUOUS

Kevin scrambles inside and tosses himself down against the cold hard inner concrete wall conduit.

He slips off his sock revealing another sock underneath, torn and bloody.

The foot is sopping with cuts, bruises, and large lumps. He gently wipes away the blood with his sock, then squeezes blood and water from out of the sock.

He leans his head back and shuts his eyes.

START KEVIN'S FLASHBACK

TITLE ON SCREEN

NSW GRAFTON 1938

EXT. REMOTE PROPERTY - AFTERNOON

The day has been extremely hot and steamy with a visible shimmering playing off the earth's surface.

The sun is beginning to set in the distant sky where dark clouds hover above the horizon.

A malnourished dog sits under a lone tree seeking shade its tongue hanging out and panting, its eyes miserable and sad.

Skinny featherless chickens roam in the foreground scratching and pecking at the dry land.

Further beyond sits a rickety old cottage surrounded by a derelict verandah and railings both in need of repair.

EXT. OLD COTTAGE - CONTINUOUS

Pigeons nestle together on the railings, the verandah floorboards splintered and worn.

An OLD LADY (73) is fast asleep on a rocking chair.

Blowflies buzz over her unkempt and sweaty grey hair, thin strands sticking to her cheeks.

Purple coloured spider veins cover her pale face.

She clutches a packet of fresh tobacco in her nicotine stained fingers and in the other a tarnished flask.

A shabby rag doll lies across her thighs.

A plywood gate creaks in the slight breeze as it hangs off a rusty hinge. Jagged wood nails are scattered on the outside steps of the verandah.

Behind the old cottage a few scrawny horses graze along the edge of a DAM.

EXT. DAM - CONTINUOUS

Slowly walking towards the dam holding a makeshift gun constructed of timber offcuts, is Kevin (3) his cheeks puffy and red.

The Old Lady opens her eyes suddenly and notices the plywood gate swaying in the breeze. A frightened look appears on her face as she spots Kevin approaching the dam.

Kevin stops to the sound of the Old Lady's screams coming from behind him.

OLD LADY (O.S.)

Kevin? Nooo!

Kevin's 16-month-old sister Kelly with golden hair spread out all around her, is floating face down in the dam.

The Old Lady, Kevin's Grandmother, drops to her knees covering her face with her hands and cries uncontrollably.

Kevin remains still, eyes wide open.

END KEVINS FLASHBACK

EXT. CONCRETE CONDUIT - MOMENTS LATER

The vibrating pounding sound of feet is heard in the distance. Kevin's eyes struggle to open. He looks down one side of the conduit and a blurred image slowly approaches.

As the image comes closer Kevin's eyes begin to open wider and the wider they open the more visible the blurred image becomes.

Standing before him is the ghostly image of his sister Kelly. She smiles at him as she clutches her shabby rag doll. He smiles back and after a short moment the sound of heavy boots intensifies.

The ghostly image of his sister Kelly has vanished and standing before him is a POLICE CONSTABLE, Norman Stubbs and a large company of Police Officers. Kevin holds both his arms out.

EXT. ST IVES SHOWGROUND COMMAND CENTRE - LATER

A large crowd has gathered outside the command centre as we see locals of all ages and walks of life make their way to the main tent.

They arrive in cars, on bicycles and motorbikes, on scooters, in wheelbarrows, in billycarts, on horseback and on foot.

Cameramen stand on the roofs of their cars, behind television broadcast cameras on tripods.

Weary Police Officers, some stand, and some too tired, sit.

Betty and other Newspaper Reporters hustle through the Crowd.

The Police Constable proudly escorts a weary Kevin who is handcuffed through the Command Centre.

RAY KELLY (O.S.)

I'll take it from here lad.

Ray Kelly takes hold of Kevin as the bewildered Police Constable steps out of the way.

Betty watches Ray Kelly shoot past her as Kevin winks at her.

SCREEN GOES BLACK

INT. GRAFTON STATE GAOL KEVIN'S CELL - MORNING

The sun shines through the cell window and we see for the first time the living conditions inside the cell.

In one corner there's a sleeping mat, a metal sanitary tub - no handle. A plastic jug and dish, filled with water. A large hexagonally-shaped log for a stool.

In the other corner there's a small triangular cupboard with three shelves and opposite a piece of masonite, cemented to the wall, used as a table.

Flies buzz and feast on Kevin's dried bloody forehead as he lies on the floor. His eyes slowly open and as he struggles to get to his feet, he winces in pain from his bruised body.

He falls back down clutching his stomach and raising his knees under his chin. His face says it all as he tries to get to his feet again. But again, he falls to the ground as it becomes all too painful.

He painfully crawls his way over to the corner of the cell to the metal sanitary tub. He brushes the flies away and gets to his knees and urinates wincing in pain.

INT. GRAFTON STATE GAOL DINING HALL - DAY

A large hall, as we see Prisoners speaking softly among one another as they eat. Kevin and Les sit alone. Their faces bear cuts and bruises from the previous night. They eat slowly in silence, too afraid to speak, watched closely by Prison Guards.

A CHAPLAIN enters the room with a tiny, skinny frail-looking ABORIGINAL PRISONER. He walks up to the SUPERINTENDENT GUARD who sits with two Prison Guards having lunch.

CHAPLAIN

Have a look at what your guards are doing to this prisoner. His arm is broken.

The Superintendent Guard is not happy being disturbed and rises out of his seat. He slides his baton from out of his holster and hits the Aboriginal Prisoner with some heavy blows on his other arm.

CHAPLAIN (CONT'D)

That's barbaric!

The Aboriginal Prisoner screams in agony.

The Superintendent Guard returns to his seat as the Chaplain comforts assisting the Aboriginal Prisoner leaving the dining hall.

Kevin and Les both turn and look at one another.

INT. GRAFTON STATE GAOL KEVIN'S CELL - NIGHT

Kevin is whistling the song 'Not Fade Away' - Buddy Holly softly to himself as he lies on the mat staring at the wall. His whistling gets louder and louder. It is now being heard by the other Prisoners in their cells who join in and begin to whistle the song.

INT. GRAFTON STATE GAOL LES'S CELL - CONTINUOUS

In the corner of the cell floor sits Les. He joins in with the whistling and as it gets louder it echoes throughout the prison corridors.

Les gets to his feet and approaches the door and begins to sing out the lyrics as a smile forms on his face, but it quickly changes as PRISON GUARDS race past his cell door.

INT. GRAFTON STATE GAOL KEVIN'S CELL - CONTINUOUS

Kevin is enjoying the moment and any pain he has been feeling is slowly disappearing as he continues whistling the song.

The enjoyment begins to change as the other Prisoners stop whistling one by one until only Kevin is left whistling.

A loud thud as the cell door opens. Kevin stands up defiantly. Four prison guards enter as the door closes followed by screams.

TITLE ON SCREEN

1962

INT. GRAFTON STATE GAOL VISITING ROOM - DAY

The lights are dimmed. JAN SIMMONDS now (23) sits on a single chair behind a square table. A door opens and a burly PRISON GUARD enters followed by Kevin. The door closes behind as the burly Prison Guard stands guard against the wall beside the door.

Jan stands up.

BURLY PRISON GUARD

Sit down madam!

She reluctantly sits back down. As Kevin gets closer to Jan, her eyes adjust to the dim lights and she is shocked by what she sees. A skinny, frightened looking Kevin as he shuffles towards her.

His hands shake as he pulls out the chair. A few dotted burn marks cover both his arms. His hair is scruffy, face gaunt looking and his eyes are bloodshot. Kevin sits and stares at Jan. She reaches out and holds his bony fingers. His hands feel cold. Jan's eyes well up.

JAN

It's me Kevin, Jan.

Kevin can barely open his eyes as he remains silent.

JAN (CONT'D)

Your sister Jan.

Kevin's eyes slowly open. Jan smiles at him. She looks at the burly Prison Guard then back to Kevin.

JAN (CONT'D)

Mum isn't well lately. It's why she can't be here today. Kay misses you too.

(MORE)

JAN (CONT'D)

We all miss you.

Kevin struggles to respond as Jan looks up at the burly Prison Guard. She then looks back at Kevin as his eyes well up.

KEVIN

(faintly speaks)

Dad.

JAN

What was that?

Jan leans forward.

KEVIN

(faintly speaks)

Dad.

(a beat)

I love him.

Tears slide down both sides of his face. If there was a time Kevin needed his Father, now is the time.

JAN

Yes, he loves you too.

Jan breaks down and cries as we see Kevin's sorrowful stare.

TITLE ON SCREEN

1966

EXT. GRAFTON STATE GAOL YARD - AFTERNOON

Prisoners walk about in the yard getting some exercise. A close up of Kevin crunched up against the prison wall with his head buried in his arms. Les sits next to him smoking a cigarette.

LES

Mate you need to hold onto your strength, remain iron-like. If you don't they will see your weakness.

KEVIN

I'm already weak. I don't know how long I can put up with this.

LES

You can't give up. We'll get out of this place and have fun again. Sorry, it's easy for me to say you're the one being beaten up more.

KEVIN

Outside life moves so quick. In here life moves so slow. What would ya do with an apple that goes rotten to the core?

LES

What are you on about mate?

KEVIN

Ya think they could make pies out of em?

A pensive and slightly delusional Kevin looks up. His face, thin and scarred. Scruffy and knotty hair. His eyes puffy, weary, and bloodshot.

The CAMERA pans out and we see more dotted burn marks covering his arms.

As the CAMERA continues to pan out we see two lone figures at the base of the high prison wall becoming smaller and smaller.

TITLE ON SCREEN

SYDNEY 1977

EXT. NEWS LIMITED BUILDING - DAY

Betty now (40) sits on the steps as she eats a sandwich.

BETTY

Why now after all these years?

The now ex-Prison Guard#4 (Polish descent) smokes a cigarette as he sits beside Betty.

EX PRISON GUARD#4

I no longer work there.

Betty looks at the travel suitcase.

BETTY

Where is home?

EX PRISON GUARD#4

Czernichow. A small village south of Poland.

INTERCUT

INT. GRAFTON STATE GAOL KEVIN'S CELL - MORNING

The morning's sun-rays beam through the tiny cell window and down into the cell.

INTERCUT

EXT. NEWS LIMITED BUILDING - CONTINUOUS

BETTY

You miss home?

EX PRISON GUARD#4

We have a river that flows through the village, same like Grafton, it was home.

INTERCUT

INT. GRAFTON STATE GAOL KEVIN'S CELL - CONTINUOUS

The sun-rays fade away and we see a white bed sheet twisted like thick rope passed around the bars of the cell window.

INTERCUT

EXT. NEWS LIMITED BUILDING - CONTINUOUS

Ex-Prison Guard#4 butts out his cigarette.

EX PRISON GUARD#4

But it's now best for me to get back home.

BETTY

What's so important before you fly out of Australia.

INTERCUT

INT. GRAFTON STATE GAOL KEVIN'S CELL - CONTINUOUS

We follow the bed sheet wrapped around Kevin's neck as he is seen hanging.

INTERCUT

EXT. NEWS LIMITED BUILDING - CONTINUOUS

Ex-Prison Guard#4 lights up another cigarette.

EX PRISON GUARD#4

I overheard two prison wardens in the cell next door while they were cleaning out Kevin's old cell threatening a new arrival, that if he gave them any trouble, they'll hang him just the same way they hung Simmonds.

EXT. HOUSE - AFTERNOON

In a scarred neighbourhood, Betty walks along a footpath searching for the house number as she looks through her notes.

She approaches the front door and opens the flyscreen. She knocks on the door.

Kevin Simmond's Mother stands before her wearing a scarf that completely covers her head.

MOTHER

I have nothing more to say to the media.

BETTY

I just need to ask you one more question.

MOTHER

Go on.

BETTY

If you could see Kevin now what would you say to him?

The Mother's eyes well up with tears.

MOTHER

Show me that smile of yours.

BETTY

And those who took your son away?

MOTHER

I wish he could have lived the life he wanted.

EXT. SUBURBAN WESTERN SYDNEY - AFTERNOON

A car pulls up in the driveway adjacent to a humble home. LES, now (35) is dressed in a suit as he gets out of the car with a briefcase.

As he walks across the front lawn to the front door of the house he slows down and looks about his neighbourhood and sees people going about in their everyday lives.

He pauses for a short moment then proceeds to the front door of the house. Just before he opens the front door, he sees two empty bottles of milk on the floor.

A smile forms on his face and as he opens the front door a bigger smile forms as he sees his two SONS with their arms stretched out running towards him.

SONS
(in unison)
Daddy's home!

Les kneels down and wraps both his arms around them. As he stands up with his Sons, he looks down the hallway and smiles to his WIFE.

FADE OUT:

FADE IN:

TITLE CARD ON SCREEN

"The Coroner findings were that Kevin John Simmonds had died from Asphyxiation wilfully caused by hanging himself"

*Excerpt from "FOR SIMMO" written by Author Jan Simmonds
published 1980*

THE END