

PLAYGROUND

An Original Story

by

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Written

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FADE IN:

EXT. PLAYGROUND -- DAY

A playground in the middle of the city. A young boy of about three is playing next to a slide. Next to him is his mother; we can't see her face. The boy is trying to make up his mind whether or not he can climb the slide. He's a beautiful boy; dark skinned with black hair. His mother leads him to the slide and convinces him to climb the ladder.

HELEN

Come on Tony, you can do it.

TONY climbs slowly up the slide. He gets more and more confident as he gets closer to the top. Once there he calls excitedly to his mother.

TONY

(giggling)

Look at me mama, look at me.

TONY slides down and falls onto the sandpit at the bottom. He gets up laughing and dusts himself thoroughly. He looks up for his mother but she isn't there. He walks to the playground gate and tries to open it. He pulls it backwards and forwards. He starts to cry silently.

TONY (CONT'D)

Mama where are you. Mama!

TONY walks around the little park. Suddenly he finds an opening in the foliage around the playground. He walks through it.

EXT. HOUSE -- DAY

TONY emerges from the bushes. He's older now, about twelve years old. He's dressed in school uniform and he's carrying a schoolbag over his shoulder. He approaches the house and pulls a key out of his pocket. When he tries it in the lock he discovers that the door is open. He slowly opens the door and walks inside.

INT. HOUSE -- CONTINUOUS

TONY is inside the house. Its very quiet except for a thumping sound coming from the second floor. It sounds like a slab of meat being pounded. TONY starts to climb the stairs.

INT. HOUSE SECOND FLOOR -- CONTINUOUS

TONY walks towards the master bedroom from where the sound seems to be coming. He passes the bathroom on his way and because the lights are on he looks inside. The bathroom is a mess. There's womens' clothing on the floor amongst dirty hand towels.

(CONTINUED)

TONY continues down the hallway until he reaches the master bedroom. The sound is so loud now that it takes over the sound of his breathing. He reaches the door; its half open. He slowly walks into the room.

INT. MASTER BEDROOM -- CONTINUOUS

When inside it takes him some time to see what's happening. The room is very dark but he can see a figure sitting over a body on the big bed in the centre of the room. The figure is holding a baton and systematically hitting the body. Every time the figure raises its arm the baton glistens in the dark. TONY reaches the light switch on the wall next to him. He turns on the light and the figure turns its head.

EXT. CHINESE SHOP -- NIGHT

A small shop in the middle of a grotty street. Three men, JULIANO, NICK and ROBERTO, all dressed in suits, approach the front door. NICK, tall and handsome, carries a black case. JULIANO, mid forties, bald and overweight, knocks on the glass front door. The door opens and all three walk in.

INT. SHOP -- MOMENTS LATER

Inside they're stopped by three Chinese men. No expression, holding guns. The Chinese check the three for weapons. One of them opens a door at the back of the shop. He signals the three men to enter and closes the door behind them.

INT. ROOM AT BACK OF SHOP -- MOMENTS LATER

Inside the room an old Chinese man sits behind a large and cluttered desk. He's also expensively suited and his face is soft wrinkled with age. On each side of the old man stands a bodyguard. He signals the three men to sit on chairs opposite his desk.

JULIANO

Chung.

CHUNG

(inclines his head)

Juliano.

JULIANO

(gestures to each man)

Nick Conti, Roberto Galliani.

The old man nods to ROBERTO and to NICK.

(CONTINUED)

CHUNG

(to Nick)

I know your uncle well. He is well respected.

NICK

This has nothing to do with him.

CHUNG

I know, and that is why I am not sure I should...

NICK

(interrupts)

I said that this is nothing to do with him.

Silence in the room. JULIANO stands up and slaps NICK across the face.

JULIANO

Forgive him, he's young and thoughtless.

CHUNG

(a beat)

Do you have what I asked for?

JULIANO takes the case from NICK and puts it on the desk. The old man pulls it to him. He opens it and looks inside.

CHUNG (CONT'D)

(closes the case)

Nice.

He signals to the bodyguard on his left. The bodyguard takes a briefcase and puts it on the table. CHUNG pushes the briefcase towards JULIANO. JULIANO stands and nods at CHUNG. He signals ROBERTO and NICK to stand and they all walk to the door. CHUNG pulls a gun as he speaks.

CHUNG (CONT'D)

You didn't count the money Juliano.

JULIANO turns around. At the same time the bodyguard on the left moves to stand behind CHUNG.

JULIANO

I thought I could trust you Chung.

CHUNG

A man like you doesn't trust.

(CONTINUED)

JULIANO flicks opens the briefcase. The bodyguard pulls out a piece of wire and wraps it around CHUNG'S neck. CHUNG's gun releases a bullet that hits NICK in the stomach. JULIANO pulls a gun out of the briefcase and shoots the second bodyguard. The first bodyguard twists the wire once strongly, then releases. He throws an automatic to ROBERTO. ROBERTO opens the door and shoots at the three men outside as they run towards him. JULIANO looks at NICK as he lies on the floor bleeding.

NICK

Help me.

JULIANO signals to the bodyguard and the man leaves the room. ROBERTO walks back in, stepping over NICK.

ROBERTO

What shall we do about him?

JULIANO

Up to you.

ROBERTO takes CHUNG's gun and points it at NICK.

NICK

What are you doing?

(a beat)

Juliano..

ROBERTO shoots NICK twice. JULIANO takes the small case, gives it to ROBERTO and they leave the room.

INT. POLICE ACADEMY ROOM -- DAY

TONY Conti stands looking at himself in the mirror. He's dark skinned, tall, handsome in his new uniform. He tidies his hair, checks his tie and puts his hat on. He looks at the mirror and smiles.

TONY

(mimics a female voice)

Officer, officer, can you help me?

(deepens his voice)

Sure, ma'am.

He mimes taking out a gun and shoots at the mirror.

TONY (CONT'D)

Pow, pow...

He puts the imaginary gun back in the imaginary holster.

(CONTINUED)

TONY (CONT'D)
 (female voice)
 Oh officer, you are so brave and strong.
 (weaves his hips)
 How can I ever thank you...

He hugs himself and makes kissing noises. The door opens and SHANE ANDREWS's freckled face appears.

SHANE
 (a beat)
 I hope you're going to use your superhero powers for good not evil.
 (mimics Tony)
 Officer you're so big and strong...

TONY
 Shut up.

He pulls SHANE through the door and they struggle. TONY pulls back.

TONY (CONT'D)
 Hey don't ruin the uniform.

SHANE
 Come on, the ceremony's about to start.

INT. CORRIDOR -- CONTINUOUS

TONY and SHANE walk down the corridor. TONY stops next to a door.

TONY
 I'll meet you outside.

Shane looks at the door.

CUT TO:

P.O.V. SHANE ON SIGN ON DOOR

The small metal sign reads ELLEN BROOKS.

CUT TO:

INT. CORRIDOR -- CONTINUOUS

SHANE nods and walks away. TONY knocks on the door then enters.

INT. ROOM -- CONTINUOUS

A messy room, mostly grey and brown, the walls are covered with bookshelves and old pictures of men shaking hands and smiling or holding large fish and smiling. An immense desk at the end of the room is covered in books and papers.

(CONTINUED)

TONY

Hello?

A woman stands up from behind the piled papers and books. She's in complete contradiction to the room. Tall and smartly suited, blonde hair pulled behind her head in a smooth chignon. She takes off large framed spectacles revealing a strong face.

ELLEN

Tony? What a surprise.

TONY

I couldn't just walk away without saying goodbye.

ELLEN

I'm sure we'll see each other again.
After all we are in the same business.

TONY sits on a chair opposite the desk and looks around.

TONY

I never got used to this room.

ELLEN

I know what you mean, but I've learned to love it. It was an experience getting used to it but now I'll never change the decor.

(a beat)

What's wrong, Tony?

TONY moves in his chair.

TONY

I'm scared.

ELLEN

Of what?

(a beat)

You're scared of what might be waiting out there, you're scared of finding out who you are under different circumstances?

TONY

I don't know what to expect, I don't know if I am the right person to hold a gun.

ELLEN

(a beat)

When I was pregnant I was scared because I didn't trust myself to be able to protect my child.

(MORE)

(CONTINUED)

ELLEN (CONT'D)

(a beat)

My husband told me it's OK, I trust you so you must trust yourself. I believed him. And I was the happiest woman in the world. Then the day came and I was at the hospital ready to give birth.

(a beat)

There were complications and my husband had to make the decision of choosing my life or the child's. He chose mine.

(a beat)

You see Tony I didn't even have a chance to see if I was right or wrong, you have that chance. Don't throw it away. You'll find that you're stronger than you think.

TONY stands up.

TONY

Thanks for everything.

He moves towards ELLEN. She offers a hand.

ELLEN

You'd better go now or you'll miss your ceremony.

EXT. POLICE ACADEMY FRONT YARD -- MOMENTS LATER

A montage of the graduation ceremony at the police academy. Graduates throw hats up in the air, people hug and congratulate each other, families and friends. The ceremony finishes and the graduates separate to their families.

EXT. POLICE ACADEMY YARD -- LATER

TONY walks away from the yard towards the road. A woman jumps him from behind and grabs him around the neck. Early twenties. Dark skin and a big smile. She hugs TONY.

DANIELE

You look so sexy in this uniform.

She roughs his uniform up a little.

DANIELE (CONT'D)

I can't wait to go home and take it all off you.

(a beat)

Can I wear the hat?

(CONTINUED)

TONY gives her the hat and they walk towards SHANE and an older couple in their mid fifties. Fair skinned, smiling. The woman hugs TONY.

MARGARET ANDREWS

I am so proud of you.

JACK ANDREWS, in dress uniform, shakes his hand.

JACK

The last of the Andrews to become a policeman.

SHANE

OK, let him breathe a little.

He grabs TONY by the arm and pulls him towards the car. JACK, MARGARET and DANIELE follow.

SHANE (CONT'D)

(quietly)

I have some bad news.

(a beat)

Its Nick.

TONY

What's wrong with Nick?

SHANE

He got shot last night in a drug deal that went wrong. He's in R P A's.

TONY

And you only tell me now?

SHANE

Give me some credit, I only heard now.

TONY

(a beat)

Mum and dad know?

SHANE

Not yet. I'll tell them later.

He takes his keys out of his pocket.

SHANE (CONT'D)

Here, take my car.

TONY runs towards the parked car. JACK, MARGARET and DANIELE call after him but SHANE stops them and talks to them quietly.

EXT. HOSPITAL -- AFTERNOON

TONY parks in front of the hospital. He runs to the front doors and enters.

INT. HOSPITAL FOYER -- CONTINUOUS

He walks up to reception.

TONY

Nick Conti, bullet wounds, was brought here last night, where can I find him?

NURSE

And you are?

TONY

(a beat)

Tony Conti. His brother.

The NURSE looks at her screen.

NURSE

Why don't you sit down. I'll get Doctor Fields to come and see you.

TONY

Why?

NURSE

Please, Mr Conti, sit down.

TONY takes a seat and the NURSE disappears behind a door. A moment passes and a young DOCTOR appears from behind the door followed by the NURSE.

DOCTOR FIELDS

Tony, my name is Harry Fields.

They shake hands.

DOCTOR FIELDS (CONT'D)

Please sit down.

They sit.

DOCTOR FIELDS (CONT'D)

Your brother was brought in yesterday. He was shot three times, once in the head. We did everything we could to help him but his wounds were too severe. We couldn't stabilize him and he died this morning.

(CONTINUED)

TONY stares blankly. The NURSE hands him a glass of water.

TONY

(a beat)
Can I see him?

DOCTOR FIELDS

Of course.

The NURSE leads TONY towards the lifts.

INT. FLASH OFFICE -- EVENING

FRANK Conti is a slender man in his fifties wearing an immaculate suit and thin leather gloves. His face has the unnatural shade of fake tan. He sits behind his desk holding the briefcase. ROBERTO and JULIANO are present and so is FRANK'S personal bodyguard, BRUNO, a small and wiry man who has the aura of a dangerous animal. FRANK looks at ROBERTO.

FRANK

I told you to look after him didn't I?

ROBERTO nods.

FRANK (CONT'D)

So what happened?

ROBERTO

I don't know. I think he was trying to sell this to Chung and failed.

FRANK

What do you mean failed?

ROBERTO

I think Chung was trying to rob him. Nick and Chung's people had a shoot out...

FRANK

(interrupts)
And single-handedly Nick killed Chung and four trained bodyguards before dying?

JULIANO steps forward.

JULIANO

Knowing Nick he bribed one or two of the bodyguards to help him.

FRANK

I knew Chung for a long time. His word was gold.

(MORE)

(CONTINUED)

FRANK (CONT'D)

(to Roberto)

If I find out that you had anything to do
with this...

(a beat)

Get out of here.

ROBERTO stands and walks towards the door followed by JULIANO.

FRANK (CONT'D)

No not you, I need to talk to you.

JULIANO stops and turns around.

INT. HOSPITAL ROOM -- EVENING

TONY stands next to NICK's body. He holds his right hand.

TONY

I'm so sorry I wasn't there for you.

He covers NICK's face and turns around, then he stops and walks back to the body. He picks up NICK's hand and looks at it carefully. He walks around the bed and checks NICK's other hand.

EXT. APARTMENT BUILDING -- LATER

SHANE'S car stops next to the building and TONY exits and walks in.

INT. APARTMENT -- CONTINUOUS

The door to the small apartment opens and TONY enters. He turns on the lights and walks to the living room.

INT. LIVING ROOM -- CONTINUOUS

He turns on the light in the living room and sees DANIELE lying on the sofa. She's asleep. He bends and kisses her on her lips. DANIELE wakes up.

DANIELE

Tony...I hate these night shifts.

TONY

Sorry I woke you.

DANIELE

It's OK. I was worried about you.

TONY

I know, sorry.

DANIELE

I didn't know you had a brother.

(CONTINUED)

TONY sits next to her.

TONY
 (a beat)
 I knew but I forgot.

DANIELE
 You want to talk about it?

TONY
 Not tonight, tonight I want to get drunk.

INT. ANDREW'S HOME -- NIGHT

JACK and MARGARET sit at the kitchen table. A cake on the table has one half burned candle in the middle. The cake reads CONGRATULATIONS TONY. SHANE walks in.

SHANE
 (a beat)
 He's dead.

JACK
 (a beat)
 How's Tony?

SHANE
 I don't know.

MARGARET
 I hope he's OK.

SHANE
 I think I know where he could be.

SHANE exits. MARGARET stands up and walks to JACK. JACK rests his head on her belly.

MARGARET
 It will be all right.

JACK
 I hope so.

INT. PUB -- NIGHT

SHANE enters the smoky pub. All around are cops laughing and drinking and telling stories of their day. TONY is next to the bar ordering drinks, he's already staggering a bit as he maneuvers through the crowd to where he sits with DANIELE and BRETT KOSOFSKI. SHANE walks over and pats TONY on the shoulder. TONY spins around splattering beer on SHANE.

(CONTINUED)

SHANE
Hey, watch out.

TONY
Sorry.
(a beat)
Good to see you.

Both men walk to the crowded table.

DANIELE
Shane...

BRETT turns in his seat. He's tall and skinny, goatee on a pale face. He's wearing a Kangol cap.

SHANE
And what are you doing here? I thought
dicks weren't allowed here.

BRETT
Dicks who makes twice what you do and
enjoy spending it are welcome anywhere.

SHANE
So how is the private eye business going?

BRETT
As usual. Instructions from cheating
wives to follow their cheating husbands so
they can get an edge when they file for
divorce... And the other way around.

TONY
Yeah, yeah and on the way you take some
shots of the party who hired you and sell
them to the other party for more money.

DANIELE
No, not really?

SHANE
Yes really, the bastard is making a
killing.

BRETT
And saving your tax money while doing it.

DANIELE
And I thought you were a nice guy.

BRETT
Well I am....

(CONTINUED)

SHANE

(interrupts)

And how exactly are you saving us money?

BRETT

When the two cheaters find out about each other there's no point going to court. They settle out of court and I save you the tax money that pays for these bastards getting a divorce.

TONY

Hear hear...

SHANE

(to Tony)

Mum and dad are worried sick.

TONY

I went to see Nick.

SHANE

I heard. I am sorry.

TONY

He was murdered.

SHANE

(a beat)

What?

TONY

When someone gets three bullets from the front, and was killed in a shoot out while carrying a gun, you do expect to find some residue on the fingers.

SHANE

And you couldn't find any on Nick's hands?

TONY

No.

SHANE

I'll look into it.

(a beat)

And you, you better sober up. I'm taking you home and you're going to have cake with mum and dad.

TONY kisses DANIELE then stands up.

(CONTINUED)

TONY

See you soon.

(to Brett)

You, I don't know, you embarrass me
sometimes.

BRETT takes a notebook from his pocket and hands it to TONY.

CUT TO:

P.O.V. TONY -- CONTINUOUS

A cartoon of TONY in uniform, accurate and very funny.

CUT TO:

INT. PUB -- CONTINUOUS

TONY smiles and hands the cartoon to DANIELE. He and SHANE walk out.

BRETT (O.S.)

I have to do something while I'm
watching....

INT. WAREHOUSE -- NIGHT

FRANK and JULIANO stand in the middle of a room in the warehouse.
Between them is a printing press spitting out page after page of fake
money. JULIANO picks up a page and examines it closely.

JULIANO

Perfect.

FRANK

Its not worth a cent anymore.

JULIANO

What do you mean?

FRANK

The expense, the risk factor. Not like
the old days.

JULIANO

You still get a good margin.

FRANK

Then it was legal. Then you made 1000
percent profit.

(a beat)

It's yours if you want it.

(CONTINUED)

JULIANO

What?

FRANK

Nick is dead. I need someone to fill his shoes.

JULIANO

Roberto?

FRANK

He's half dimwit, a good for nothing.

JULIANO

He does his best.

FRANK

Never mind, its yours if you want it.

JULIANO walks around the machine and hits the off switch.

JULIANO

What's the catch?

FRANK

No catch. I'll be happy to be rid of it.

JULIANO pulls the top off the machine and takes out the plates. He wraps them and puts them in his briefcase. He smiles at FRANK.

JULIANO

I won't forget this.

He walks out of the warehouse.

FRANK

You make sure you won't.

EXT. WAREHOUSE -- CONTINUOUS

JULIANO walks to his car. He opens the door and enters.

CUT TO:

INT. CAR -- CONTINUOUS

JULIANO starts the car. A figure raises itself from the back seat and puts a hand on JULIANO's shoulder. JULIANO jerks around and turns on the lights in the car. ROBERTO sits back and looks at him. JULIANO pulls a small recorder from his inside jacket pocket and hands it to ROBERTO.

JULIANO

I think you'd like to hear this.

(CONTINUED)

ROBERTO runs the tape back.

INT. THE ANDREW'S HOME -- NIGHT

SHANE, TONY, JACK and MARGARET sit around the table. The cake is in the middle, cut into pieces but untouched.

JACK
You went to see Nick?

TONY nods silently.

SHANE
Tony brought up something strange,
apparently there was no residue on Nick's
hands....

MARGARET
(interrupts)
Anyone for coffee and cake?

SHANE
No thanks mum.
(back to Jack)
And you would have expected some...

MARGARET
I'm going to make coffee or tea. Anyone?

She signals SHANE to follow her. SHANE stands up and follows her out of the room. JACK stands and walks to nearby shelves. He takes out a photo album. He sits next to TONY and opens the album.

JACK
When I joined the force 30 years ago I was
young and full of ideas about saving the
world. I wanted to help to change the way
people look at the force. I found out
very quickly that it's not so simple.

He points at a photo in the album.

CUT TO:

P.O.V. TONY AND JACK ON PHOTO -- CONTINUOUS

A black and white photo of young men in uniform, smiling and holding their caps in their hands.

CUT TO:

INT. LIVING ROOM -- CONTINUOUS

JACK

This was my best patrol. Most of them, I don't even know where they are. Some died in the line of duty, some of them went different ways.

TONY looks closely at the photo. Something catches his eye. He points.

TONY

Who's that?

JACK looks at TONY's finger.

CUT TO:

P.O.V. JACK AND TONY -- CONTINUOUS

A man in the background. There's something strange about the face even though the photo is quite clear.

CUT TO:

INT. LIVING ROOM -- CONTINUOUS

JACK closes the album.

JACK

Just one of the young ones.

He stands up and puts the album back in its place.

JACK (CONT'D)

I don't want you to be disappointed when you discover that not everything is black and white.

(a beat)

Sometimes people do things even though they know its the wrong thing to do.

TONY

What do you mean?

The door slams open and MARGARET walks in carrying a tray of coffee followed by SHANE.

MARGARET

Let's all have a cup of coffee and eat the cake that took me ages to bake.

INT. TONY'S BEDROOM -- LATER

TONY is sleeping lying on his back. DANIELE lies next to him her head buried in a pillow. TONY is dreaming, his body jerks a little and he mumbles. TONY wakes up with a gasp, shaking and sweating. He's trying to swallow but can't. DANIELE wakes up next to him.

DANIELE

Tony. What's wrong?

She reaches over to him but he pushes her hand away. He stands up and bends forward taking deep breaths. He stands upright and walks to the toilet.

INT. TOILET -- CONTINUOUS

TONY washes his face in the basin. He's shaking. He looks in the mirror.

CUT TO:

P.O.V. TONY ON MIRROR -- CONTINUOUS

TONY looks ill. Big circles around his eyes. DANIELE walks in and hugs him from behind.

INT. KITCHEN -- LATER

TONY and DANIELE sit next to a table.

TONY

You'd never meet a better couple than my parents. They projected all their love for each other onto us, me and Nick. Everything was wonderful, my father was working in the train yard, he earnt well.
(a beat)

Then when I was twelve I came back home from school early and found someone sitting on my mother, hitting her over and over again with a baton. I froze and whoever it was just walked out the door leaving me staring at her bloody body. I stayed there for four hours staring at my mother till my father came back home and found me there.

TONY pours another glass of coffee from the percolator.

TONY (CONT'D)

The police arrested my father.
(MORE)

(CONTINUED)

TONY (CONT'D)

I couldn't remember anything about the killer, only a flowery dress. The police found the dress and a lot of cotton balls and towels in the bathroom. They tried to pin the murder on my father. Jack helped to clear his name. But things had changed, the damage was done. Because no one else was found, everyone believed my father really was the killer. He lost his job and his friends. He had to cope with the brutal death of the woman he loved so much, and the accusation of being her killer. He took to the bottle. Eventually he was admitted to an institution and we were given up for fostering.

DANIELE

(a beat)

Is that how you ended up with the Andrews?

TONY

Jack and Margaret offered to foster me because I was Shane's best friend.

DANIELE

And Nick?

TONY

Nick was given to my uncle Frank. He got custody I don't know how.

(a beat)

Probably if he hadn't Nick would be alive now.

DANIELE sits on TONY's knees.

TONY (CONT'D)

I've had the same dream for years. A horrible re-enactment of me going into the room and discovering it. And every time the person on top of my mother turns to face me I wake up.

(a beat)

But it had stopped.

(a beat)

When I was at the academy I was treated for a while by the psychologist there, she helped me a lot.

DANIELE

It's the death of your brother.

(CONTINUED)

TONY

Every time I have the dream, even while I'm dreaming, I'm waiting for the time that I'll find out who the killer is. And every time I wake up exactly at the moment the figure turns.

DANIELE

Why don't you go and see the psychologist again, maybe she can help you again?

TONY nods. DANIELE stands up and leads TONY back to the bedroom.

DANIELE (CONT'D)

We'd better get some sleep, tomorrow's your first day.

INT. POLICE STATION -- MORNING

TONY enters the busy station. People are walking through, typing on computers, talking on the phone. TONY walks up to the SARGEANT'S desk. He stops next to the desk and waits for the SARGEANT to finish his phone call.

SARGEANT

What can I do for you?

TONY

Tony Andrews. I've been assigned here.

SARGEANT

Andrews. Jack's son.

(a beat)

Funny, you don't look anything like him.

The SARGEANT looks at the open room and then yells towards a big bald fat man.

SARGEANT (CONT'D)

Harry, look what we have here.

HARRY

Another one, hooray.

He walks towards the desk. TONY offers his hand.

TONY

Tony Andrews, pleased to meet you.

HARRY ignores the offered hand.

(CONTINUED)

HARRY

A polite one. It isn't healthy to be polite.

(to Tony)

Especially to me.

TONY

Look it's my first day.

HARRY

Here you're green, no opinions, you don't have a life.

TONY

(a beat)

I don't think so.

HARRY

(to the room)

He doesn't think so.

(to Tony)

Don't piss me off, I...

TONY

(cuts in)

I don't want any trouble, I just want to do my job.

TONY turns around to the sergeant. HARRY grabs him by the shoulder.

HARRY

Don't ever turn your back on me boy.

TONY

(a beat)

Listen you fat bastard if you touch me again I'll bite your arm off and shove it up your ass....

JACK Andrews appears at the door of his office.

JACK

Tony, Harry, in my office now.

TONY and HARRY stand staring at each other.

JACK (CONT'D)

Now.

TONY walks towards the office followed by HARRY.

INT. JACK'S OFFICE -- CONTINUOUS

The TWO men stand in front of JACK's desk. JACK sits down. He points at the chairs in front of his desk. TONY and HARRY sit.

JACK
What was going on in there.

HARRY
It was just a joke...

JACK
I've told you before, this isn't the navy, we don't have initiation ceremonies around here. The only difference between the men in this patrol is their rank.

HARRY
And I bet he'll outrank me pretty quickly.

JACK
And why do you think that?

HARRY
Never mind...

JACK
Because he's my son?
(a beat)
You think it but you don't have the balls to say it.
(a beat)
If you get off your fat arse and start behaving like a police officer you can get promoted like anybody else.

He stares HARRY down.

JACK (CONT'D)
Now get out of here.

HARRY gives TONY a foul look and walks out of the office.

JACK (CONT'D)
I'm sorry you had to have him as your first experience.

TONY
It's OK I can handle myself.

JACK
I'll try and keep you as far away from him as possible.

(CONTINUED)

TONY

I'd prefer the opposite. I'd like to work with him.

JACK

Are you sure? Why?

TONY

I figure he hates me now. And if we don't resolve the problem it'll get worse.

JACK

It's your call.

TONY

And let's agree this is the last time I ask you for a favour.

INT. ELLEN'S HOUSE -- MORNING

ELLEN sits next to the table and drinks a cup of coffee as she reads a book. ARTHUR, her husband, enters. He's unshaven and smoking a cigarette. Their dialogue is a habit from longer ago than last night's argument.

ELLEN

(without lifting her head)

I wish you'd stop smoking first thing in the morning.

ARTHUR doesn't answer. He pours a cup of coffee and sits opposite ELLEN. He uses an unwashed cup to throw off his ash. ELLEN stands up abruptly and takes the cup off the table. She takes an ashtray out of a cupboard and places it in front of ARTHUR.

ELLEN (CONT'D)

Don't make it worse.

ARTHUR

Worse than what? This?

(a beat)

I'm still paying for the past in all ways...

ELLEN

I don't want to hear it.

ARTHUR finishes his coffee and ashes again in the cup.

ELLEN (CONT'D)

(a beat)

And why do that.

(CONTINUED)

ARTHUR

You're the psychologist, you figure it out.

ELLEN stands up again and takes the cup off the table. ARTHUR stands up. He kills the cigarette in the ashtray. He looks down at ELLEN.

ARTHUR (CONT'D)

I still love you more than anything in the world. If I could have chosen differently I would have. I made a decision then and I'd do the same again and again. But I'm not going to pay for it for the rest of my life.

(a beat)

This time I'm leaving.

He waits. ELLEN doesn't lift her head. ARTHUR turns around and walks out of the room. ELLEN stays motionless. Tears drip down her face onto the book on the table, staining the pages. The phone rings. ELLEN composes herself. She stands up and answers the phone.

ELLEN

Hello.

(a beat)

I'm fine. What can I do for you?

(a beat)

Sure, I'll see him. I'll wait till he calls me.

(a beat)

Yes, I prefer to wait.

She hangs the receiver and sits again finishing her coffee.

INT. POLICE CAR -- MORNING

HARRY drives and TONY sits quietly in the passenger seat looking out of the window.

HARRY

This was the dumbest idea ever. Putting us together.

(a beat)

I wonder who gave him the idea.

TONY

I did.

HARRY

Why?

(CONTINUED)

TONY

I figured we'd have a better chance of working something out without the whole station staring.

HARRY

Look if you think I'm going to change my opinion...

TONY

Lets agree that neither of us have to change any opinion.

(a beat)

Let's just do our job.

They drive silently.

HARRY

You know, this could work out. Maybe I could even start to like you.

TONY

Let's agree that we don't have to like each other either.

INT. WAREHOUSE -- DAY

ROBERTO enters the warehouse room. He looks at the printing press. He circles the machine a couple of times then lifts a pipe and begins to bash it systematically. His breathing becoming louder and louder, the blows stronger and stronger.

EXT. TAKEAWAY SHOP -- DAY

HARRY is inside the shop ordering from the old man behind the counter. TONY's inside the car talking on his phone.

CUT TO:

INT. ELLEN OFFICE -- DAY

The phone rings. ELLEN picks up the receiver.

ELLEN

Hello.

(a beat)

Yes Tony how are you?

(a beat)

I see. That's not very good.

(a beat)

Sure, let me find out.

She looks through her diary.

(CONTINUED)

ELLEN (CONT'D)
 How about tomorrow at 5 pm?
 (a beat)
 I'll see you then.

She put the phone down and stares at her diary.

CUT TO:

EXT. TAKEAWAY -- CONTINUOUS

TONY puts the phone away and gets out of the car. HARRY emerges from the shop holding a bag and TWO cups of coffee. He hands TONY the coffee, opens the bag and hands TONY a burger in a paper wrapper.

HARRY
 The coffee is shit, but the burgers are
 the best in town.

TONY
 Like everything. You have to accept the
 shit in order to enjoy the honey.

HARRY looks at him.

TONY (CONT'D)
 How much do I owe you?

HARRY
 Nothing, nothing, let's call it a peace
 offering.

TONY smiles and enters the car.

CUT TO:

INT. POLICE CAR -- CONTINUOUS

In the car he opens the wrapper and takes a bite. HARRY sits next to him watching as if he cooked the burger himself.

HARRY
 Ah?

TONY
 Yes, it is excellent...

He stops talking.

CUT TO:

P.O.V. TONY ON DASH BOARD -- CONTINUOUS

HARRY's wallet is sitting on the dashboard.

CUT TO:

INT. POLICE CAR -- CONTINUOUS

TONY

How come your wallet's here?

HARRY

What do you mean?

TONY

How did you pay?

HARRY

Oh that.

(a beat)

We don't pay here.

TONY

What do you mean?

HARRY

It's a verbal agreement. We keep the peace in the neighbourhood and we don't pay for small goods.

He winks at TONY. TONY looks down at his burger then gets out of the car.

CUT TO:

INT. SMALL TAKEAWAY -- CONTINUOUS

TONY enters the small shop. The old man gets off his chair and approaches the counter.

OLD MAN

How can I help you?

TONY

How much for a burger and coffee?

OLD MAN

(a beat)

Is that a trick question?

TONY

Why?

(CONTINUED)

OLD MAN

You know you don't have to pay here.

TONY takes out a \$20.00 note from his wallet and puts it on the counter.

TONY

Is that enough?

The old man nods. TONY walks out of the shop.

CUT TO:

INT. POLICE CAR -- CONTINUOUS

TONY enters the car.

HARRY

Why did you do that?

TONY looks at him.

TONY

Drive.

HARRY

First I want an answer.

TONY

If you don't want me to embarrass you in front of the old man drive off now.

HARRY starts the car and drives off.

TONY (CONT'D)

Don't ever involve me in any of your pathetic little games. I don't accept bribes in the form of food, money or any other services...

HARRY

You little shit. Who do you think you are?

TONY

I'm a cop and I'm going to act like one.

The radio starts beeping.

RADIO

Violent domestic occurring now at 271 Frances Street.

(CONTINUED)

HARRY
Leichardt 15 copy.

EXT. SUNSET BOULEVARDE RETIREMENT VILLAGE -- DAY

A black limousine stops next to the gates of the retirement village. BRUNO exits and opens the back door for FRANK. FRANK walks towards the buildings.

EXT. OLD HOUSE -- DAY

HARRY and TONY get out of the car. They can hear the noise from outside the house. A woman is screaming and a man is yelling back at her. HARRY takes out his baton and they both walk toward the house. The door is half open. They enter.

CUT TO:

INT. OLD HOUSE -- CONTINUOUS

The house is dirty and untidy. They walk down the small hallway towards the bedroom the screams are coming from.

CUT TO:

INT. BEDROOM -- CONTINUOUS

A small and dark room. A big man is holding an overweight woman down on the floor and hitting her over and over again with his fist. A small CHILD about ten years old is crumpled in the corner of the room crying quietly. TONY and HARRY jump on the man and grab him from behind. HARRY puts his baton across the man's throat while TONY tries to put handcuffs on his wrists. The man kneels motionless, then suddenly shakes with enormous strength and throws TONY and HARRY off him. He jumps on the woman and starts hitting her again. HARRY hits him over the head with the baton and TONY handcuffs him.

HARRY
Prick.

TONY looks to the corner of the room. He checks the woman.

TONY
She's in a pretty bad state.
(to Harry)
You'd better call an ambulance.

*

HARRY grabs the man and pulls him towards the front of the house. TONY covers the unconscious woman with a blanket. He walks to the crying CHILD who is trying to push himself into the corner. TONY bends down and extends his hand.

(CONTINUED)

TONY (CONT'D)
It's all right, I won't hurt you.

He touches the CHILD's face and then slowly crouches down in front of him.

TONY (CONT'D)
It's all right, it's safe now.

He slowly lifts the child and holds him closely. The ambulance paramedics run into the room and two of them go to the woman. The third walks to TONY and gently takes the child from him. TONY lets go of the child without acknowledging the paramedic, takes out his baton and walks out of the room.

CUT TO:

EXT. HOUSE -- CONTINUOUS

The big man is cuffed in the police car. HARRY is talking on the radio.

HARRY
Can we have him picked up. We have to...
(a beat)
What the hell..

TONY walks straight up to the car, pulls out the man and starts methodically hitting him with the baton. The man screams and cowers. The paramedics come out of the house carrying the woman on a stretcher. The third paramedic is carrying the CHILD. They all stop. HARRY tries to pull TONY off the man but TONY throws him off. The TWO paramedics leave the stretcher to give HARRY a hand but TONY is lost. He continues to hit the man who now has blood running from his head and mouth. The CHILD is crying.

CHILD
Mummy, mummy!

Hearing the CHILD, TONY hits harder. HARRY whacks TONY on the back of the neck with his baton. TONY staggers. HARRY hits him again and TONY falls down. HARRY kicks him once in the ribs. He shakes his head.

HARRY
Cop my arse.

INT. ELLEN'S OFFICE -- AFTERNOON

Ellen is in her office looking through some papers. There is a knock on the door.

(CONTINUED)

ELLEN

Yes...

The door opens and SHANE enters.

ELLEN (CONT'D)

Can I help you?

She points at a chair. SHANE sits and looks around the room.

SHANE

Nice..

ELLEN

And you are?

SHANE

Shane Andrews.

ELLEN

(a beat)

You're Tony's brother.

SHANE

Yes.

ELLEN

What can I do for you?

(a beat)

Is Tony all right?

SHANE

Yes. Except for a huge headache.

(a beat)

He attacked a man today.

ELLEN

Please, start from the beginning.

SHANE

(a beat)

He and his partner went to a domestic. They found a woman unconscious and badly beaten. The man was still on top of her, hitting her, while their kid was in the room. They cuffed him in the car while they waited for the ambulance and another car to pick him up then Tony starts beating the guy up. Put him in hospital.

ELLEN

Sounds as if he deserved it.

(CONTINUED)

SHANE

It's against the law. And it was a serious beating.

(a beat)

I think you should call Tony.

ELLEN

He already called. I'm seeing him tomorrow.

SHANE stands up.

SHANE

OK then.

(a beat)

I love my brother.

ELLEN

I know.

She stands and gives her hand to SHANE. He shakes it.

SHANE

Thank you Doctor Brooks.

INT. JACK'S OFFICE -- AFTERNOON

TONY sits on a chair holding an ice pack to his head. Jack enters the room.

JACK

What happened, Tony?

TONY doesn't answer.

JACK (CONT'D)

Harry said you attacked a man after you arrested him.

(a beat)

Is that correct?

TONY stands up and takes his badge and gun and hands them to JACK.

TONY

I won't be needing these.

JACK pushes TONY's hand away.

JACK

You're being overly dramatic..

(CONTINUED)

TONY

(cuts in)

It's my first day, and I broke the law. I was trying to kill that guy.

JACK

Tony, everybody loses it every now and then...

TONY

It was my first day.

JACK

I'll tell you what I'll do. Keep the gun and badge for now and take a couple of days off. Relax, see some friends, and then if you still want to hand them over I'll take them.

(a beat)

Keep the badge and try and put your past behind you.

TONY nods and stands up. He looks at JACK.

TONY

Thanks dad.

CUT TO:

INT. POLICE STATION -- CONTINUOUS

TONY walks out of the office and directly to the exit. HARRY is standing outside in a group of men, looking on. When he sees TONY is holding the badge and gun he curses and walks into JACK's office.

INT. JACK'S OFFICE -- CONTINUOUS

HARRY bursts into the office. JACK lifts his head.

HARRY

What the hell...

JACK

Get out and knock.

HARRY

He's your son so he's getting special treatment.

JACK

You shouldn't have hit him so hard.

(CONTINUED)

HARRY
He was beating a defenseless suspect...

JACK
(interrupts)
Like you never did.

He stands up and stares at HARRY.

JACK (CONT'D)
Now get out and if you want to see me
again , knock, wait, enter.

HARRY turns around and opens the door. He turns back again.

HARRY
You haven't heard the last of it, I'll
take it further if I have to...

JACK
And I'll explain all the benefits you
enjoy as a cop, including the occasional
free blow you get from the hookers at the
docks.

HARRY tries to find words and fails. He walks out, slamming the door.

EXT. ELLEN'S HOUSE -- EVENING

ELLEN's car stops next to the house. She gets out of the car looking
for her keys in her handbag. She lifts her head as she gets closer to
the door and steps back when TONY confronts her.

ELLEN
Tony? What are you doing here?

TONY
I'm sorry, I couldn't wait till tomorrow.
(a beat)
I need help today...

ELLEN
(a beat)
Let's go inside.

She opens the door and they both disappear inside the house.

INT. ELLEN'S LIVING ROOM -- MOMENTS LATER

TONY sits on the sofa. ELLEN walks in carrying a couple of glasses.

ELLEN
Here you are.

(CONTINUED)

TONY takes a sip.

TONY

I don't know what happened, I just lost it.

(a beat)

When I saw the child..

ELLEN

The child was you ten years ago.

(a beat)

Your brother came to see me.

(a beat)

Shane.

TONY

I only wish I could remember.

ELLEN

We've talked about it before, Tony. You know what I think is the best way to go.

TONY

Hypnosis.

ELLEN

I know a doctor...

TONY

I'm not sure.

ELLEN

It's a way forward.

TONY

I'll think about it.

INT. POLICE EVIDENCE ROOM -- MORNING

SHANE walks into the evidence room. GEORGE, small and weasely, stands up.

SHANE

How are you doing George.

GEORGE

Fine how are you?

SHANE

Good. I need the case file on the Chung shooting.

(CONTINUED)

GEORGE

I don't think its available yet. I don't think it's finished.

SHANE

That's OK I still want to look at it.

GEORGE

I'm not sure...

SHANE

The best way of becoming a beat officer is helping your friends.

(a beat)

Then they help you.

GEORGE

OK, OK.

He walks inside the evidence room and returns with a small cardboard box and a file. SHANE takes the box and walks to the table. He opens the box and looks through it then he opens the file and starts to read the contents. He frowns as he reads more and more.

INT. TONY'S APARTMENT -- LATER

There is a knock on the door. TONY, wearing shorts and singlet, walks to the door and opens it.

TONY

Surprise, surprise.

SHANE

How are you doing brother?

TONY

Could have been better.

SHANE

You know I spoke to Ellen...

TONY

I know, thanks for the concern.

SHANE

That's OK.

(a beat)

Do you mind if I come in?

TONY

Sure, sorry, welcome.

(CONTINUED)

They walk into the apartment.

CUT TO:

INT. LIVING ROOM -- CONTINUOUS

TONY and SHANE sit on the sofa. DANIELE walks in wearing a robe. She bends and kisses SHANE on the cheek.

DANIELE
Coffee?

SHANE
Yes please.

DANIELE walks out.

TONY
So?

SHANE
I went and checked the case file for
Nick's shooting.

TONY
And?

SHANE
Roberto Galliani put in the report.
(a beat)
He has quite a reputation.

TONY
What kind of a reputation?

SHANE
Bribes, disposing of evidence, and more.

TONY
I'm sure there's more.

SHANE
Yep, for a while now internal affairs have
been trying to prove that Roberto is
connected to a powerful crime figure.

TONY
Who?

SHANE
Frank Conti.

TONY is quiet. DANIELE walks in with coffee.

(CONTINUED)

DANIELE

(a beat)

Is everything all right?

SHANE

The reason that Roberto was investigating the case was because he was first on the scene. And that's strange, because it was his day off.

TONY

There's no explanation as to why he was there?

SHANE

When gangs kill each other its a happy day in the force. Somebody else did the dirty work. In this case Chung was killed and so was Nick. So everybody was happy to put the lid on the box.

DANIELE

What's all that mean?

TONY

That my uncle Frank had something to do with Nick's death.

SHANE

Not necessarily. We don't have any evidence against Frank.

TONY

Thanks, I owe you one.

SHANE

Just promise me that you won't do anything stupid.

TONY

I want to see Roberto.

SHANE

I'm coming with you.

DANIELE

I don't like that.

SHANE

Don't worry. I'll look after him.

TONY

I'll be out in a second.

(CONTINUED)

He walks out of the living room.

INT. POLICE STATION -- DAY

ROBERTO is sitting next to his desk talking to another cop. SHANE and TONY enter the station and walk to the SARGEANT's desk. They exchange some words with the SARGEANT and the SARGEANT points in the direction of ROBERTO. ROBERTO watches them approach then stands, waiting.

SHANE
Roberto Galliani?

ROBERTO
Yes?

SHANE
Shane Andrews and Tony...

TONY
(interrupts)
Conti. Tony Conti.

ROBERTO shakes SHANE's hand and offers his hand to TONY. TONY ignores the gesture.

ROBERTO
(sits)
What can I do for you?

SHANE
You investigated the shooting at Chung's?

ROBERTO
Yes.

SHANE
In that shooting a young man by the name
of Nick Conti died.

ROBERTO
Oh yes I remember.

He looks at TONY.

ROBERTO (CONT'D)
A relation of yours?

TONY
My brother.

ROBERTO
I'm sorry.

(CONTINUED)

TONY

How come you were at the scene before everyone else, on your day off?

ROBERTO

I'm a detective. We work on our days off.

SHANE

So you've been investigating Chung for a while now?

ROBERTO

Yes.

SHANE

Did you know that Nick was going to be there that night?

ROBERTO

No.

TONY

Is there any connection between you and Frank Conti?

ROBERTO

Another one of your relatives?

TONY

Unfortunately.

ROBERTO

I have nothing to do with that scum.

TONY

(a beat)

I don't believe you.

ROBERTO

I don't care.

(a beat)

Now if you don't mind, stop wasting my time...

TONY

(interrupts)

I know you had something to do with the murder of my brother.

SHANE puts a hand on TONY's shoulder.

(CONTINUED)

ROBERTO

Murder? Your brother was scum and he deserved to die. I wish I had something to do with his death. One less piece of shit to wash down the drain.

TONY grabs ROBERTO by the collar and pulls him out of his chair. SHANE stands between them.

ROBERTO (CONT'D)

Get out of here before you regret it.

TONY pushes past SHANE and slaps ROBERTO across the face with an open palm. ROBERTO falls off the chair to the floor. He pulls himself together and pulls out his gun.

ROBERTO (CONT'D)

(hissing)
I'll kill you, you son of a bitch.

TONY

Like you killed Nick?

SHANE

(stands in front of Tony)
That's enough.
(to Tony)
We're leaving now.

ROBERTO watches them walk out.

INT. SHANE'S CAR -- LATER

SHANE

What the fuck was that? I thought we were going to talk to him?

TONY is looking at his hand carefully.

SHANE (CONT'D)

Well?

TONY

What do you make of this?

SHANE stops the car and looks at TONY's hand.

CUT TO:

P.O.V. SHANE -- CONTINUOUS

There's a brown and oily substance on TONY's hand.

CUT TO:

INT. CAR -- CONTINUOUS

SHANE touches TONY's hand with one finger and smells it.

SHANE
Smells like make up.

TONY looks at his watch.

TONY
Shit. I'm late.

SHANE
Give me some of that and I'll check it.

TONY
Don't worry. I have an idea who can tell
me what it is.

INT. DOCTOR LEARY'S OFFICE -- EVENING

TONY walks into the office where DOCTOR LEARY and ELLEN are waiting.

TONY
I'm sorry.

ELLEN
Tony this is David Leary.

TONY
Nice to meet you.
(to Ellen)
What do you make of this?

He shows ELLEN his hand. ELLEN touches the stuff, smells it and then rubs it between her fingers.

ELLEN
Make up, but not like any I've seen. Very
thick and it smells like medicine.
(to David Leary)
What do you make of it?

DAVID LEARY takes some of it and checks it on his skin.

(CONTINUED)

DAVID LEARY

I think this is special medicated make up prescribed for people with vertiligo and other skin disorders.

ELLEN

(to Tony)

Where did you get this?

TONY

I'll tell you later.

DAVID LEARY

We should start now.

ELLEN

Yes, sorry.

DAVID guides TONY to a chair. He sits opposite TONY and smiles.

DAVID LEARY

Tony I want you to relax. This is a very easy and safe procedure. I want you to trust me.

(a beat)

Are you ready?

TONY nods.

DAVID LEARY (CONT'D)

I want you to think of a comfortable place, a place where you feel safe and secure and when you find this place I want you to tell me where it is.

TONY

(a beat)

Playground, with my mother. I'm on the slide and she's waiting at the other end to catch me.

DAVID LEARY

Stay there. You're sleepy and warm, you're going to stay in that place until I tell you to leave. You're becoming more and more sleepy.

TONY's head falls to his shoulder.

DAVID LEARY (CONT'D)

I'm going to guide you through. And when I clap my hands like so...

(MORE)

(CONTINUED)

DAVID LEARY (CONT'D)

(claps)
You'll wake up. OK?

TONY nods.

DAVID LEARY (CONT'D)

You are twelve years old. You've come back from school early and found the door to your house open. You walk into the house and you hear a sound from the top floor. You walk up the stairs and you look through the bathroom door.

(a beat)
What do you see?

TONY

The bathroom is messy. It's not like my mother to leave the bathroom messy.

DAVID LEARY

You are walking to the second level.

TONY's breathing becomes heavy. Sweat appears on his forehead.

TONY

There's someone in the room. I push the door open. The room is very dark. I turn the light on.

(a beat)
Oh my god.

TONY starts to shake. He grabs the armrests of the chair and now sweat is dripping from him.

TONY (CONT'D)

Mum. Leave her alone. Mum.

DAVID claps. TONY opens his eyes.

ELLEN

It's all right Tony.

TONY looks at her.

ELLEN (CONT'D)

It was your dream again.

TONY

Something was different.

DAVID LEARY

Can you remember anything?

(CONTINUED)

TONY
(a beat)
No, just the same things.

EXT. DOCTOR LEARY'S BUILDING -- CONTINUOUS

TONY and ELLEN walk out of the building.

TONY
(a beat)
Is your car here?

ELLEN
Yes.

TONY
Can you give me a lift?

EXT. ANDREW'S HOME -- LATER

ELLEN's car stops next to the house. TONY and ELLEN walk to the door. TONY opens the door and walks inside followed by ELLEN.

INT. HOUSE -- CONTINUOUS

In the living room TONY walks to the cabinet and takes out the photo album. He looks through it and takes out a photo. He looks at it closely and then he opens a drawer and takes out a magnifying glass and looks at the photo with it. He sits down. ELLEN takes the photo and looks at it through the magnifying glass.

CUT TO:

P.O.V. ELLEN -- CONTINUOUS

The photo of JACK and his friends. Behind is the blurred figure now more defined through the magnifying glass. Its ROBERTO. Younger, his skin covered with white marks.

CUT TO:

INT. HOUSE -- CONTINUOUS

ELLEN puts the photo down.

ELLEN
Who is that?

TONY
Roberto Galliani, the detective who investigated Nick's death.

(CONTINUED)

ELLEN

And?

TONY

And I think he's also my mother's killer.

EXT. SUNSET BOULEVARDE RETIREMENT VILLAGE -- EVENING

TONY steps out of a taxi and walks into the building.

INT. RETIREMENT VILLAGE ROOM -- MOMENTS LATER

An old man sits in a wheelchair. He's being hand fed by a young NURSE. She wipes his mouth between each mouthful. TONY enters the room. The NURSE lifts her head and looks at him.

NURSE

How are you?

TONY

Fine thank you.

(a beat)

How's he doing?

NURSE

Not better not worse.

TONY

I'll take it from here if you don't mind.

NURSE

Sure.

She stands up and hands the plate to TONY. TONY starts to feed the old man.

TONY

How are you dad?

He wipes the old man's mouth.

TONY (CONT'D)

I have some bad news, dad.

(a beat)

Nick is dead.

TONY puts the plate on the bedside table and holds the old man's hands in his.

TONY (CONT'D)

He was killed in a police shooting. He was a brave boy.

The old man looks out the window.

(CONTINUED)

TONY (CONT'D)

I failed him dad. The way I failed you
and mum.

(a beat)

I'm so sorry, dad. I wanted so much to
know him now.

TONY straightens up and wipes his face. He tidies the old man's robe. TONY stands up and bends to kiss the old man on the forehead. The old man is trying to put his hand inside his robe. TONY opens the robe slightly and looks at the inside pocket. He pulls out a card and opens it.

CUT TO:

P.O.V. TONY -- CONTINUOUS

An old invitation to the wedding of FRANK and VERA CONTI 28 December 1966.

INT. SUNSET BOULEVARDE RETIREMENT VILLAGE RECEPTION -- MOMENTS LATER

TONY walks to the reception desk. A young man minds the desk.

TONY

Hi I'm Tony Conti, Mario Conti's son.

YOUNG MAN

How can I help you?

TONY

Did anyone visit my father in the last
couple of days?

YOUNG MAN

(a beat)

Not as far as I can recall. But I can
check with my replacement if you hold on
for a second.

TONY nods. The YOUNG MAN lifts the phone and punches a number. He holds.

YOUNG MAN (CONT'D)

Hi Johnny it's Blair. I have here the son
of Mario Conti asking if anybody visited
his father in the last few days.

He listens.

YOUNG MAN (CONT'D)

I see.

(CONTINUED)

He puts the receiver down and returns to TONY.

YOUNG MAN (CONT'D)

He says that a man in his fifties came in once and stayed for a short time.

TONY

Do you have a name?

YOUNG MAN

No sorry, its not our usual policy to ask for ID when a visitor comes.

TONY

Thanks for your help.

INT. THE ANDREWS FAMILY DINING ROOM -- NIGHT

SHANE, TONY, JACK, MARGARET and DANIELE eat dinner. The table is quiet.

SHANE

Dad we found something today, me and Tony.

JACK

Yes?

SHANE

I went and checked the paperwork on the shooting at Chung's and discovered that the detective investigating is Roberto Galliani.

Both MARGARET and JACK stop eating.

JACK

(a beat)

So?

TONY

Do you know the man?

JACK

No not really.

SHANE

Well, internal affairs have been onto him for a while now. They think he has an association with Frank Conti.

MARGARET

It's dinner time, please talk work when we finish eating.

(MORE)

(CONTINUED)

MARGARET (CONT'D)

(a beat)
Who wants dessert?

She stands up.

DANIELE

I'll help you.

MARGARET and DANIELE leave the room.

TONY

And when we went to see Galliani he got really upset when we started asking him questions...

JACK

(interrupts)
You did what?

TONY

We asked him questions.

JACK

I thought you were on a break not on some wild goose chase.

SHANE

No, there is something going on...

JACK stands up.

JACK

There's nothing going on. You should stick to your own work and learn to do your job right instead of wasting time.

TONY

But..

JACK

No but. You need a break and you're going to have one.

TONY

I want to go back to work.

JACK

And you will go back in due course. At present you're suspended.

(CONTINUED)

TONY

This isn't what we discussed in your office.

JACK

No it isn't.

TONY

Roberto Galliani killed my mother.

Both JACK and SHANE look at TONY.

SHANE

What?

TONY

(to Shane)

You remember the stuff we found on my hand after I hit him?

(a beat)

Well its make up. Medicated make up for people with chronic skin disease.

SHANE

So?

TONY

I went to a doctor who specializes in hypnosis. I remembered some more details of the murder. I remembered a hand, a hand covered in markings...

MARGARET walks into the room holding a tray.

MARGARET

Jack.

JACK's face is grey and he's leaning heavily on the table. MARGARET drops the tray and runs to him followed by SHANE. They grab him. He collapses to the ground.

MARGARET (CONT'D)

Jack.

(a beat)

Call an ambulance.

DANIELE runs to the phone.

MARGARET (CONT'D)

What happened!

TONY

I don't know, we were talking...

(CONTINUED)

SHANE

Never mind now.

INT. FRANK'S OFFICE -- NIGHT

FRANK is in the room with BRUNO and ROBERTO. ROBERTO hunches in his chair.

FRANK

So he came into your station and slapped your face like a child.

ROBERTO

I'll kill him.

FRANK

You'll do no such thing.

He stands up and walks around the room.

FRANK (CONT'D)

And how did you get the case?

ROBERTO

I thought it would be safer if I was the first one to be...

FRANK

And how were you the first to be on the scene?

ROBERTO is quiet.

FRANK (CONT'D)

I thought so. Well, you failed. And there's no place for failures in my organization.

FRANK takes a sharp and mean looking knife out of his jacket pocket.

FRANK (CONT'D)

Because of you Tony thinks I'm involved in Nick's death. And if he's half as stubborn as his father he won't stop at thinking.

Frank signals BRUNO and BRUNO grabs ROBERTO from behind and pins him to the chair. FRANK holds ROBERTO's hand down to the table and drives the knife between two fingers.

(CONTINUED)

FRANK (CONT'D)

In Japan I shook a lot of fingerless hands. I've forgiven you so many times I should take off your whole arm. But a pinky will do.

ROBERTO

No..

The door opens and JULIANO moves in pointing a gun at FRANK.

JULIANO

Let him go.

FRANK

What are you doing?

JULIANO

Let him go.

He walks to FRANK and sticks the gun in his neck.

JULIANO (CONT'D)

I wouldn't hesitate for a second.

FRANK lets the knife drop in his fingers.

FRANK

Relax.

FRANK nods and BRUNO releases ROBERTO.

FRANK (CONT'D)

You do know what you're getting yourself into.

JULIANO

Not much.

FRANK

Just turn your back...

JULIANO

No you won't.

(a beat)

The plates you gave me? Well I've kept them real clean and currently they're in a safe place with the strict instruction that if I don't call once a day they'll be handed to the police with your fingerprints on them.

(MORE)

(CONTINUED)

JULIANO (CONT'D)

(a beat)

And we all know how keen they are to get their hands on you.

FRANK

Get out.

JULIANO walks to ROBERTO and helps him to his feet. They both exit.

BRUNO

Shall I go after them?

FRANK

No. It will sort itself out.

INT. HOSPITAL -- NIGHT

TONY, SHANE, MARGARET and DANIELE stand outside the emergency room. TONY walks over to MARGARET. She turns and hugs him.

TONY

He will be OK.

MARGARET

Yes he will.

A doctor walks out of the room towards them.

SHANE

How is he?

DOCTOR

He's stable.

MARGARET

Can we see him?

DOCTOR

Yes but only two at a time. He's had a heart attack and he's still tired.

MARGARET walks into the room followed by SHANE.

DANIELE

What happened?

TONY

I don't know. I told him what I discovered today..

DANIELE

What did you discover?

(CONTINUED)

TONY

Not now.

INT. POLICE EVIDENCE ROOM -- MORNING

ELLEN walks into the evidence room and knocks on the counter. GEORGE walks in from behind the door.

GEORGE

Oh it's you.

ELLEN

Hello George.

GEORGE runs a finger inside his collar.

GEORGE

What do you want?

ELLEN

A favour.

GEORGE

I don't know. I'm out of favours for today.

ELLEN

I need the case file on the murder of a Helen Conti.

GEORGE

I was clear, wasn't I?

ELLEN

You sure about that?

GEORGE doesn't answer. ELLEN takes her mobile phone out of her pocket. She punches a number and listens.

ELLEN (CONT'D)

Hello Ms Lobowski ?

(a beat)

Hi my name is Ellen Brooks, I treated your husband for a while after his breakdown.

GEORGE's head jerks up.

GEORGE

Hey...

ELLEN raises her hand.

(CONTINUED)

ELLEN

Yes, I see.

(a beat)

Well all I wanted to say is that he tried very hard to screw me and even went to the extent of telling all his friends that he did, and how good he was.

She listens for a while.

ELLEN (CONT'D)

Yes I agree he is a low life bastard son of a ...

GEORGE jumps over the table. He grabs the phone from ELLEN and puts it up to his ear.

GEORGE

Hello? Hello?

GEORGE puts the phone down on the counter.

GEORGE (CONT'D)

Bitch.

ELLEN

Next time it'll be a real phone call.

GEORGE grunts and jerks his head to the room behind.

INT. HOSPITAL ROOM -- MORNING

MARGARET, SHANE, TONY and DANIELE sit next to JACK's bed.

SHANE

(to Margaret)

I think you'd better have a sleep.

MARGARET

It's OK. I prefer to wait.

A DOCTOR walks in and checks JACK.

TONY

How is he?

DOCTOR

Much better. He's just very tired.

The DOCTOR walks away. JACK mumbles and opens his eyes. MARGARET grabs his hand.

(CONTINUED)

MARGARET

How are you dear.

JACK smiles faintly. SHANE signals to DANIELE and TONY and all three walk out of the room.

INT. HOSPITAL WAITING ROOM -- MOMENTS LATER

SHANE makes a cup of coffee at the machine.

TONY

(a beat)

I found out who killed my mother.

SHANE

You think you found out, all you have is a dream.

TONY

A dream I've had all my life.

DANIELE

You know who killed your mother?

TONY

Yes.

DANIELE

And you told Jack and he collapsed?

SHANE

He was angry before that, he wasn't pleased about us investigating Nick's death.

The door opens and MARGARET walks out of the room. Her eyes are red and her face is creased.

TONY

Did he say anything?

MARGARET

(to Tony)

He wants to see you Tony.

(a beat)

I want you to promise him that you'll stop.

TONY

I can't.

(CONTINUED)

MARGARET

Your loyalty is to that man who took you
under his wing.

TONY starts to walk. MARGARET stops him.

MARGARET (CONT'D)

Promise me.

TONY hesitates.

MARGARET (CONT'D)

Please promise me.

TONY

I promise.

INT. POLICE EVIDENCE ROOM -- MORNING

ELLEN looks through the files until she finds the file on HELEN Conti.
Its surprisingly thin. She opens it and starts to look through the
pages. Her expression changes.

ELLEN

Shit.

She closes the file and leaves it on the table then walks out of the
room.

INT. HOSPITAL ROOM -- LATER

TONY stands next to JACK's bed. JACK's breathing is shallow but the
colour has returned to his face.

JACK

Tony.

TONY

I'm here.

JACK

Stay away from him he's very dangerous.

TONY

Roberto?

JACK

I want you to promise me that you'll stay
away from him.

TONY

I will, I promise.

(CONTINUED)

A NURSE walks in.

NURSE

I think that's enough for one day.

TONY squeezes JACK's hand and walks out of the room.

INT. SHANE'S CAR -- LATER

SHANE is driving and MARGARET sits next to him. DANIELE and TONY sit in the back. SHANE stops next to TONY's building. DANIELE leans forward.

DANIELE

He will be all right Margaret, I know he will.

MARGARET

Thank you Daniele.

DANIELE exits and TONY leans forward and kisses MARGARET. He looks at SHANE.

TONY

I'll see you both later.
(exiting)
Tell me if there's news.

EXT. CAR -- CONTINUOUS

DANIELE and TONY stand watching as the car drives off.

DANIELE

(a beat)
What's happening, Tony?

TONY

I know who killed my mother.

DANIELE

And why should that have such an enormous effect on Jack?

TONY

I don't know.

He walks inside. DANIELE follows.

INT. RESTAURANT -- DAY

FRANK sits at a table with BRUNO and two others. TONY enters. He walks straight to the table. BRUNO confronts him. TONY tries to push past the bodyguard but BRUNO grabs him and twists his arms behind him.

(CONTINUED)

TONY struggles.

FRANK

Come, come, Bruno this isn't the way to
treat a special visitor.

BRUNO lets go of TONY, straightens his jacket and moves back. TONY
stands still.

FRANK (CONT'D)

And why are you visiting?

TONY

Its not a friendly visit.

FRANK

I guessed that.

He gestures to an empty chair next to the table. He speaks to the men
at the table.

FRANK (CONT'D)

Gentlemen, please excuse us.

He waits as the two other men walk away and then looks back at TONY.

FRANK (CONT'D)

So?

TONY

I know you had something to do with the
murder of my brother.

FRANK

You forget that he was like a son to me
also.

TONY

Even sadder.

FRANK

If I can't convince you differently we may
as well end the conversation now.

TONY

So you had nothing to do with it?

FRANK

I loved him. He was going to replace me
one day.

(CONTINUED)

TONY
So you were holding onto a bright future
in crime for your son?

FRANK
I'm a businessman.

TONY
Yes, yes you are.

FRANK
I think it's time for you to leave.

He stands up.

TONY
I haven't finished yet.
(a beat)
I know more than you think.

FRANK
(signals to Bruno)
Then use it if you can.

BRUNO starts to move towards TONY.

TONY
I know about your wife..

FRANK stops BRUNO.

FRANK
Vera?

TONY
I thought that would get your attention.

FRANK
Leave Vera out of it.

TONY stands up.

TONY
If I'm right, I'll hunt you down.

He walks towards the door. When he passes BRUNO he turns around and with a short movement hits him in the face. BRUNO crashes. TONY walks out.

EXT. RESTAURANT -- MOMENTS LATER

TONY almost runs into ELLEN.

(CONTINUED)

TONY
What are you doing here?

ELLEN
(a beat)
Looking for you.

TONY
How did you know I'd be here?

ELLEN
(shrugs)
I saw your car and I guessed.

TONY looks at her.

ELLEN (CONT'D)
(gestures to the
restaurant)
Shall we go in?

TONY
No, lets go somewhere else.

They walk down the street.

TONY (CONT'D)
So why were you looking for me?

ELLEN
I went and checked your mother's file.
(a beat)
Its strange how fast the investigation was
closed, especially when the murder was so
brutal and there was so much evidence was
left in the house.

TONY
I know.

ELLEN
But there's something else.

TONY
Yes?

ELLEN
The one who recommended the case be
closed, was Jack.

TONY
Jack who?

(CONTINUED)

ELLEN
 (stops)
 Jack Andrews.

TONY stops.

TONY
 (a beat)
 No.

ELLEN
 Its black on white, his signature and
 everything.

TONY
 Jack?
 (a beat)
 But why?

ELLEN
 I don't know.

INT. PUB -- AFTERNOON

TONY enters the pub. He looks around and sees BRETT sitting next to the bar chatting to the BARMAN. TONY walks over to him.

BRETT
 Hey, Tony.

He stands up and follows TONY to a quiet side table. They sit opposite each other.

BRETT (CONT'D)
 So what's the urgency?

TONY
 I need a favour.

BRETT
 Shoot.

TONY
 I want you to find a woman called Vera
 Conti.

BRETT
 That name's familiar.

TONY
 Frank Conti's wife.

BRETT whistles.

(CONTINUED)

BRETT

A heavy person you are dealing with.

TONY

My uncle.

BRETT

Shit.

(a beat)

And you want me to find his wife.

TONY

Yes.

BRETT

Why?

TONY

Nick was murdered. And the person who killed him or was involved in the murder is Roberto Galliani. A cop who has an internal record as long as my arm. He's being investigated for possibly having dealings with Frank.

BRETT

And? How is this woman going to help you?

TONY

I hope that she can throw some light on the relationship between Frank and Roberto.

(a beat)

I also think that Roberto killed my mother.

BRETT

I think you are getting yourself into a mess very hard to get out of.

TONY

Are you going to help me?

BRETT

Yes. Yes I am.

(a beat)

Something a bit different from the crap I've been doing lately.

BRETT gets up and speaks to the barman. The barman turns back to BRETT with the White Pages. BRETT turns the pages, takes out a notebook, copies into it, and returns the books to the barman. He walks back to the table, tears out the page and hands it to TONY.

(CONTINUED)

BRETT (CONT'D)
Anything else?

TONY
(a beat)
I need you to follow Roberto for a while,
I need to know who he's spending time
with.

INT. FRANK'S OFFICE -- AFTERNOON

FRANK sits behind his desk. The phone rings. He picks it up.

FRANK
Yes?
(a beat)
Good.
(a beat)
I won't require your assistance any
longer. Thank you.

He hangs up the phone, stands and walks over to a cupboard. He pulls out a suitcase, old but expensive, and puts it on the table. He uses the intercom.

FRANK (CONT'D)
Send Bruno in.

BRUNO enters the room.

FRANK (CONT'D)
I'm going away for a while. Look after
things for me.

BRUNO nods and FRANK walks out.

INT. HOSPITAL ROOM -- AFTERNOON

MARGARET sits next to JACK's bed.

MARGARET
We'll go home soon.

JACK
How is Tony?

MARGARET
He's fine.
(a beat)
I think he'll stop now.

JACK
He'll never stop.
(MORE)

(CONTINUED)

JACK (CONT'D)

(a beat)
Would you?

MARGARET

If the risk was maybe losing the most important person in my life? I would, yes.

A knock on the door and ELLEN walks in.

ELLEN

Excuse me.

MARGARET

Yes?

ELLEN

I'm Ellen Brooks.

JACK

What a surprise.

(to Margaret)

Ellen is the Academy's psychologist.

ELLEN

I know this is a bad time.

JACK

No, its OK. How is Tony?

ELLEN

(a beat)

I looked through the file on the murder of Helen Conti.

(a beat)

I read your report.

JACK

(a beat)

You had no business looking at that file.

ELLEN

Tony is my patient. I have the right to check records to find out why he's reacting in this way.

JACK

(a beat)

So why are you here?

ELLEN

I told Tony.

(CONTINUED)

MARGARET
Oh no.

JACK
Why?

ELLEN
(a beat)
I think, for his healing process, he
should know what happened.

JACK
Get out.

ELLEN
I'm sorry.

JACK
You don't know how sorry I am.
(a beat)
You've ruined what we built over ten
years.

ELLEN starts to speak again but MARGARET stops her.

MARGARET
Just leave.

INT. BRETT'S CAR -- AFTERNOON

BRETT sits in his car humming quietly. He looks out the window and drinks from a takeaway cup of coffee. He starts to draw something in his notebook. He looks up again.

CUT TO:

P.O.V. BRETT -- CONTINUOUS

ROBERTO walks out of the station. He's wearing a suit and holding a briefcase. He enters his car and starts to drive. BRETT's car drives after him.

CUT TO:

FULL SHOT BRETT AND ROBERTO'S CAR -- CONTINUOUS

The two cars drive through city streets. Both stop in a busy street. ROBERTO exits and enters a chemist shop.

CUT TO:

P.O.V. BRETT -- CONTINUOUS

ROBERTO emerges from the shop carrying a paper bag. He drives off.

CUT TO:

EXT. GROTTY APARTMENT BUILDING -- MOMENTS LATER

ROBERTO's car stops next to the dilapidated building. ROBERTO exits the car and enters the building.

INT. GROTTY APARTMENT BUILDING -- CONTINUOUS

ROBERTO walks down the corridor and enters an apartment.

INT. APARTMENT -- CONTINUOUS

He puts the paper bag on the table in the hall and walks into another doorway.

EXT. APARTMENT BUILDING -- CONTINUOUS

BRETT's car is still parked away from the building. A black Mercedes stops next to the building and JULIANO gets out of it. He looks around.

CUT TO:

INT. BRETT'S CAR -- CONTINUOUS

BRETT

Hello.

He starts writing in his notebook.

INT. ROBERTO'S APARTMENT -- MOMENTS LATER

The doorknob turns slowly. The door opens and JULIANO walks in looking around. A hand appears on his shoulder. JULIANO gasps and swings.

CUT TO:

P.O.V. JULIANO -- CONTINUOUS

ROBERTO's face is clear of make up and the white marking stains his face like a death mask. It almost glows in the dark. He grins.

CUT TO:

INT. ROBERTO'S APARTMENT -- CONTINUOUS

JULIANO

You have to stop doing that.

ROBERTO

(shrugs)

I can't help my condition.

JULIANO

I meant the sneaking.

ROBERTO

It's what I'm good at.

JULIANO

So?

ROBERTO

He disappeared. I asked the secretary and friends. Nobody knows where he is.

JULIANO

Bruno?

ROBERTO

He wouldn't tell me even if I asked.

JULIANO

Do you think Tony has anything to do with it?

ROBERTO

I don't know.

(a beat)

But I'd certainly like to cut him bit by bit to find out.

JULIANO

That wouldn't help us much, would it.

ROBERTO

It would give me immense pleasure.

JULIANO

What we're doing has nothing to do with your personal pleasure. I've spent years studying Frank. His methods, business, everything that could bring me to this point. And now that we're so close he's gone.

(a beat)

Maybe we should just go in and take it.

(CONTINUED)

ROBERTO
What are you saying?

JULIANO
We just walk in and take it. Nobody knows where he is. Its all ours.

ROBERTO
That easy?

JULIANO
Sometimes the most obvious and simple way is the best way.

JULIANO takes a bottle of whisky and a couple of glasses and pours a glass for himself and a glass for ROBERTO. They hit glasses and drink. JULIANO pours another.

ROBERTO
(a beat)
Why?

JULIANO
Why what?

ROBERTO
Why are you doing this?

JULIANO
For the same reason you are. I want to see him suffer and when he thinks there's no more pain possible I want to twist the knife a little deeper...

He stops talking.

ROBERTO
And I thought I hated him.

JULIANO knocks back the whisky.

INT. ANDREW'S HOME -- EVENING

The door opens and JACK, supported by SHANE and MARGARET, enters the house. They turn on the lights and help JACK towards the living room.

INT. LIVING ROOM -- CONTINUOUS

SHANE flicks the switch. TONY is sitting on the sofa. JACK and MARGARET follow and all three stop and stare at TONY.

SHANE
Tony? I was looking for you.

(CONTINUED)

MARGARET helps JACK to sit.

JACK
(to Tony)
I know why you're here.

TONY
Do you really?

JACK
What was written in the file was true.

TONY
You, the best officer in the force,
couldn't find enough evidence to continue
an investigation.

JACK
Correct.

SHANE
What's going on?

TONY
(to Shane)
Your father was the investigating officer
for the broad daylight murder of my
mother.

SHANE
Is that true?

JACK
Yes it is.

SHANE
How come you never told us?

TONY
Because maybe he's hiding something.

MARGARET
That's enough Tony.

TONY
(to Jack)
Why? Why couldn't you tell me?

JACK
I was waiting for the time you were ready
to know.

(CONTINUED)

TONY

When? When you're dying and the only option I have is to forgive you?

(a beat)

And what was the deal with Roberto?

SHANE

Tony, there's no need...

TONY

He didn't lie to you, you have your father and mother alive and well.

MARGARET

Tony please.

JACK

I'm sorry Tony.

TONY

I need to know why you closed it. I need to know why you chose to let a killer go.

JACK

There was no evidence..

TONY

You're lying..

SHANE

Tony shut up.

TONY

I'm leaving.

(to Jack)

I wouldn't forgive you if you were dying right now.

TONY storms out of the house. SHANE follows after him.

EXT. ANDREW'S HOME -- CONTINUOUS

TONY walks to his car. SHANE chases him and grabs him by the shoulder.

SHANE

What the hell do you think you're doing?

TONY

Leave me alone.

SHANE

Like hell I will.

(CONTINUED)

He stops TONY from walking and turns him around.

SHANE (CONT'D)

He's our father, Tony, he's the person who made you who you are.

TONY

He's not my father.

(a beat)

He lied..

SHANE

Where do you come from, judging him. You didn't give him time to explain...What do you really know..

TONY

The case was closed due to lack of evidence Shane.

(a beat)

There were the dresses, the make up, the police baton, everything. Your father is one of the best in the state. Don't tell me he couldn't find evidence to continue.

(a beat)

To not even keep it open.

SHANE takes his hand from TONY's arm.

TONY (CONT'D)

Got your attention?

SHANE

No. I just don't recognize you anymore Tony. You're breaking his heart and you know that and you keep on pushing.

SHANE turns away and walks back into the house.

INT. TONY'S CAR -- LATER

TONY drives. His mobile phone rings.

TONY

Hello.

(a beat)

I'll see you tomorrow morning.

He puts the phone down and stops the car. He takes the seat to a recline position, lies back and closes his eyes.

INT. FRANK'S OFFICE -- NIGHT

BRUNO locks the office. He walks through the reception area and exits through the glass doors. The etching on the doors reads CONTI ENTERPRISES. He locks the doors behind him. His footsteps are heard walking away. Silence. Then footsteps are heard again but now they're quick and shuffling. The keys rattle in the door and it opens. BRUNO is pushed in and JULIANO and ROBERTO are behind him. ROBERTO is holding a shotgun. BRUNO's hands are over his head.

JULIANO

Nice to be here again.

He knees BRUNO in the back slamming him against the locked internal door. BRUNO turns around. ROBERTO points the gun at him.

JULIANO (CONT'D)

Open the door.

BRUNO uses the keys in his hands to open the door. He switches on the light and walks in followed by JULIANO and ROBERTO.

INT. FRANK'S OFFICE -- CONTINUOUS

Inside JULIANO pushes BRUNO again. BRUNO turns swiftly, grabs his hand and swings him around throwing him towards ROBERTO. ROBERTO doesn't move. He takes the full weight of JULIANO and supports him. He moves JULIANO out of the way. He points the gun at BRUNO.

ROBERTO

Nice try.

(a beat)

Turn around.

BRUNO turns. ROBERTO takes a pair of handcuffs from his pocket and cuffs BRUNO's wrists. He pushes BRUNO to one of the high backed chairs in front of FRANK's table.

JULIANO

Where's the safe.

BRUNO

I'm not sure what you're trying to do.

JULIANO

The safe.

BRUNO doesn't answer. ROBERTO takes the wide leather belt from his trousers. He wraps it around BRUNO's throat and pulls the two ends through the slats on the chair. He puts the shotgun through the belt and buckles the belt around the gun. He swings the gun and the belt tightens a little, pulling BRUNO's head towards the back of the chair.

(CONTINUED)

ROBERTO

I saw it in a film once. Very effective.
You die slowly.

JULIANO

Where is the safe.

He leans in towards BRUNO's face.

JULIANO (CONT'D)

I can make it easier. Unlike Roberto, I
don't enjoy to see people suffering.

(a beat)

Where is the safe?

ROBERTO pulls the belt tighter. BRUNO chokes. He nods at the bar.
JULIANO nods to ROBERTO and ROBERTO eases the pressure.

BRUNO

If you lift the mirror behind the bar
there's a secret compartment.

JULIANO

Good.

(a beat)

I don't suppose you have the numbers.

BRUNO indicates negative.

JULIANO (CONT'D)

I thought so. Frank isn't stupid.

BRUNO

You know you won't get away with whatever
you're planning.

JULIANO looks at ROBERTO and ROBERTO tightens the belt again.

JULIANO

I know everything I can know about his
life, about his business. I know what I
can take and what I should leave. I'll
become the new Frank Conti.

He walks to the bar, lifts a chair and breaks it into the mirror.
Behind there's a small space filled with papers and a small but solid
safe. JULIANO rubs his hands.

JULIANO (CONT'D)

I hope you have the time Bruno because
this is going to take a while.

EXT. BRETT'S OFFICE -- MORNING

TONY looks at the door. He knocks at the door and enters the office.

INT. OFFICE -- CONTINUOUS

The office is small and messy. The tables and chairs are covered with microwave dinners, papers, plates, cups and some unrecognizable items. BRETT comes out of what seems to be the bathroom wearing a robe and brushing his teeth. He lifts a cup and spits into it.

BRETT

(a beat)

Tony.

TONY

Brett.

(a beat)

What do you have for me?

BRETT

Enough with the small talk why don't you get straight down to business?

TONY

Sorry, I've been a bit stressed lately.

BRETT

Its OK.

He lifts a large plastic bottle of orange juice, opens it and smells the contents. He grimaces then takes a long drink. He offers the bottle to TONY who ostentatiously declines. BRETT wiggles his shoulders and takes another drink. TONY sits on the only bare chair he can find.

BRETT (CONT'D)

I followed him to an apartment in a slimy area. And then this flashy Mercedes stops and a rich looking dude comes out and goes up to the apartment. I took some photos.

He hands some black and white photos to TONY.

BRETT (CONT'D)

Juliano Penni. Known to be one of Frank's right hands. He's worked for your uncle for years.

He gives another photo to TONY.

(CONTINUED)

BRETT (CONT'D)

Then they both leave together in Juliano's Mercedes and I follow them, ending up at your uncle's nightclub and what we call his place of business.

TONY looks at the photo.

TONY

And then?

BRETT

Ah set down there for a while waitin' and when nothing happened, left.

TONY

Why?

BRETT

Maybe because I also have a life?

TONY

You're right.

BRETT

And maybe because one girlfriend called me panicking asking where her boyfriend is because its two in the morning and she's considerably worried?

TONY looks at him.

BRETT (CONT'D)

(shouting)

Daniele. You moron.

TONY

Ah.

BRETT walks around the table, unceremoniously pushes a hefty pile of paper off a chair and sits next to TONY.

BRETT

What's going on?

TONY

Too much to explain.

(a beat)

I just need to know the truth.

BRETT

Be careful Tony, truth has a price and sometimes it can be a very dear one.

(CONTINUED)

TONY

I know.

(a beat)

Please can you keep an eye on Roberto? I need to know who or what he's doing.

BRETT

OK but promise me that you'll watch out.

TONY stands up with effort. He shakes BRETT hand.

TONY

Thanks.

He walks out of the office. BRETT looks after him then nods and stands up stretching.

BRETT

Well, another fucking day.

INT. FRANK'S OFFICE -- DAY

JULIANO stands up looking at his handy work. The safe is open and its full of papers and money. ROBERTO is behind him. BRUNO is in the chair. He's dead, blue, his tongue is sticking out.

JULIANO

Is he dead?

ROBERTO

Took a while.

(a beat)

What do we do now.

JULIANO

In here we have all the information we need. A happy day.

ROBERTO looks out of the window.

ROBERTO

He's out there again.

JULIANO

Who?

ROBERTO

That freak with the beret. He was following us all yesterday.

JULIANO

Don't worry about him.

(CONTINUED)

ROBERTO
Who do you think he is?

JULIANO
I don't know. We can take care of him
later.

ROBERTO
(turns away from the
window)
Amateurs.

JULIANO
You'd better take care of the body.

ROBERTO picks up BRUNO over his shoulder and carries him out.

INT. TONY'S CAR -- DAY

TONY stops and looks out of the car window.

CUT TO:

P.O.V. TONY -- CONTINUOUS

A small house. Neglected, with a small staircase leading to the front door. The curtains are drawn and the house looks empty.

CUT TO:

INT. TONY'S CAR -- CONTINUOUS

TONY looks down at his crumpled clothes. He starts the car again. As he drives he punches a number on his mobile.

TONY
Hello Ellen?

CUT TO:

INT. ELLEN OFFICE -- CONTINUOUS

ELLEN
Tony where are you?
(a beat)
Are you sure you want to see her?

CUT TO:

INT. TONY'S CAR -- CONTINUOUS

TONY
I want you to come with me to see her.
(MORE)

(CONTINUED)

TONY (CONT'D)

(a beat)

The house she lives in is my old house.

CUT TO:

INT. ELLEN'S OFFICE -- CONTINUOUS

ELLEN

(a beat)

OK. Pick me up in two hours.

CUT TO:

INT. TONY'S CAR -- CONTINUOUS

TONY

I'm just going home to change.

INT. TONY'S APARTMENT -- LATER

TONY enters his apartment. DANIELE is on the sofa. She stares at him.

DANIELE

Where have you been.

TONY

I slept in the car.

DANIELE

Why?

TONY

I needed some time off.

DANIELE

I spoke to Shane.

TONY

Why?

DANIELE

I was worried about you. I was looking for you.

(a beat)

He told me what happened.

TONY

He shouldn't have. This is nothing to do with you.

(CONTINUED)

DANIELE

(a beat)

If you only knew how much that hurt.

TONY

Sorry, but it's true.

(a beat)

I'm busy. I can't deal with this now.

DANIELE

(gestures to herself)

Oh, I am sorry. You can't deal with this.

She stands up.

TONY

What?

DANIELE

You're fucking up your family. You're killing your dad, and you're alienating me, Tony. And all under the cover of being on a noble mission, finding the truth.

TONY

I am.

DANIELE

Nobody cares about the truth, Tony. We care about you.

(a beat)

You're hurting everybody close to you. You're building walls around yourself that you'll find very hard to get rid of when you've finished.

TONY

It's something I have to do. My legacy.

DANIELE

No, you've decided its a legacy.

(a beat)

I hope that when you find the truth you can cope with it.

TONY

I can.

DANIELE

Well I'm leaving. I was here for you but you chose different.

(CONTINUED)

She points to a key and walks to the door.

DANIELE (CONT'D)

Bye.

TONY doesn't answer. He still has his back to her. DANIELE looks at him briefly then walks out. TONY walks to the bedroom taking off his shirt.

EXT. BRETT'S CAR -- DAY

BRETT sits in his car looking through the window.

BRETT

Hello Roberto.

CUT TO:

P.O.V. BRETT -- CONTINUOUS

ROBERTO walks out of the back door of the club carrying a bag. Its heavy. He opens the baggage compartment of the limousine and puts the bag inside. He enters the car and drives away.

FULL SHOT OF BRETT'S CAR AND LIMOUSINE IN STREETS -- CONTINUOUS

BRETT follows the black limousine at a distance.

CUT TO:

INT. LIMOUSINE -- CONTINUOUS

ROBERTO looks in the rear view mirror.

ROBERTO

Good boy. Follow me follow me.

EXT. ELLEN'S OFFICE -- AFTERNOON

ELLEN waits outside. TONY's car stops next to her and she enters.

INT. TONY'S CAR -- CONTINUOUS

ELLEN

What are you hoping to achieve?

TONY

Some information about Frank and my parents.

ELLEN

And what are you going to do with it?

(CONTINUED)

TONY

Maybe I can find some evidence against Roberto and my uncle.

(a beat)

Somebody should pay.

ELLEN

Then what.

TONY

You helped me till now. Why are you trying to stop me when I'm so close to the truth?

ELLEN

But are you? Jack is a good man, I just don't see him as a villain. I don't want to see more good people getting hurt.

TONY

It's too late to stop.

They arrive at the house. TONY pulls up and looks out of the window.

ELLEN

Well?

TONY exits followed by ELLEN.

EXT. VERA'S HOUSE -- CONTINUOUS

TONY and ELLEN walk to the house. TONY stops next to the gate and pushes it slowly. The gate squeaks. He looks at ELLEN, then walks down the path. She follows. He walks slowly up the steps and rings the bell. Silence. He rings again and again. No reply.

ELLEN

Maybe she's not in?

TONY

Or maybe she doesn't live here.

They turn around and start walking down the steps when a VOICE speaks from inside the house.

VOICE (O.S.)

Yes? Who is it?

TONY turns around.

TONY

Vera? Vera Conti?

(CONTINUED)

The door opens slightly and TONY tries to look into the darkness inside the house.

VERA
Yes? Who is it?
(a beat)
Oh my god, Tony? Is that you?

The door opens wide and TONY and ELLEN walk into the darkness.

INT. VERA'S HOUSE -- AFTERNOON

The door closes behind them and they're in a dim hallway. It takes them a short time to adjust to the lack of light. In front is the staircase leading to the next floor. TONY and ELLEN turn around and look at VERA. A small woman dressed to formal perfection. Her hair is up in a beehive style and she's wearing artful make up. Its hard to see her face in the darkness.

VERA
Tony. How astonishing. I haven't seen
you since...

She moves closer and hugs him. She detaches herself from him and looks at his face.

VERA (CONT'D)
You're so beautiful. Like your mother.

TONY
This is Ellen.
(a beat)
A friend.

VERA
Nice to meet you Ellen.

She leads them away from the hallway.

VERA (CONT'D)
Forgive me for the darkness but I have an
annoying eye condition. I'm very
sensitive to light.

They walk into the living room.

INT. LIVING ROOM -- CONTINUOUS

The living room is also dim. Its furnished with old and well preserved furniture. VERA offers the couch.

(CONTINUED)

VERA
 Forgive me for the mess. I have guests
 very rarely.

TONY
 (a beat)
 Aunt Vera...

VERA
 Wait. First we'll drink some tea and then
 you must tell me what you've been doing.
 (a beat)
 Tea?

ELLEN
 Yes, please.

VERA walks out of the living room.

TONY
 Weird.

ELLEN looks at him.

TONY (CONT'D)
 Everything is exactly the way it was when
 I was little. The furniture, curtains,
 everything, like nobody's touched this
 house in 10 years.

ELLEN stands up and looks at the pictures on the walls and
 mantelpiece.

CUT TO:

P.O.V. ELLEN -- CONTINUOUS

Pictures of TONY and NICK with their mother and father, pictures of
 the kids individually.

CUT TO:

INT. LIVING ROOM -- CONTINUOUS

VERA enters carrying a tray with cups and saucers and a teapot. She
 sets it on the table and sits. She pours tea into the cups.

VERA
 Milk and sugar Ellen?

ELLEN
 Please.

(CONTINUED)

VERA

Tony?

TONY

The same. Thank you.

VERA

So, Tony, what brings you to see your old aunt?

TONY

I didn't know I had an aunt till a couple of days ago.

VERA

I remember you and your brother well. You were such nice kids.

(a beat)

How is Nick?

TONY

(a beat)

Nick's dead.

VERA covers her mouth.

VERA

Oh no. How?

TONY

He was killed by some drug dealers.

VERA takes out a handkerchief and gently wipes at her eyes.

VERA

The poor Child.

TONY

I want to ask you a few questions about Frank.

(a beat)

If you don't mind?

VERA

No.. no.. it's OK.

TONY

What happened between you and Frank?

VERA stands up and picks up a photo from the mantelpiece. She shows it to TONY.

*

(CONTINUED)

VERA

This is the day we got married.

(a beat)

Frank had just come here from Italy and he started working with your father in the train yard. We met, fell in love and got married very soon after that. Your father and mother, rest her soul, helped us a lot.

She sits down on the couch.

VERA (CONT'D)

(a beat)

But settling down wasn't what Frank wanted. Frank wanted to be rich, and fast.

(a beat)

He started smuggling and selling stolen goods. And he was so good at it. I tried to persuade him to stop, but the smell of the money was too strong. Your father tried to talk some sense into him but Frank didn't want to listen to anyone. He even tried to pull your father in with him. Your father refused and Frank, thinking that your father and I looked down on him, started staying away from us.

(a beat)

He gave me everything, clothes, jewelry, cars, but he didn't give me what I wanted. He spent more and more time out of the house. I couldn't ask him where he was or what he was doing.

(a beat)

Then he got into counterfeiting. Some loophole in the law, something to do with the fact that there was no specific law for counterfeiting foreign currency here. He made millions. He started to be bigger and bigger in the underworld. I knew he had other women.

(a beat)

He became depressed and distant. He spent more time at home but he wasn't really there.

(a beat)

And then your mother was killed. It broke his heart, especially when he saw what it did to your father. Then he told me.

She looks at TONY.

(CONTINUED)

VERA (CONT'D)

Frank and your mother loved each other.

TONY

What do you mean?

VERA

They had an affair. I'm sorry Tony. You should know.

TONY

(a beat)

I don't believe you.

VERA

I'm sorry.

VERA sits next to him. TONY wipes hand over his face.

TONY

What happened then?

VERA

We got divorced. Frank bought this house and gave it to me on the condition that I would never change anything, anything at all, until the day he dies. And I haven't, as you can see.

(a beat)

And since then I'm living in this tomb of the Conti family.

TONY

I don't know what to say.

VERA

Well. You're here now and maybe, I hope, I'll see more of you.

TONY

You will.

ELLEN

I'm sorry to butt in, but do you know a person by the name of Roberto Galliani?

VERA

(a beat)

So he's back.

TONY

Who is he?

(CONTINUED)

VERA
Frank's adopted son.

TONY
What?

VERA
Frank found him on the street. He took him in, cleaned him up, sent him to school and in the end adopted him. But he was a nasty piece of work. He was jealous of Frank, like a loyal dog. Frank had to put him in a special institution when he was twenty.

ELLEN
Yes. The police academy.

VERA
What?

TONY
I think he had something to do with, or even was, the killer of my mother.

VERA
He was jealous of everybody who had a connection with Frank. A terrible man with a terrible face.

TONY stands up.

TONY
I'm sorry but we have to leave.

VERA
Will I see you again?

TONY
Definitely.

VERA
Watch out for Roberto. He is dangerous.

TONY
I will.

He hugs VERA. VERA shakes ELLEN's hand and then hugs her also.

VERA
Nice to meet you Ellen. You have a good face.

(CONTINUED)

ELLEN

(a beat)
Thank you.

They walk out and VERA closes the door behind them.

EXT. VERA'S HOUSE -- CONTINUOUS

TONY and ELLEN walk to the car and enter.

CUT TO:

FULL SHOT FRONT OF HOUSE -- CONTINUOUS

The curtain is drawn back a little and then it closes again.

INT. TONY'S CAR -- MOMENTS LATER

ELLEN

Nice woman.

TONY

Yes.
(a beat)
Weird.

ELLEN

She didn't ask us even once about Frank.

TONY

Maybe she's still protecting him.

ELLEN

Maybe.

TONY's mobile rings. He answers.

TONY

Yes.
(a beat)
I'll see you there in an hour.

He ends the call.

ELLEN

Who was that?

TONY

A friend. He's helping me check some things.

(a beat)
Shall I drop you back at work?

(CONTINUED)

ELLEN

Yes please.

INT. BRETT'S CAR -- AFTERNOON

BRETT puts his phone away. He looks out of the window.

CUT TO:

P.O.V. BRETT -- CONTINUOUS

A warehouse in the middle of a deserted industrial site. The limousine is parked next to the entrance.

CUT TO:

INT. BRETT'S CAR -- CONTINUOUS

BRETT looks down at his notebook and starts to draw. The window next to him breaks with a massive blow from a baton. BRETT jerks up and the baton hits him over the head. The door opens and a gloved hand pulls him out of the car.

CUT TO:

EXT. BRETT'S CAR -- CONTINUOUS

BRETT rolls on the ground as he's hit with the baton. Eventually he stops moving, blood pouring out of open wounds on his head and face. He's dragged into the car.

CUT TO:

INT. BRETT'S CAR -- CONTINUOUS

The attacker puts BRETT in the front seat, enters the driver's seat, starts the car and drives.

INT. PUB -- EVENING

TONY enters the pub. He looks around and sees SHANE sitting at a table. SHANE lifts his head. TONY approaches him.

TONY

Hi Shane.

SHANE

Tony.

TONY

What are you doing here?

(CONTINUED)

SHANE

Brett asked me to meet him here. And you?

TONY

The same.

TONY sits and waves his hand to the waiters, pointing at Shane's beer.

TONY (CONT'D)

How is Jack?

SHANE

Dad? He's fine. Not very happy but fine.

TONY looks around.

SHANE (CONT'D)

So where's Brett?

TONY

I think he's trying to bring us back together.

SHANE

Any news?

TONY

I found Frank's wife, her name is Vera. A nice woman, surprisingly.

SHANE

I wish you'd stop doing this.

TONY

You'd do the same.

SHANE

Maybe, and maybe not.

(a beat)

He is hurting, Tony. He loves you.

TONY

I know.

SHANE

I'd better go.

He stands up. His phone rings.

SHANE (CONT'D)

Shane Andrews.

(a beat)

I'll be there right away.

(CONTINUED)

He ends the call.

TONY
Everything all right?

SHANE
No. They found Brett next to the station.
He's in bad shape.

TONY
I'll come too.

They leave the pub.

INT. THE ANDREWS HOME -- EVENING

MARGARET enters the bedroom where JACK is standing, belting his gun around his waist.

MARGARET
What are you doing?

JACK
What I should have done ten years ago.

MARGARET
Please, Jack, don't.

JACK turns around.

JACK
I have to my love.
(a beat)
I'll be OK. Trust me.

He walks out of the room.

INT. HOSPITAL -- EVENING

SHANE and TONY run into the room. There's a policeman next to the door. SHANE shows him his badge and he lets them pass.

INT. HOSPITAL EMERGENCY ROOM -- MOMENTS LATER

Around a bed stand two doctors and a NURSE. Behind them stands a policeman in uniform. BRETT lies on the bed covered in bandages and connected to a life support machine.

SHANE
(to policeman)
How is he Derek?

DEREK
Bad. Talk to the Doctor.

(CONTINUED)

TONY

Any idea who did it?

DEREK

No idea yet. We'll have to wait till he wakes up.

(a beat)

My guess a jealous or pissed off husband. Maybe a few. He had quite a lot of people who'd love to see him like this.

SHANE

(to Doctor)

So what's the story?

DOCTOR

Broken ribs. Broken arm. Some internal damage and fractures to the skull. Whoever did it did a thorough job.

SHANE

Is he going to recover?

DOCTOR

It's hard to know. He's strong but the damage is large. He's in a coma.

TONY

I'd like to look through his stuff.

DEREK

It's locked in the evidence room. You can't touch it till we finish with it.

EXT. HOSPITAL CORRIDOR -- NIGHT

TONY and SHANE walk out.

TONY

Can you get me in?

SHANE

No.

SHANE starts to walk away. Then he hesitates and turns around.

SHANE (CONT'D)

Do you need a lift?

TONY

Yes. To Ellen's office.

INT. ELLEN'S OFFICE -- LATER

The door opens and TONY enters the office. ELLEN lifts her head.

TONY

I need your help. A good friend of mine's been beaten, badly, and I have a strong feeling Roberto did it.

ELLEN

Why?

TONY

Because I asked him to follow Roberto. He called me and told me to meet him in a pub that we go to because he had some more information and next thing he's in hospital in a coma.

ELLEN

What can I do?

TONY

I need you to come with me and help me get out some evidence..

ELLEN

Tony don't you think it's enough?

TONY

Can you help me or not?

ELLEN

(a beat)

Lets go.

INT. FRANK'S OFFICE -- NIGHT

FRANK enters his office to find JULIANO sitting behind his desk with ROBERTO at his side. JULIANO's smiling triumphantly but FRANK sits opposite, relaxed.

FRANK

What's going on?

JULIANO

You see here?

He points at different envelopes on the desk.

(CONTINUED)

JULIANO (CONT'D)

In these I have so much information on you and your operation, in detail, addressed to different police and government departments. Enough to put you behind bars forever.

FRANK

(a beat)

What do you want?

JULIANO

Everything. I want you to sign everything to me, your clubs your investments your contacts and operations, everything.

FRANK

It doesn't seem I have a choice.

JULIANO

I'll let you live. You'll be poor and alone but alive.

FRANK

(a beat)

Why?

JULIANO

Why?

(a beat)

My father was Steve Forrester.

FRANK looks at him.

JULIANO (CONT'D)

You don't remember him.

(a beat)

He was your pilot on the we're taking you to the promised land oh now we're throwing you in the middle of the ocean deal. Remember New Guinea? Profitable operation. Short term anyway. When you decided that it wasn't profitable anymore you had the pilot and co-pilot killed.

FRANK

Loose ends.

JULIANO

Not good enough.

(a beat)

I worked with you, I learned everything about you. And now I'm going to use it.

(CONTINUED)

FRANK
You've forgotten one thing.

JULIANO
What?

FRANK looks at ROBERTO. ROBERTO pulls out a gun and shoves it into JULIANO's neck.

JULIANO (CONT'D)
What the ...

FRANK
Don't trust anybody.

ROBERTO is about to press the trigger.

FRANK (CONT'D)
No not here. I don't want to damage anything.

JULIANO
(to Roberto)
Why?

FRANK
A son is always loyal to his father.

ROBERTO lifts the gun and hits JULIANO over the head. JULIANO falls forward and ROBERTO continues to hit him. He checks JULIANO's breathing.

FRANK (CONT'D)
That was fun, wasn't it?

He walks around the desk and pushes JULIANO's body out of the way.

FRANK (CONT'D)
Take him out of here.

INT. POLICE EVIDENCE ROOM -- NIGHT

ELLEN and TONY enter the room. GEORGE is behind the counter. He looks up and when he sees ELLEN he spits on the ground.

ELLEN
One more favour.

GEORGE
I don't think so.

(CONTINUED)

ELLEN

I think a phone call to the wife is in order.

GEORGE

The wife and I aren't together anymore. You want to call her I'll give you her new number.

TONY grabs GEORGE.

TONY

A good friend of mine is lying in hospital in a coma. I know who did it and the evidence is in here.

GEORGE

Take your hands off me.

SHANE enters the room. TONY lets go.

GEORGE (CONT'D)

Shane, these people...

SHANE

What, who? Oh you mean my brother?

GEORGE

Your brother?

SHANE

Tony, meet George, looked like he was going to get that beat job, but now I don't know...

GEORGE waves them on.

GEORGE

Knock yourselves out.

TONY

Thanks Shane.

SHANE

I just hope you find what you're looking for and everything returns to normal.

INT. EVIDENCE ROOM -- CONTINUOUS

TONY looks through the boxes until he finds a box marked with BRETT's name. He opens the box and looks through the contents. He pulls out the notebook and looks through the pages.

(CONTINUED)

He comes to the last page and shows it to ELLEN.

CUT TO:

P.O.V. ELLEN ON NOTEBOOK -- CONTINUOUS

A half finished cartoon of ROBERTO without make up. Dated that day.

CUT TO:

INT. EVIDENCE ROOM -- CONTINUOUS

TONY puts the notebook in his pocket and walks out followed by ELLEN.

INT. ELLEN'S CAR -- LATER

ELLEN

Where now.

TONY

Jack, we have to see Jack.

INT. THE ANDREW'S HOME -- NIGHT

MARGARET sits at a table holding a cup. She stares blankly at a point on the wall. TONY and ELLEN walk in.

TONY

Mum are you all right?

MARGARET nods.

TONY (CONT'D)

Where's Jack?

MARGARET

Away.

TONY

Away where?

MARGARET looks at TONY.

MARGARET

Sit down Tony.

TONY

Mum I don't have...

MARGARET

Sit down.

TONY sits down.

(CONTINUED)

MARGARET (CONT'D)

When your mother was murdered it was very difficult for Jack because your parents were good friends. And you and Shane were inseparable. Then your father started going downhill and you and your brother were taken by social services. Jack wanted to help you and Nick but there was no way in the world we would have been able to adopt. Frank came to Jack with a proposal. A large sum of money from him, we'd adopt you, he'd take Nick, and Jack would stop investigating. He agreed to it. But his guilt drove him crazy. He couldn't sleep at night. I told him to take the money back, I told him that nothing was worth his health and peace of mind. And you'd already been established with us. But when he went to Frank, Frank had a recording of the conversation. He said if Jack pulled out of the deal he'd send the tape to the police and Jack wouldn't have any family at all. He felt he had no choice.

TONY

(a beat)

Where is he now?

MARGARET

When you started this, all his guilt that had been dormant for so many years, resurfaced. He's gone after Frank by himself.

TONY

Why didn't you stop him?

MARGARET

I couldn't. He's been dying inside since Nick was killed.

TONY stands up.

TONY

OK I'm going after him.

(to Ellen)

Can you stay here with mum?

ELLEN

I'm coming with you.

(CONTINUED)

TONY
Please Ellen.

TONY exits.

EXT. FRANK'S OFFICE BACK ENTRY -- LATER

TONY stops his car next to the back door. The building is dark, no cars are parked in the front. TONY walks to the door and pushes at it. Its open. He hesitates and then slowly enters.

INT. ANDREW'S HOME -- NIGHT

ELLEN and MARGARET sit quietly next to the table.

ELLEN
I hope this pans out.

MARGARET
Why did you do it?

ELLEN
What?

MARGARET
I don't believe for a second that it would have been your normal judgment to tell Tony about Jack.

ELLEN
I thought it was the best thing to do.

MARGARET
Jack didn't deserve this.

ELLEN
I know.

MARGARET
So why?

They sit in silence for a short time.

ELLEN
I was molested by my father. Since I was seven. Year after year. My mother was scared of him, so when I spoke up she lied with him.

(a beat)

I hated her for that, but I couldn't do anything. I'd run away from home, the police would bring me back.

(MORE)

(CONTINUED)

ELLEN (CONT'D)

To the fake family. Straight into the hands of the monster.

(a beat)

I was fourteen when my father, the accountant, got a very big contract with a very rich man. Frank Conti. My father was ecstatic and he worked night and day to prove he could handle the account. He left me alone and I thought it was over. But things drifted back to normal. One day my father invited Frank and a few more associates to dinner at our house. He was very excited. It was the first time I met the man I'd heard so much about. He was small but so powerful, you could feel his strength from across the room. I could feel his eyes on me and I knew he knew what was going on. That night my father got drunk. I went to sleep early, he excused himself to go to the toilet and came to my room. He was lying on me and I was crying. A hand grabbed him from behind and he flew across the room. I opened my eyes and there was Frank, standing over my father. He asked me to get dressed and go to the living room. He took my father and dragged him across the room and into the living room. I followed them. Out there he threw him to the floor. My father was trying to pull his trousers up but Frank ordered him to stop. He pushed my father on his hand and knees and took the poker. He told my father never to touch me again or he'd kill him. He asked me and my mother to leave the room. The next thing I heard my father screaming. I'd never heard screams like that before. Later Frank came to my room. He sat next to my bed and told me that my father would never bother us again and he, Frank, would look after us. Next day my father was gone. Frank supported me and my mother, he put me through school, helped me to get a job.

(a beat)

He never asked for anything back. But I came to realize that one day he'd ask me a favour and I'd have to do it, no matter what.

(CONTINUED)

MARGARET

And that was the favour? Expose Jack?

ELLEN

(shrugs)

Yes.

(a beat)

All my connection with Tony.

(a beat)

Frank called me the other day and told me I'm free. I don't know that I believe him.

MARGARET

(a beat)

It's a playground.

ELLEN

Sorry?

MARGARET

It's a playground to him. He manipulates and moves his soldiers around like a kid in a sandpit.

(a beat)

He has to be stopped.

She goes to the phone and calls a number.

MARGARET (CONT'D)

Shane? It's me.

(a beat)

Can you come home?

INT. FRANK'S NIGHTCLUB -- NIGHT

TONY walks slowly in the dark corridor trying to feel his way by touching the wall, looking for a light switch. He feels a cold object pressed to his back and stops.

ROBERTO

Hello Tony.

TONY tries to jerk to the right but ROBERTO hits him with the butt of the gun. TONY collapses.

ROBERTO (CONT'D)

I've waited a long time for this.

He bends and lifts TONY onto his shoulders and walks to the door.

EXT. ANDREW'S HOME -- NIGHT

ELLEN and SHANE run out of the house. MARGARET watches them from the front door. SHANE starts the siren as they drive.

INT. SHANE'S CAR -- CONTINUOUS

ELLEN picks up her mobile and calls. There's no answer. She puts it down.

ELLEN
I can't reach him.

SHANE
I think the nightclub's our best go.

INT. LIMOUSINE BOOT -- LATER

TONY wakes up. He's tied up. He shakes and tries to kick the boot open. The car stops and the boot opens. ROBERTO's face appears.

ROBERTO
Good morning.

He lifts the gun and hits TONY over the head. TONY falls unconscious again.

ROBERTO (CONT'D)
And good night.

INT. NIGHTCLUB -- LATER

SHANE and ELLEN, holding torches, look through the nightclub.

ELLEN
Shane, look.

She lifts up a mobile phone.

SHANE
Tony's?

ELLEN
I'm not sure.

CUT TO:

P.O.V. ELLEN AND SHANE -- CONTINUOUS

The screen shows "missed call". ELLEN buttons through the menu until she reaches missed calls. A number appears.

(CONTINUED)

ELLEN

It's my number.

They run out of the nightclub.

EXT. NIGHTCLUB -- CONTINUOUS

SHANE

Where can they be?

ELLEN

I know who might know.

She takes out her phone.

CUT TO:

FULL SHOT VERA'S HOUSE -- CONTINUOUS

The house is dark. The phone rings over and over again.

CUT TO:

EXT. NIGHTCLUB -- CONTINUOUS

ELLEN disconnects.

ELLEN

It is 2am where can she be?

SHANE

Who?

ELLEN

Vera Conti, Tony's aunt.

SHANE

Lets drive to the station and see if there's any information on Frank's properties.

INT. WAREHOUSE -- MORNING

TONY is tied to a chair. Opposite him JACK is tied to another chair. The warehouse is empty except for a table full of tools. TONY tries to shake his ties but they're tight. He moans in pain. JACK opens his eyes and looks at TONY. His face is scratched and bruised and covered with dried blood.

TONY

Dad are you all right?

(CONTINUED)

JACK jerks his head in the direction of another room and motions for silence. Footsteps are heard. TONY looks to the direction of the footsteps and sees ROBERTO approaching from the side room.

ROBERTO
Oh you woke up?

TONY
Freak.

ROBERTO
That's not the way to talk to someone
holding this.

He shows a large hunting knife and grins.

TONY
You don't scare me.

ROBERTO
No?
(a beat)
Your brother was scared when I shot him.

TONY tries to shake the ropes, struggling and shouting. The chair falls on its side.

ROBERTO (CONT'D)
I thought, what would hurt you more. Me
hurting other people.

He leans down to TONY and pulls him up to a sitting position.

ROBERTO (CONT'D)
That's why I thought, how lucky am I to
have Jack coming in for a visit.

He turns to JACK. JACK's eyes are open now and he looks directly at ROBERTO.

ROBERTO (CONT'D)
And you're awake too. How nice.

He twirls the knife and walks to JACK.

ROBERTO (CONT'D)
And now for some fun.

TONY
You freak why don't you untie me and fight
me like a man.

(CONTINUED)

ROBERTO

I'm a man now, holding this knife while you're tied to the chair.

TONY

(a beat)

So that's it, ah, always trying to please your father, always trying to be like Nick or me.

ROBERTO turns. He walks to TONY and puts the knife to his throat, drawing blood.

ROBERTO

Why won't you be like Nick? Why won't you be like Tony? That's all I heard. I was never good enough. But now we'll see who's better. The one who's alive that's who.

JACK's moving. One hand is almost free. TONY can see him.

TONY

Yeah, kill me, but do it slowly so I can look at your ugly face and laugh.

ROBERTO

I thought killing your brother was the best moment of my life. Until now.

JACK is free. He jumps on ROBERTO and uses his weight to knock him to the ground. ROBERTO falls down, the knife falls from his hand. TONY falls with his chair onto his back. JACK lies over ROBERTO. ROBERTO tries to get up but JACK headbutts him a couple of times. Blood comes out of ROBERTO's nose and a deep cut on his forehead. JACK stands up and looks at ROBERTO crawling on his knees shaking his head. JACK starts to kick him in the ribs as he speaks.

JACK

I should have done it years ago.

(kick)

To you and your father.

(kick)

And put an end to your misery.

With this last sentence he kicks ROBERTO in the face. ROBERTO falls backwards unconscious. JACK turns to TONY. He takes the knife and cuts TONY's ties.

JACK (CONT'D)

Are you OK?

(CONTINUED)

TONY
I'm so glad to see that you're all right.

JACK
Lets get the hell...

A shot is heard. JACK looks at TONY.

TONY
Dad, no.

JACK collapses. TONY looks up to see ROBERTO crawling away holding a gun. TONY starts after him but ROBERTO turns around and shoots in his direction. TONY runs to cover on the other side of the warehouse where there are big wooden crates.

EXT. VERA'S HOUSE -- MORNING

SHANE's car stops next to VERA's house. ELLEN and SHANE run out of the car and to the door. ELLEN knocks loudly several times.

VERA (O.S.)
Who is it?

ELLEN
Vera? Its Ellen. You met me the other day with Tony?

VERA (O.S.)
Yes I remember.

She opens the door slightly to allow ELLEN and SHANE to walk in.

INT. VERA'S HOUSE -- CONTINUOUS

Its dark inside. SHANE and ELLEN look at VERA. She's wearing a thick pink robe and seems to be in full make up.

VERA
Forgive me, I just woke up.

ELLEN
Vera, Jack and Tony have disappeared. They went after Frank and Roberto. We've looked for records of Frank's properties but we couldn't find any.

VERA goes to a drawer and takes out a small address book. She looks inside and writes on a small piece of paper. She hands it to ELLEN.

(CONTINUED)

VERA

Frank used to own a warehouse at this address. Roberto used to live there for a while and maybe there's a chance he's there.

ELLEN

Thank you.

SHANE

We tried to call you last night but there was no answer.

VERA

Oh, I'm a very heavy sleeper. Its better to come to the house and knock on the door.

ELLEN and SHANE leave.

INT. WAREHOUSE -- LATER

ROBERTO

Tony, come out come out wherever you are.

TONY is quiet. He crawls amongst the boxes trying to detect where ROBERTO's VOICE is coming from.

CUT TO:

FULL SHOT OF WAREHOUSE MAIN AREA -- CONTINUOUS

SHANE and ELLEN enter the warehouse. SHANE is holding a gun. He sees JACK on the floor.

SHANE

Dad.

He runs to JACK's body.

TONY

Shane watch out, Roberto has a gun.

SHANE doesn't listen. He runs to JACK and kneels next to him. A shot is heard and SHANE slumps.

TONY (CONT'D)

Shane, no.

ELLEN runs to cover on the other side of the warehouse. TONY starts to crawl to SHANE. ROBERTO tries to shoot again but the gun clicks.

(CONTINUED)

TONY reaches SHANE and starts to drag him towards cover.

CUT TO:

FULL SHOT TONY AND SHANE BEHIND BOXES -- CONTINUOUS

TONY leans SHANE on a box. He's wounded in the shoulder.

TONY
Are you all right?

SHANE
He's dead.
(a beat)
You killed him Tony.

TONY looks at SHANE. He starts to bandage his wound with some clothing.

CUT TO:

FULL SHOT ELLEN AMONGST BOXES -- CONTINUOUS

ELLEN walks slowly amongst the boxes. She spots a box with a door on it. She sneaks inside.

CUT TO:

INT. BOX -- CONTINUOUS

She peers out of the crack in the door. Something touches her shoulder. She spins around and swallows a scream.

CUT TO:

P.O.V. ELLEN -- CONTINUOUS

The bodies of BRUNO and JULIANO hang in the box, bloody and terrifying. She stumbles out of the box. ROBERTO grabs her from behind and puts a knife to her throat.

ROBERTO
Shhh...

CUT TO:

FULL SHOT INTERIOR OF WAREHOUSE -- CONTINUOUS

ROBERTO walks out, holding ELLEN in front with the knife to her throat.

(CONTINUED)

ROBERTO
Come out or your friend gets it.

CUT TO:

FULL SHOT TONY AND SHANE -- CONTINUOUS

TONY holds the bandage to SHANE's wound.

SHANE
We don't have a choice.

TONY
No we don't.

He helps SHANE to his feet and they walk out to the centre of the warehouse.

CUT TO:

FULL SHOT CENTRE OF WAREHOUSE -- CONTINUOUS

ROBERTO watches them carefully. Shane holds his gun and he drops it to the floor.

ROBERTO
Kick it over.

TONY kicks the gun towards ROBERTO.

ROBERTO (CONT'D)
(to Shane)
And the other one.

SHANE
What other one.

ROBERTO
Don't be a smartarse, I'm also a cop.

SHANE leans forward painfully and takes a small gun from his boot. He throws it to ROBERTO. ROBERTO pushes ELLEN towards TONY and when TONY grabs her ROBERTO bends over and picks up the gun.

ROBERTO (CONT'D)
Well, well, things have changed again.
(a beat)
On your knees all of you.

They kneel.

ROBERTO (CONT'D)
Now on your bellies.

(CONTINUED)

ELLEN and SHANE turn onto their stomachs but TONY stays erect.

ROBERTO (CONT'D)

I said, on your bellies.

TONY

No, I'm staying like this. You'll have to look me in the eye. I hope it stays in your mind for the rest of your life.

ROBERTO

As a happy moment.

He points the gun at TONY. A shot is heard. ELLEN turns her head towards TONY.

ELLEN

Tony.

TONY is still on his knees but ROBERTO is on the floor with a patch of blood flooding his chest. They watch as FRANK walks into the warehouse. TONY tries to reach ROBERTO's gun but FRANK beats him to it.

FRANK

No.

TONY backs away. FRANK bends next to ROBERTO.

FRANK (CONT'D)

It had to stop sometime.

ROBERTO closes his eyes. FRANK stands up.

FRANK (CONT'D)

It's over Tony.

TONY

No it isn't over. Maybe his is the hand that lifted the club or shot the gun but you're behind it.

FRANK

It is over. I've lost my son. I've had to kill my son.

He starts to walk back towards the door. TONY stands up and follows. FRANK points his gun and shoots one bullet in TONY's direction.

FRANK (CONT'D)

I don't want to Tony. Let me leave.

TONY stops. FRANK runs out of the warehouse. TONY bolts after him.

(CONTINUED)

ELLEN

Tony.

TONY

(shouts)

Call an ambulance for Shane.

EXT. WAREHOUSE -- MOMENTS LATER

FRANK runs out of the warehouse. He sees SHANE's car and the limousine. He shoots at the car's front wheels and jumps into the limousine. He starts it and drives off. TONY comes running after him. He jumps into SHANE's car and starts it. He almost loses control because of the blown front tires. He chases after FRANK, his wheels screeching on the road.

CUT TO:

MONTAGE OF CAR CHASES

A chase along industrial streets.

CUT TO:

FULL SHOT SHANE'S CAR

TONY tries to control the car as it weaves.

CUT TO:

FULL SHOT OF TWO CARS

TONY takes over FRANK. FRANK swings the limousine and hits the other car. The TWO cars cross a bridge. FRANK hits TONY's car once more and TONY loses control. His car rolls downhill at the end of the bridge. FRANK's car disappears.

CUT TO:

FULL SHOT OF TONY'S CAR ROLLING

The car rolls then stops on its side. TONY climbs out of the side door and looks after the disappearing limousine.

INT. HOSPITAL -- AFTERNOON

TONY walks into the hospital emergency room. SHANE is sitting, MARGARET is next to him. ELLEN stands away from them. She looks at TONY. MARGARET helps SHANE stand. She starts to walk, supporting SHANE. TONY faces her.

TONY

Mum...

(CONTINUED)

MARGARET keeps on walking past him. ELLEN offers her a hand but she ignores her as well. TONY calls after her.

TONY (CONT'D)

Mum, Shane.

MARGARET turns around.

MARGARET

I'm going home with my son to grieve the loss of a wonderful man and father. I hope you understand that you are not welcome.

TONY stares at her. ELLEN leads him out of the hospital.

INT. ELLEN'S HOME -- EVENING

TONY sits slumped on the sofa. ELLEN walks in. She sits next to him and holds his hand.

ELLEN

Tony.

He looks up at her.

TONY

I killed them.

ELLEN

Tony, It was Jack's choice to go after Roberto and Frank, it was Nick's choice to sell drugs and it was Brett's choice to help you. You aren't to blame for it all. Frank is the one to blame.

TONY

It hurts so much.

ELLEN

I know.

She puts her arm around him and hugs him to her. He starts to cry. ELLEN strokes his hair. TONY lifts his head and looks at her. Slowly their faces come closer together and they kiss. TONY gently turns her around to face him.

INT. ELLEN'S BEDROOM -- MORNING

ELLEN opens her eyes. TONY is already dressed. He looks at her.

TONY

Hey.

(MORE)

(CONTINUED)

TONY (CONT'D)

(a beat)
Should I apologize?

ELLEN

No.
(a beat)
We both felt alone and that's one way to deal with it.

TONY sits next to her on the bed.

ELLEN (CONT'D)

I have to tell you something...

TONY

Never mind, I guessed.
(a beat)
I'd have found out with or without your hand Ellen. He played all of us.

He stands up.

ELLEN

Where are you going?

TONY

To find him.

ELLEN

I want to help.

She stands up and walks to the bathroom.

CUT TO:

INT. ELLEN'S BATHROOM -- CONTINUOUS

She looks at herself in the mirror.

ELLEN

(calls)
I'll be ready in a minute.

She washes her face.

ELLEN (CONT'D)

Tony?

There's no answer. ELLEN walks out of the bathroom.

CUT TO:

INT. BEDROOM -- CONTINUOUS

The room is empty.

INT. VERA'S HOUSE -- DAY

The door bell rings. VERA walks through the dark house to the front door. She opens the door and ELLEN stands on the doorstep.

VERA
Come in, come in.

ELLEN enters and they both walk to the living room.

INT. LIVING ROOM -- CONTINUOUS

VERA
Sit down, please.

ELLEN sits.

VERA (CONT'D)
How is Tony?

ELLEN
Shaken.

VERA
I heard a bit of what happened.

ELLEN
We found them in the warehouse. It was too late. Roberto killed Jack and he was shooting at Tony. Shane got hurt too.

VERA
Oh no. And what happened to Roberto?

ELLEN
Frank killed him.

VERA
Good riddance.
(a beat)
When is Jack's funeral?

ELLEN
Day after tomorrow.
(a beat)
I'm looking for Frank.

VERA
I guessed.

(CONTINUED)

She stands up and opens the same drawer as before. She takes out the small address book and hands it to ELLEN.

VERA (CONT'D)

Look through this. Maybe you'll find somewhere he'll look for help or a hiding place.

ELLEN

Thanks again.

VERA

Just be careful.

ELLEN

I will be.

She stands up and walks to the door. Suddenly a deafening sound comes from outside. ELLEN jumps.

ELLEN (CONT'D)

What was that?

VERA takes her to a curtained back window.

VERA

Look outside.

ELLEN looks through the window and sees two carriages being pushed by two engines until they meet with a huge boom and whistle.

VERA (CONT'D)

Shunting ground. Tony's dad used to work in this yard. They push the carriages together and when they lock that's the sound you hear.

ELLEN closes the curtains and walks away from the window.

ELLEN

I'd better go.

VERA

(a beat)

Do come and visit again.

ELLEN smiles and nods. She walks out of the room.

EXT. TONY'S APARTMENT -- DAY

ELLEN knocks on the door. TONY opens it almost immediately. He's in the same clothes and he's scruffy and unshaven.

(CONTINUED)

TONY
Hello.

ELLEN
Are you all right?

TONY
I haven't slept at all.

ELLEN
The nightmares?

TONY
Yeah.

ELLEN looks into the apartment.

TONY (CONT'D)
Oh sorry, come in.

INT. TONY'S APARTMENT -- CONTINUOUS

She takes out the notebook and hands it to TONY.

TONY
What's this?

ELLEN
After I didn't hear from you for a couple of days I went to Vera and she gave me this. I thought maybe it'd give us a clue to find Frank.

TONY looks through the notebook.

TONY
I don't know.

ELLEN
What don't you know?

TONY
I've caused so much damage.

ELLEN
He's loose and he'll hurt somebody else. Or he'll come back for you. You can't stop now Tony or he wins.

EXT. GRAVEYARD -- DAY

The funeral is in progress. Officers in uniform carry JACK's casket. A row of officers put up their guns and fire in the air.

(CONTINUED)

SHANE stands next to MARGARET holding her hand. The casket is lowered to the ground and two officers fold the flag on top and hand it to MARGARET. TONY arrives with ELLEN and stands on the other side of the grave. MARGARET signals him to come next to her. TONY walks across and stands on her other side. She takes his hand and holds it close to Shane's hand. SHANE looks at TONY. The speeches start and friends of JACK's stand and speak. The casket is lowered to the grave and one by one the men and women walk past giving their condolences to MARGARET, TONY and SHANE. VERA approaches MARGARET and shakes her hand. She's beautifully dressed, a netted hat pulled over her face and wearing large sun glasses.

TONY

Vera.

VERA

(to Margaret)

I knew your husband years ago. He was a good man. I'm sorry for your loss.

MARGARET

Thank you.

VERA walks away. MARGARET, holding Shane and TONY's hands, starts to walk to the car. SHANE helps her in and sits inside. He looks at TONY.

SHANE

You aren't wanted here.

TONY stops.

MARGARET (O.S.)

I want Tony to come in.

SHANE looks at TONY then allows him to enter the car.

INT. CAR -- CONTINUOUS

Inside MARGARET holds TONY's and SHANE's hands.

MARGARET

(to Tony)

I'm so sorry for what I said to you in the hospital. I can't imagine how much I hurt you. You're my son and you always will be.

(she turns to Shane)

What happened to dad wasn't Tony's fault.

(looking at Tony again)

You gave him the opportunity to fix what he'd done and I know he died feeling a

(MORE)

(CONTINUED)

MARGARET (CONT'D)
measure of release he hadn't felt in
years.

(to Tony and Shane)
You're everything to me now and you'll be
everything to each other when I'm gone.
You have to stick together. Your dad
would have wanted that.

She puts their hands together. SHANE looks out the window.

MARGARET (CONT'D)
Shane please.

SHANE looks back to TONY.

INT. THE ANDREW'S HOME -- DAY

The house is full of people still saying goodbye. TONY enters the
kitchen.

INT. KITCHEN -- CONTINUOUS

Shane stands there, drinking.

TONY
I see you're still bandaged.

SHANE
Yeah. It's coming off tomorrow and I'm
back at work.

TONY
Good.

SHANE
What about you?

TONY
I don't think police work is for me. I'll
have to find something very low key for a
while.

SHANE
Pity, you would have been a good cop.

TONY
Thanks.

SHANE
Did you find anything on Frank?

(CONTINUED)

TONY

No. Ellen and I looked everywhere but we couldn't find even a small clue. He just disappeared.

SHANE

He'll pop up again.

TONY

I'll be waiting for him.

SHANE

Tell me if you need help.

TONY

Thank you.

SHANE

Daniele's here.

TONY

I know, I saw her before. *

(a beat)

I should say hello.

He walks out of the kitchen.

INT. HOUSE -- CONTINUOUS

TONY walks over to DANIELE. ELLEN watches them from the other side of the room. She walks out of the house.

TONY

Hi.

DANIELE

Tony. How are you.

(a beat)

You look terrible.

TONY

Thank you.

DANIELE

I meant you look like you haven't slept for a week.

TONY

It seems as long as that.

DANIELE

I'm so sorry about Jack.

(CONTINUED)

TONY

Thanks.

DANIELE

I'm here if you need me.

TONY

I wanted to apologize for my behavior.

DANIELE hugs him.

INT. TONY'S BEDROOM -- NIGHT

TONY is sleeping. He starts to shake and toss, mumbling.

INT. ELLEN'S HOUSE -- NIGHT

The phone rings. The answering machine beeps and ELLEN'S VOICE is heard. VERA'S VOICE is heard after the message.

VERA (O.S.)

Ellen, it's Vera, how are you.

(a beat)

I hate speaking to these machines. I need to see you, I'm scared. Frank called ...

ELLEN rushes from the bathroom, a towel around her head, wearing a bathrobe. She picks up the phone.

ELLEN

Vera? It's Ellen. What's wrong.

VERA (O.S.)

I'm so sorry to bother you but Frank called. I don't think he'll do anything but I'm still scared.

ELLEN

Do you want me to come?

VERA

If you don't mind. I don't want to be a bother..

ELLEN

Don't worry. I'd love the company.

VERA

Please don't tell Tony. I don't want to worry him for no reason. He went through so much recently.

(CONTINUED)

ELLEN

Sure. I'll see you soon.

INT. TONY'S APARTMENT BEDROOM -- CONTINUOUS

TONY tosses and turns. He's dreaming.

CUT TO:

DREAM SEQUENCE TONY'S POV

The door to the bedroom is pushed open. TONY enters the room and turns on the light switch. He sees the figure on top of his mother hitting her repeatedly. The marked hand gleams in the light. The figure turns.

END DREAM SEQUENCE

INT. TONY'S BEDROOM -- CONTINUOUS

TONY wakes up breathing heavily. He gets up and dresses then he runs outside.

INT. HOSPITAL MORGUE CORRIDOR -- NIGHT

TONY runs down the corridor. He's stopped by the security guard.

TONY

I have to get in there.

SECURITY GUARD

Why?

TONY

Roberto Galliani's body is in there. I have to look at it.

SECURITY GUARD

Do you have authorization.

TONY

No, but its a matter of life and death, I have to...

SECURITY GUARD

Sorry, without authorization you can't go in.

TONY tries to push past the guard. The guard pushes him back.

SECURITY GUARD (CONT'D)

Sir if you won't leave I'll have to have you removed.

(CONTINUED)

HARRY comes from around the corner with two more officers, talking and laughing. When he sees TONY he quickens his step.

HARRY
What's happening here.

SECURITY GUARD
He wants to go in.

HARRY looks at TONY.

HARRY
What's going on?

TONY
Roberto, the man who killed my father, is
in there and I have to check his body.

HARRY turns to the security guard.

HARRY
This is Tony Andrews. The son of the late
Jack Andrews. I think we can look away
and let him go in for a few moments for a
look.

The security guard lets TONY pass.

TONY
(to Harry)
Thanks.

HARRY
We had a lot of differences, me and your
father, but he was one of the best.

TONY walks into the morgue.

INT. MORGUE -- CONTINUOUS

Inside TONY looks at the tags on the doors of the morgue freezers. He finds the one reading ROBERTO Galliani and opens the door. He pulls out the tray and uncovers the dead body. He looks for a second at the face and then lifts the right hand and looks at it.

CUT TO:

P.O.V. TONY -- CONTINUOUS

The hand is smooth. The skin is brown and clear. TONY tries to wipe the hand to see if the skin is covered with make up. It's clean.

CUT TO:

INT. MORGUE -- CONTINUOUS

TONY walks to the other side of the tray and checks the other hand. It's also clean. He covers the body and pushes the tray back into place then closes the door and walks out.

EXT. VERA'S HOUSE -- NIGHT

ELLEN parks next to the house. She walks up to the house and knocks on the door.

VERA (O.S.)
Ellen is that you?

ELLEN
Yes it's me.

VERA (O.S.)
Come in, the door is open.

ELLEN pushes the door then enters.

INT. VERA'S HOUSE -- CONTINUOUS

ELLEN closes the door behind her.

ELLEN
Vera, where are you?

VERA
Upstairs, come up.

ELLEN starts to walk up the stairs.

ELLEN
It was silly to leave the door open like that. Anybody could have come in.

VERA doesn't answer. ELLEN walks down the small hallway towards the bedroom. She opens the door.

CUT TO:

INT. BEDROOM -- CONTINUOUS

The bedroom is empty and dark. The bed is untidy and covered in clothes.

ELLEN
Vera where are you?

VERA (O.S.)
In the bathroom. I don't feel very well.
(MORE)

(CONTINUED)

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

(a beat)
I'll be out in a second.

ELLEN
Do you need a hand?

VERA
No it's OK.

ELLEN starts tidying the bed. Something pricks her finger and she jerks her hand back. She looks at it.

CUT TO:

P.O.V. ELLEN -- CONTINUOUS

A fake pink fingernail is stuck to the tip of her finger. She pulls it off.

CUT TO:

FULL SHOT ELLEN'S FACE -- CONTINUOUS

She holds the fingernail and looks at it closely. Something moves behind her.

ELLEN
(turning)
Vera...
(a beat)
Oh my god...

ELLEN screams as someone leaps on her from the dark.

INT. TONY'S CAR -- NIGHT

TONY drives his car at full speed. He picks up his mobile and punches numbers.

TONY
Ellen this is Tony pick up the phone.
(a beat)
OK I'm on my way to you. I checked
Roberto's body. He didn't kill my mother.
I'll see you soon.

INT. SHANE'S CAR -- NIGHT

SHANE is driving. The radio beeps once.

(CONTINUED)

RADIO

Possible deceased person at Elliot Street wharf.

SHANE

Leichhardt 18 copy that job.

EXT. ELLEN'S HOUSE -- LATER

TONY runs up to the house. He bangs on the door but there's no answer. He tries the door but its locked. Without hesitation he breaks the small window at the side of the door and enters.

INT. ELLEN'S HOUSE -- CONTINUOUS

Inside TONY walks from room to room. He walks back to the living room and has started towards the door when the flashing light of the answering machine catches his eye. He presses the button.

EXT. DOCK -- LATER

SHANE stops his car. There are a few police cars already in the area. SHANE gets out and walks to the dock. SHANE looks at the detective next to him.

SHANE

Dean how are you?

DEAN

Shane. Sorry to hear about your father.

SHANE

Thanks. What's happening here?

DEAN

Its a woman's body, looks like she's been in the water for a while. Some fisherman found her, poor fellow thought it was the biggest fish ever.

EXT. VERA'S HOUSE -- LATER

TONY walks up the stairs. It's the nightmare all over again. He pushes the door open and walks into the dark house.

INT. VERA'S HOUSE -- CONTINUOUS

Inside he looks up the stairs. He starts to climb them. Suddenly, BOOM. The terrifying sound from outside. And then the pounding, like the dream. He keeps walking up the stairs. He can't stop, his legs pull him up step by step. BOOM, the shunting sound, followed by the thump. TONY stops next to the bathroom door. He looks inside, the bathroom is covered with dresses and cotton balls.

(CONTINUED)

He starts again up the stairs. BOOM, THUMP. He walks down the small hallway until he reaches the bedroom door. He slowly pushes the door open and walks inside.

INT. BEDROOM -- CONTINUOUS

TONY turns on the switch. ELLEN lies on the bed. She's dressed in the same flowery dress that his mother wore when she was killed. On top of her is the same figure. Lifting the marked hand and dropping the baton on ELLEN's body. THUMP. When TONY turns on the light the figures whips around.

EXT. DOCK -- LATER

The body is lying on the dock. SHANE and DEAN walk to the body. The pathologist turns her over. He tries to clean the face a little from the weed and the mud.

PATHOLOGIST

Because of all the pollution in the bay
she hasn't been eaten up by fish and crabs
yet.

He wipes the face clean and starts to record.

PATHOLOGIST (CONT'D)

A woman, perhaps in her late forties.
Looks as if she's been in the water for
about ten days.

He looks through her pockets.

PATHOLOGIST (CONT'D)

No ID or jewelry...

DEAN and SHANE look at the body.

PATHOLOGIST (CONT'D)

Hang on.

Under the clothing around the neck, on a fine chain, is a small locket.

CUT TO:

P.O.V. MEN ON LOCKET -- CONTINUOUS

There's an engraved heart with the names FRANK and VERA.

CUT TO:

EXT. DOCK'S DOCK -- CONTINUOUS

SHANE runs towards his car.

INT. BEDROOM -- NIGHT

FRANK's face stares back at TONY. His face is covered with the markings. TONY is paralyzed. FRANK gets off ELLEN. He's wearing a bodysuit with fake breasts and there's an underwig on his head. He walks up to TONY.

FRANK

Tony. You found me. How exciting. And I was giving up on you.

TONY pushes himself hard to the wall. He's sweating heavily.

FRANK (CONT'D)

Tonight is your mother's and my tenth anniversary. Look what I've prepared for you.

He waves towards Ellen.

FRANK (CONT'D)

You like?

He pushes TONY to a sitting position on the floor.

FRANK (CONT'D)

Why don't you sit and enjoy my present and then we can talk about our future.

Behind FRANK ELLEN starts to move. She looks at TONY.

ELLEN

Tony it isn't a dream. It's real. He'll kill me and then you. Tony you have to get up.

FRANK looks back at ELLEN.

FRANK

She doesn't know our history together does she Tony? She doesn't understand our connection.

He stands up.

ELLEN

(crying)
Tony help me. You can do it. Tony please.

(CONTINUED)

TONY tries to move. He moans from the effort and then his body falls again. FRANK watches him.

FRANK

It's amazing, the power of the mind. Ten years on and he still can't move.

He walks towards the bed.

FRANK (CONT'D)

Do you remember when we shared that special moment? I looked at you and I touched you and you just stood there, frozen. Just like today.

He turns to ELLEN and jumps on the bed. ELLEN pulls her legs back and pushes with full force at FRANK's stomach. FRANK flies across the room and hits the opposite wall. He shakes his head and jumps back to his feet.

FRANK (CONT'D)

Bitch.

He jumps on the bed pushing her legs away. He lifts his baton and hits ELLEN over the face. He raises his hand again. TONY screams with effort. He jumps to his feet and flies onto FRANK. He screams as he hits FRANK with his fists. FRANK fights back with unbelievable power. He lifts TONY by the waist and throws him to the floor. They roll, hitting each other. Police sirens are heard. FRANK breaks loose and runs down the stairs. TONY leaps after him, hits him hard and they roll down the stairs. Again FRANK breaks loose and runs out of the house. TONY follows.

EXT. VERA'S HOUSE -- CONTINUOUS

FRANK runs across the garden into a busy street followed by TONY.

EXT. STREET -- CONTINUOUS

FRANK is almost hit by a car. TONY jumps and slides down the same car. At the other end of the street is an overpass for the trains. FRANK stops and looks down to the deep fall.

CUT TO:

P.O.V. FRANK -- CONTINUOUS

A train is coming.

CUT TO:

EXT. STREET -- CONTINUOUS

TONY is closing behind him. FRANK stands on the edge of the bridge and jumps off. TONY stops and looks down.

CUT TO:

P.O.V. TONY -- CONTINUOUS

FRANK runs down the roof of the train towards the shunting yard.

CUT TO:

FULL SHOT TRAIN AND BRIDGE -- CONTINUOUS

TONY jumps off the bridge on to the train's roof. He almost loses his balance.

EXT. ELLEN HOUSE -- CONTINUOUS

Shane's car stops next to the house. He runs inside followed by two policemen.

INT. HOUSE -- CONTINUOUS

SHANE runs up the stairs while the policemen look around the house.

INT. BEDROOM -- CONTINUOUS

SHANE checks ELLEN. There are bruises and welts on her face.

SHANE
Are you all right?

ELLEN
It's Frank.

SHANE
Where are they?

ELLEN
I don't know.

BOOM, the shunting sound is heard. SHANE looks out of the window.

CUT TO:

P.O.V. SHANE -- CONTINUOUS

FRANK is running across the roof of the train followed by TONY.

SHANE
Are you going to be OK?

(CONTINUED)

ELLEN

Yes. Go and help him.

A policeman enters and goes to ELLEN. SHANE takes out his gun and runs out of the room.

EXT. SHUNTING YARD -- CONTINUOUS

TONY is walking among the carriages. He looks under the carriages to locate FRANK. There's no sign of him.

TONY

Frank, where are you?

He walks slowly behind a moving carriage and from inside FRANK jumps out holding a metal bar. He hits TONY across the back of his legs. TONY falls to the ground. FRANK holds the bar in the air and looks down at TONY.

FRANK

It shouldn't have been this way. You should have looked after your brother.

TONY looks behind FRANK. One of the carriages is moving towards the other.

TONY

I tried. But it was too late.

FRANK

A pity. No one to look after me when I'm old.

He's ready to drop the bar on TONY's head when TONY moves his leg and knocks FRANK between the moving carriages. FRANK flies backwards and hits the huge lock. It snaps shut around FRANK's waist and the carriages collide with him in the middle. FRANK screams. SHANE arrives. He looks with horror at FRANK and then he helps TONY to his feet. TONY walks to FRANK and lifts his head. FRANK is still alive.

TONY

You know what's going to happen Frank. Its a catch 22. You can keep on living like this for a few more hours, conscious, or if I call the stationmaster and they pull the trains apart you'll die straight away, what shall I do?

FRANK

Come closer.

TONY moves closer to him. FRANK grabs him by the throat and pulls his face to him.

(CONTINUED)

FRANK (CONT'D)

You shouldn't have let your brothers die.
They only wanted to be like you.

He spits blood. TONY pulls away and then he pushes the lock down.
FRANK screams.

CUT TO:

AERIAL SHOT OF SHUNTING YARD -- CONTINUOUS

Red lights of police cars approaching.

FRANK (O.S.)

Tony....

THE END