

SCENE 1. EXTERIOR. DAY. We see MARK BRANDON READ (CHOPPER) in his early 20s standing on a street in suburban NORTH MELBOURNE. Next to him is his friend COWBOY JOHNNY HARRIS, a rough dressed youth also in his early 20s. They are surrounded by 20 or so BOYS of a similar age and demeanour wielding a variety of bats, knives and chains. COWBOY JOHNNY is holding a WWII bayonet in his right hand. They are primed and ready for a fight to the death. Close up on COWBOY JOHNNY'S face and the fear and excitement in his eyes.

TRANSITION DISSOLVE to

SCENE 2. EXTERIOR. NIGHT. SUBURBAN PRAHRAN MELBOURNE 1960. We see a 10 year old BOY (a young COWBOY JOHNNY HARRIS) peering around the corner of an alleyway. Some distance behind him around a corner in the alley, we see a MAN having sex with a WOMAN in her late 30s wearing a mini skirt, fishnet stockings and high heels. We see from the BOY'S POV a POLICEMAN walking down the street toward the BOY. The BOY turns and emits a wolf whistle. The WOMAN disengages from the MAN who complains briefly as she straightens her skirt and top and walks down the alley way toward the street where she encounters the POLICEMAN standing at the entrance to the alleyway. The POLICEMAN looks at the WOMAN who walks past him dismissively.

WOMAN

What are you looking at? I'll see you on Thursday.

The WOMAN walks down the street swinging her hips and after a distance she is joined by the BOY who emerges from the shadows in a doorway. They hold hands as they walk. The BOY glances back and sees the the POLICEMAN talking to the MAN and blocking his path with his baton. The BOY looks up at the WOMAN (his mother) who smiles back at him as they walk.

TRANSITION DISSOLVE to

SCENE 1a. EXTERIOR. DAY. Back to street in suburban NORTH MELBOURNE. CHOPPER and COWBOY JOHNNY nod at each other and then start punching the other BOYS in a rapid fire manner. Many blows are landed on both sides. After a few moments the other BOYS make a retreat and CHOPPER and COWBOY JOHNNY stand in the middle of the street covered with dirt and blood.

SCENE 3. EXTERIOR. DAY. Late afternoon Early evening. Later that same day, MARK BRANDON READ (CHOPPER) and his friend COWBOY JOHNNY HARRIS are walking down a street in ST KILDA MELBOURNE. They chat casually as they walk. Then from COWBOY JOHNNY'S POV we see a well dressed YOUNG MAN in his thirties get out of a Rolls Royce and go around to the passenger side where he opens the door and a well dressed YOUNG WOMAN gets out. The YOUNG WOMAN is wearing a light coloured coat with a fur collar. They stand outside the entrance to an expensive St. Kilda Restaurant and adjust each others clothing as they prepare to enter the restaurant. We see a close up of COWBOY JOHNNY'S face with an anguished expression.

We see COWBOY JOHNNY walk briskly toward the YOUNG MAN and punches him hard in the jaw. The YOUNG MAN falls to the ground. The YOUNG WOMAN shrieks and attends to the YOUNG MAN. COWBOY JOHNNY continues walking. CHOPPER looks stunned then starts walking quickly past the YOUNG MAN and YOUNG WOMAN in an

attempt to catch up to COWBOY JOHNNY who is now some distance down the street.

CHOPPER

(Catching up to COWBOY JOHNNY then walking in front of him facing him)

For God's sake, Johnny. What the hell did you do that for?

COWBOY JOHNNY

I had my last dinner yesterday and it doesn't look like I'll be getting another one until tomorrow and them bastards (gestures) are going to spend a week's pay on a feed.

CHOPPER

(Sympathetically) OK, mate, let's get out of here, eh?

SCENE 4. INTERIOR. DAY. We see CHOPPER'S DAD KEITH READ, a man in his late 40s with a full head of slightly greying hair in the kitchen cooking a roast dinner. There is a leg of lamb resting on a metal tray on the kitchen bench next to the stove on which several saucepans are boiling and are being stirred by CHOPPER'S DAD. We hear the front door open and close.

KEITH

Is that you Son?

CHOPPER and COWBOY JOHNNY appear at the doorway of the kitchen.

CHOPPER

This is Cowboy Johnny, Dad.

COWBOY JOHNNY

(respectfully) Please to meet you Mr. Read.

KEITH

(shakes COWBOY JOHNNY'S hand) Good to meet you, lad. (To CHOPPER) Well don't just stand there, son, set another plate and get yourselves cleaned up so I can start dishing up.

TRANSITION DISSOLVE to

CHOPPER AND CHOPPER'S DAD are sitting at the dining table opposite COWBOY JOHNNY. All are enthusiastically digging in to their roast dinner only pausing to gulp tea from their mugs.

KEITH

(to COWBOY JOHNNY) Good on you Son, get it down you, that's what I like to see - no piss-farting about...

TRANSITION FADE TO BLACK

SCENE 5. EXTERIOR. DAY. A suburban street in NORTH MELBOURNE. Two gangs of 30 kids each of age 18-20 stand opposite each other preparing to do battle. We see CHOPPER and COWBOY JOHNNY at the front of one of the gangs. The cry goes up and the two gangs converge swinging bats and knives and throwing punches.

We see several closeups of close action fisticuffs and we see CHOPPER on the ground curled up and receiving a severe kicking from three RICHMOND BOYS. We see COWBOY JOHNNY some distance away frantically looking around within the thick of the fighting trying to catch a glimpse of CHOPPER and when he sees that CHOPPER is in dire trouble he starts making his way toward him through the throng, punching and head-butting as he goes until he reaches the three RICHMOND BOYS who are kicking CHOPPER. We see from CHOPPER'S POV as he is close to losing consciousness and we see COWBOY JOHNNY punching the RICHMOND BOYS in turn and landing some heavy blows. We see one of the RICHMOND BOYS smash a beer bottle over COWBOY JOHNNY'S head and we see COWBOY JOHNNY grasping his neck. Blood is running through COWBOY JOHNNY'S fingers as he slowly sinks to the ground. The gang of boys disperses and COWBOY JOHNNY slumps against CHOPPER who cradles him in his arms with a look of despair and helplessness.

TRANSITION DISSOLVE to

SCENE 6. EXTERIOR. DAY. A suburban street in NORTH MELBOURNE some distance from the gang fight. We see DAVE THE JEW walking quickly towards the sound of the fighting. He is a lanky and slightly built 19 year old with light brown curly hair and piercing blue eyes. He sees CHOPPER and COWBOY JOHNNY in the middle of the street with the gang of RICHMOND BOYS retreating into the middle distance. He runs over to them. COWBOY JOHNNY is nearly unconscious and bleeding profusely from a wound in his neck which he is covering with his hand and CHOPPER is also covering with his hand. DAVE realizes that COWBOY JOHNNY is in very bad shape and he and CHOPPER exchange glances with enraged and helpless looks on their faces.

TRANSITION FADE TO BLACK

SCENE 7. EXTERIOR. DAY. Early Evening. Through the window of a public bar we see CHOPPER and DAVE THE JEW solemnly drinking their pints of beer with an urn sitting on the bar between them. They finish their drinks and slowly rise from their seats. DAVE takes the urn and places it in a paper carry bag and CHOPPER takes a cassette player from the seat next to him and he and DAVE exit the public bar rather unsteadily and walk down the street.

TRANSITION FADE TO BLACK

SCENE 8. EXTERIOR. NIGHT. We see the gate outside the Prahran Swimming Pool and Baths. We see an unlocked padlock swinging from a chain on the open gate with CHOPPER and DAVE THE JEW walking toward the swimming pool area in the middle distance. They stand next to the swimming pool area which is lit by floodlights. CHOPPER presses play on the cassette player and we hear the song "Sea of Heartbreak" playing. DAVE lifts the urn from the paper carry bag and hands it to CHOPPER. DAVE then removes a cut down .22 calibre rifle from the bag. CHOPPER removes the lid from the urn and slowly lifts it over his head. CHOPPER starts scattering the ashes into the pool while the music plays.

CHOPPER
Goodbye Cowboy. We love you, Brother.

As CHOPPER empties the contents of the urn into the swimming pool, DAVE stands and raises the rifle into the air and fires 21 shots. They both watch the ashes disperse into the water and stand silently as the song continues.

TRANSITION FADE TO BLACK

SCENE 9. EXTERIOR. NIGHT. We see a suburban house. All is still as the camera creeps up the driveway. As we slowly zoom in to see under the house, we see the figure of DAVE THE JEW lying down on his front under the house watching and waiting. Every now and then DAVE is quietly eating a spoonful of baked beans that he carefully scoops from a can with the jagged lid still partially attached. He patiently watches and waits as the camera retreats.

Out on the street, a car pulls up and a RICHMOND BOY gets out. RICHMOND BOY walks up the drive and around the side of the house to the back steps which he climbs unsteadily and we see a close up of his face as he stands fumbling with his keys. We hear a single muffled bang and see a flash as the face of the RICHMOND BOY disintegrates in pain as he falls to the ground. We see the feet of RICHMOND BOY as he is dragged down the driveway and we hear him moaning softly with pain. We see him being dumped in the boot of his car which DAVE gets into and drives off down the street into the distance.

All is quiet once again. We see a long shot of the house and yard. Under the house we see an empty baked bean can with a jagged lid rolling slowly back and forth and rattling in the wind.

TRANSITION FADE TO BLACK