



PETER LEOVIC

WHEN A KILLER COMES COURTING...

ROADMAN

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When a killer comes courting...



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- 1 EXT. BUSH. DAY 1
- A towering dead tree with bare branches stands in the middle of a stunning, tranquil landscape.
- Colour is leached from the image.
- Bush sounds are muted, barely audible.
- A rifle barrel slides into frame.
- Max Grief, 35, rugged, fit, lies hidden in the grass.
- In the distance, amidst some trees, a few wallabies graze.
- Max takes careful aim and slowly pulls the trigger. A shot rings out.
- 2 EXT. HUMPY. AFTERNOON 2
- A wallaby hangs from a line stretched between two trees.
- A large hunting knife suddenly pierces the animal's gut.
- The camera pans off Max holding the knife onto a humpy made from tree branches and planks of wood. It has a flat, rusted, tin roof. Two milk crates near a campfire. A dusty Landcruiser is parked in the background. A cutting table made of wooden pallets stained by dried blood.
- 3 EXT. HUMPY. LATE AFTERNOON. 3
- Max sits by a campfire, drunk, brooding.
- 3A EXT. HUMPY. LATE AFTERNOON. 3A
- Max's boot kicks a billy can out of the campfire coals.
- 3B EXT. HUMPY. LATE AFTERNOON. 3B
- Max sits on a rock grasping his head in his hands, groaning.
- 3C EXT. HUMPY. LATE AFTERNOON. 3C
- Max lies on the ground in a foetal position writhing in agony. He looks up and sees...

3D EXT. HUMPY. LATE AFTERNOON. 3D

...A large hook screwed into a tree. He shudders as a painful memory flares up inside of him.

3E EXT. HUMPY. LATE AFTERNOON. 3E

Max comes out of his humpy holding a revolver.

He sits on a crate, tries to build up the courage to end it.

He hears a horrible rattling cough...then the voice of an old man.

FRANK (O.S.)

Go on.

Max fidgets with the gun. It's heavy in his hand, can't lift it to his head.

FRANK, 65, appears out of focus behind Max. He's dressed in bush gear - jeans, jacket, boots.

FRANK (CONT'D)

You don't have the guts.

Max spins around and fires at Frank...but there's nobody there.

FADE TO BLACK.

4 EXT. HUMPY. DAY. 4

Max emerges from his humpy carrying his hunting rifle and a sports bag. He throws them into the back of the Landcruiser and gets in. He starts the car, fishtails out of camp.

5 INT. LANDCRUISER. TRAVELLING. DAY. 5

Max is at the wheel.

He passes a country service station on the other side of the road. He takes a swig from his flask.

6 EXT. HILLS. DAY.

6

The road winds steeply down hill. Max's Landcruiser heads toward Adelaide, it's suburbs stretching forty kilometers across the plain to the ocean.

7 EXT. MAX'S HOUSE. STREET. DAY.

7

A city skyline on a distant horizon. The camera reveals a suburban sprawl then descends toward the street - the uniform rows of houses, fences, tiled roofs, TV antennae, Hill's hoists, garages and sheds. The camera settles on a plain, brick home indistinguishable from the others - except for the trashed house next door with rubbish out the front. Max's Landcruiser pulls into the driveway and stops.

8 INT. MAX'S HOUSE. KITCHEN. DAY.

8

The house is sparsely furnished, uninviting.

A cat weaves excitedly underfoot as Max takes out some wallaby meat wrapped in newspaper. He cuts off a slice.

Max feeds his cat. He strokes the animal as it devours the roo meat between purrs of delight.

8A INT. LORRAINE'S HOUSE. SEWING ROOM. DAY.

8A

A pair of fingers runs a zipper through a sewing machine.

LORRAINE (28) careworn but still attractive in her exhausted beauty sits at her sewing machine working. She wears an old cardigan, track pants, a daggy t-shirt and Ugh boots. Lorraine looks through the window and sees...

9 EXT. MAX'S HOUSE. FRONT YARD. DAY.

9

...Max in his front yard across the road, watering his garden with a hose. Max looks next door and sees...

9A EXT. KENNY'S HOUSE. FRONT YARD. DAY. 9A

...Two teenagers sitting on a porch. KENNY (15) kisses his girlfriend, ANGIE (16). They look gorgeous in the golden light. Kenny senses Max, glares at him.

Max turns from them and walks away revealing...

10 EXT. LORRAINE'S HOUSE. DAY. 10

...Lorraine's similar looking house across the road.

10A INT. LORRAINE'S HOUSE. SEWING ROOM. DAY 10A

Lorraine turns her gaze from the window to her work. She finishes sewing a new zipper into a pair of trousers, folds them neatly and puts them on clothes hook which she covers in plastic. It has a label that reads 'SMITHS - REPAIRS AND ALTERATIONS'. A rack full of clothes.

The room contains shelves with rolls of fabric, thread reels, and a mannequin with a half finished dress (barbeque dress)

She hears a loud car, looks up and sees...

10B EXT. KENNY'S HOUSE. FRONT YARD. DAY. 10B

...a car pull into Kenny's driveway. TWO TEENAGERS get out. Angie and Kenny get up to greet their friends. Kenny is holding his air rifle.

10C INT. LORRAINE'S HOUSE. SEWING ROOM. DAY. 10C

Lorraine shakes her head disapprovingly. A terrible hacking cough is heard off screen.

DAD (GRUFF)
Lorraine.

LORRAINE
Comin'

She gets up and walks out.

11 INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 11

DAD lies in bed. He retches into a bucket.

Next to his bed is an oxygen tank and mask.

Lorraine cleans his face with a damp cloth. He struggles for breath. She throws the cloth into a bucket.

DAD

Sorry.

She forces a smile then carries the bucket out.

11aA INT. LORRAINE'S HOUSE. LAUNDRY. DAY. 11aA

She fills the bucket with water and squeezes out the cloth.

11A INT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 11A

Lorraine finishes giving Dad an insulin injection, disposes of the syringe and leaves frame.

Dad has the oxygen mask on to ease his breathing.

Lorraine stands at a nearby table folding his washing.

Dad watches her, takes the oxygen mask off.

DAD

You should get out, meet some people.

LORRAINE

...I have met someone.

He looks at her.

DAD

That's good.

LORRAINE

I have.

She looks at him challengingly.

DAD

I believe you.

(CONTINUED)

11A CONTINUED:

LORRAINE

We had lunch the other day. He's really nice.

12 INT. MAX'S HOUSE. LOUNGE ROOM. NIGHT 12

Max lies sprawled out on the couch, drunk, clutching a half empty bottle of vodka. The sound of an air rifle shot.

Blue light fills the room. The TV is on - a football game.

Another shot rouses Max. He turns down the TV, hears laughing coming from next door. He gets up and leaves the room.

13 INT. MAX'S HOUSE. BACK PORCH. NIGHT 13

Max unlocks the door, switches on the porch light and looks down. At his feet is his cat, dead, its white chest stained with blood - a gunshot wound. Devastated, he picks up the cat, he hears Kenny and his mates fooling around next door.

14 EXT. MAX'S HOUSE. BACKYARD. NIGHT. 14

Max lays his cat in a shallow grave.

He shovels dirt into the grave.

15 INT/EXT. LORRAINE'S HOUSE. DAD'S BEDROOM. DAY. 15

Dad looks out the window and sees Max on a ladder clearing leaves from the gutter of his house. Lorraine, carrying shopping bags, appears on the footpath in front of Max's house. Lorraine looks up at Max on the roof. She's put some effort into her appearance. She is about to say something to him but chickens out and walks away.

Max turns, sees her scurrying across the road.

Dad ducks away from the window so she won't see him. He flicks on the TV and settles into the sofa.

NEWS PRESENTER (O.S.)

...Police said today they have no leads in the case of missing Swedish tourists Iver Mortland who disappeared several...

Dad hears the front door open. Lorraine comes in.

(CONTINUED)

15 CONTINUED:

DAD

Wanna have a beer with me?

LORRAINE

No!

She walks straight past him. Her bedroom door slams.

16 EXT. MAX'S HOUSE. BACKYARD. DAY.

16

A row of clothes hang on a Hill's hoist.

Max takes a pair of overalls out of a clothes basket and pegs them to the line. Kenny and his friends are heard playing football next door.

The ball floats over the fence and lands near Max.

Kenny, a black eye, pops his head over the fence. He sees Max then turns gingerly back to his mates. He looks back at Max.

KENNY

Chuck us the footy?

Max looks at Kenny.

MAX

Get it yourself.

Kenny reluctantly jumps over the fence and reaches for the ball. Max pins his hand to the ground with his boot.

MAX (CONT'D)

Hey boy, you seen my cat?

Kenny looks up, tries to keep cool. Max's boot presses down harder. Kenny grimaces.

KENNY

Nah, mate...I'm more of a dog man.

Max smiles, impressed by the boy's pluck. He releases his foot. KENNY'S DAD, late fifties, fag in mouth, looks over the fence.

KENNY'S DAD

Kenny! Get back over here!

Max looks at Kenny's dad.

(CONTINUED)

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