

THE 60 FILM EXPERIMENT  
(Rebel Without a Clue)

Written by

GARNET MAE

N.B. The following story is a biographical account of my personal experiences. As anomalous as some situations may appear, they all actually happened. Names have been changed out of respect for people's privacy and the time period over which these events took place has been concentrated.

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1 EXT. FOREST. POLAND. DUSK. 1

We see a man running through a forest in Poland. GARNET, late 20's, Australian, dressed in Winter clothing and carrying a skateboard. No one appears to be chasing him, but he is running as though his life depends on it. There is dirt on his hands and face and twigs lodged into his forehead and hair. He stops to look behind, but no one is following him. He continues into the forest.

2 INT. LOUNGE/BEDROOM. MIKE'S APARTMENT. SYDNEY. DAY. 2

A female model, BLANCHE, 26, and a man, STANLEY, 32, are lying half naked on a brown bean bag in the lounge of Mike's apartment. They are both very drunk. Blanche clings to an almost empty bottle of champagne.

BLANCHE

The most expensive drop you'll ever taste.

Blanche pours the last remnants of champagne into Stanley's mouth. There is a loud bang at the door.

BLANCHE (CONT'D)

Sounds like our sister is home.

STANLEY

Our Sister is in Orange.

We hear SCARLETT yell from behind the front door.

SCARLETT (V/O)

Open this door Stanley. Open it.

STANLEY

Scarlett? Hang on I'll just put some clothes on.

BLANCHE

You look gorgeous.

Stanley jumps up and pulls his trousers on. He stumbles to the front door. The camera follows him. As he opens it Scarlett pushes in and starts beating him.

STANLEY

Oh you crazy. Hey! What is this about?

SCARLETT

You don't know what this is about?

Scarlett throws a vase filled with flowers off the stand in the hall and pushes Stanley's face into a mirror above it.

SCARLETT (CONT'D)  
 Take a look at yourself you  
 fucking... Take a look at  
 yourself.

Scarlett pushes Stanley a little too hard and his head cracks  
 the mirror.

STANLEY  
 Fuck.

SCARLETT  
 Sorry Nick, are you OK?

Stanley backs away from the mirror touching his forehead.  
 There is a trickle of blood running down. Off screen we hear  
 GARNET yell.

GARNET (V/O)  
 Cut.

We pull back to reveal that this scene is actually being  
 filmed by Garnet and a small film crew. Garnet is dressed in  
 combat shorts and a T-shirt.

The three characters are actually actors; Blanche is being  
 played by CHLOE, Scarlett by TASH and Stanley by SAM.

The crew is made up of; DOP/Steadicam Operator, BORCE, Sound  
 Recordist, ANDERS, Producer, SCOTT, 1ST AD, DONNA, and make  
 up artist, EMMA.

Emma gives Chloe a bath robe to cover her body. She stands  
 up, puts it on a little disgruntled and sits in a chair.

GARNET (CONT'D)  
 Are you OK Sam?

SAM  
 I think so.

Sam looks at himself in the cracked mirror, blood is still  
 seeping out above his eyebrow.

SAM (CONT'D)  
 Good thing this film is fully  
 insured hey Garnet.

GARNET  
 What are we going to do about this  
 mirror?

SCOTT  
 There's a similar one in the  
 bedroom.

GARNET  
 Grab it.

DONNA

You're not concerned about continuity?

GARNET

I'm more worried about finishing this scene. Emma, can you patch up Sam's face?

EMMA

No prob.

Emma runs over to Sam with a tube of Super glue and some cotton buds. He bends over as she tends to his face. Garnet turns to Chloe.

GARNET

Chloe, are you good to go again?

CHLOE

Yes, but I absolutely have to be out of here by 5:30.

GARNET

Oh Fuck. Forget about the mirror Scott. Emma, stop fixing Sam's head. Sam, can you keep going with your head like that?

SAM

Fuck yeah, let's do it.

GARNET

Let's pick it up from the mirror scene. Tash... "Take a look at yourself."

TASH

Right.

Garnet turns to Borce who is dripping with sweat.

GARNET

Borce, let's just pull back a little and change the angle so we have something to cut to.

BORCE

Sure.

Borce attaches the 35mm camera back to his steadicam rig and positions himself in front of Sam and Tash. Emma grabs Chloe's robe as she takes it off and positions herself back on the floor, and Anders holds the boom above Tash and Nick.

DONNA

Roll Sound.

ANDERS

Rolling.

DONNA

Roll Camera.

BORCE

Rolling.

GARNET

And Action.

We see the action unfold from the cameras point of view. This time the picture is in Black and White. Tash pushes Sam's face towards the mirror as before.

TASH

Take a look at yourself you  
fucking... Take a look at  
yourself.

She again pushes Sam's face hard into the mirror.

SAM

Fuck.

Tash continues walking towards the lounge room as Nick holds his hand to his bleeding forehead. Tash ignores Chloe who is smiling on the lounge room floor acting drunk. She heads to the bedroom and searches through a chest of drawers next to her bed. Sam comes in after her holding a bunch of tissues up to his bleeding forehead.

SAM (CONT'D)

Scarlett, what are you doing?

TASH

Recovering the money I left for  
that whore. I'll need it to move  
into a place of my own and then the  
two of you can go where ever you  
want to.

SAM

No, no, no. I'm not going anywhere  
with anyone. You, you, you can't  
leave her with no where to go.

Tash finds an envelope containing a large sum of money and stands up staring Nick in the face.

TASH

And I'm going to ring Olga and tell  
her everything that's gone on here.

Nick clutches at her.

SAM

No you can't, you mustn't, I'm  
begging you we can work something  
out.

The camera pulls back to reveal the scene playing on a big  
screen in a cinema.

3 INT. CINEMA I/BAR. VALHALLA CINEMA. SYDNEY. NIGHT. 3

As the action continues on the cinema screen, the camera  
pulls back further to reveal a packed audience watching the  
Black and White film.

TASH

Don't fucking touch me, get away  
from me.

Chloe walks into the room smiling.

CHLOE

What's going on?

We see SAM, who had been watching the film with the audience,  
get out of his seat and walk towards the exit. The shot stays  
in front of him as he walks and the scene continues behind  
him.

TASH

I'm taking the money I left for  
you.

SAM

No you mustn't, you can't do that.

CHLOE

Give me that money.

TASH

Over my dead body.

Sam exits the cinema doors and walks down a flight of stairs  
to a bar where GARNET and SCOTT are chatting and having a  
drink. Garnet is drinking a coke and Scott is having a beer.

GARNET

Instead of people investing in just  
one film, they will be investing in  
all 60. Now if just one of those  
films is a hit, it'll cover the  
cost of the whole experiment.

Garnet turns to Sam.

GARNET (CONT'D)

How's it going in there?

SAM

It's a full house and nobody has walked. I'd call it a success. I need a drink.

Garnet gets the attention of an USHER, cleaning behind the bar.

GARNET

Can I get another Corona thanks?

USHER

Sure.

The usher grabs a Corona from the fridge, opens it, sticks an eighth of lime in the neck and places it on the bar. Garnet pays for beer as Sam picks it up and takes a long sip.

SCOTT

If the funding bodies kick in some cash we might just have a shot.

GARNET

The funding bodies!?! Those guys are never going to give us any fucking money.

SCOTT

We just gotta play their game.

GARNET

Fuck their game. I'm heading overseas on Friday and when I come back I'll have 60 scripts ready to roll. Meanwhile they'll be still contemplating what shade to paint their new office.

SCOTT

Leave it with me Garnet, I'll handle this side of things while you're gone.

GARNET

So you're in?

SCOTT

When have I ever not been?

SAM

Good luck with it lads. It's without doubt the most hair brained scheme you've come up with, but if you get any juicy roles, count me in.

GARNET

If Deutcher can spare you.

SCOTT

I can't believe you're tossing it  
all for a suit in London.

SAM

I'll still keep my foot in, but  
let's face it, this industry is all  
a bit of a pipe dream.

SCOTT

Fuck man, don't give up, you  
actually have some talent.

SAM

I'm not giving up Scott, just  
facing facts.

4 EXT. TOKYO AIRPORT. JAPAN. DUSK. 4

A plane lands at Tokyo airport at dusk.

5 EXT. SHIBUYA CROSSING. TOKYO. NIGHT. 5

We see a giant pedestrian crossing in Shibuya Japan. Hundreds  
of people are waiting to cross. Among the crowd we see GARNET  
holding a skateboard. As the lights turn green he jumps on  
his skateboard and darts in and out of other pedestrians  
crossing the road.

6 EXT. NIGHT ENTERTAINMENT AREA. TOKYO. NIGHT. 6

GARNET skates up to his friends, ROBERT and DENNIS and his  
brother CHRIS, all late 20's, who are waiting outside a  
restaurant in a lively part of Tokyo. The boys are all  
drinking cans of Japanese beer. In the background is a  
Japanese HIP HOP CREW practising their moves in front of a  
shop window.

GARNET

My men in Jepen.

CHRIS

Hey boy.

Garnet gives Chris a hug and shakes hands with Dennis and  
Robert.

GARNET

Nice work on Sister's Rob, the  
first film we've made that has  
actually turned a profit.

Garnet goes to high five Robert, but instead Robert holds out  
his hand and asks...



ROBERT  
So where's my deferred payment?

GARNET  
You're looking at it!

ROBERT  
You're my deferred payment?

GARNET  
Me flying around the world is your  
deferred payment.

ROBERT  
Awesome.

GARNET  
I'm sinking everything I've got  
into this one Rob, It's going to  
make us.

ROBERT  
Wow.

GARNET  
Besides, the next script you write  
will be shot right here in Tokyo  
with a decent timetable, great  
equipment...

ROBERT  
Can hardly wait.

GARNET  
And my brother Chrissy Boy here,  
will be your personal producer.

ROBERT  
Brimming with confidence.

DENNIS  
So what's the plan for tonight, you  
up for a big one?

GARNET  
We've got a meeting tomorrow with  
some Japanese film makers, but I'm  
not planning on sleeping.

DENNIS  
Woo ha.

Dennis grabs Garnet in a headlock and they all head into the restaurant. The following scenes will be cut together like a music video as the boys sing Karaoke style to Franz Ferdinand's "Take Me Out".

7

INT. RESTAURANT. TOKYO. NIGHT.

7

The style of the film becomes quite slick and produced (much like a music video) and GARNET, CHRIS, DENNIS and ROBERT are now all wearing matching outfits; black jeans, a red and black striped shirt and a silver and black silk baseball jacket with a dragon embroidered on the back.

Chris, Garnet and Robert are sitting at a bar area in a stylish restaurant. In front of them is a magnificent array of Japanese dishes. They are picking at the food.

Dennis prepares to sing into a wireless microphone in front of a karaoke TV hanging from the roof of the restaurant. Franz Ferdinand's "Take Me Out" starts pumping and Dennis ditches the lyrics on the TV to perform freestyle to two girls, MIHO and YOKO, early 20's, that are sitting next to the boys at the bar. He starts singing to them...

DENNIS

So if you're lonely, you know I'm  
hear waiting for you.

The girls look up surprised, but smile. Further down the bar Garnet pulls another microphone out and sings as he grabs a prawn and walks it up Chris's shoulder.

GARNET

I'm just a cross hair.

We cut back to Dennis singing to the girls.

DENNIS

I'm just a shot away from you.

Chris pulls out a microphone and jumps over to join Dennis singing to the girls.

CHRIS

And if you leave here, you leave me  
broke and shattered a lie.

Chris kisses one of the girls sneakily on the cheek and she slaps him in the face. The other girl throws a cup of water at him, but he ducks and the water hits Robert in the face. Robert gets annoyed, pulls a mic out and sings.

ROBERT

I'm just a cross hair.

Robert grabs a bowl of edamame and throws them at Chris.

GARNET

I'm just a shot then we can die.

The girls grab their things to walk out of the restaurant and all four boys pine after them.

DENNIS/GARNET/CHRIS/ROBERT

Ah ah ah.

The girls walk out of the restaurant.

8 EXT. NIGHT ENTERTAINMENT AREA. TOKYO. NIGHT. 8

CHRIS, GARNET, DENNIS and ROBERT walk after MIHO and YOKO as they march down the street outside the restaurant. The boys are still carrying their microphones and Garnet is carrying his skateboard. The HIP HOP CREW are still dancing outside the shop, only now they are wearing matching outfits and dance in time with the music. Dennis gets distracted by a group of SCHOOL GIRLS and goes to talk to them as Chris spots and approaches a group of HARAJUKU GIRLS. Garnet and Robert keep following Miho and Yoko. Garnet skates up to them and does a kick flip trying to impress them. BYSTANDERS look on amused. The girls Chris and Dennis approached walk off in annoyance in the same direction as Miho and Yoko. The boys all sing as they march after them.

CHRIS/GARNET/ROBERT/DENNIS

I know I won't be leaving here with  
you.

The boys and girls all march in time to the music. The hip hop crew and other bystanders also join in the march. As the music crescendos they break out into a fully choreographed dance on the street. Garnet does some amazing skate tricks, the hip hop artists bust some crazy moves and the rest of the crew join them bouncing off buildings and spinning about the street. It's like a scene from Cirque du Soleil.

9 INT. EXQUISITE KARAOKE ROOM. TOKYO. NIGHT. 9

GARNET, CHRIS, DENNIS, ROBERT, MIHO, YOKO, the HIP HOP CREW, SCHOOL GIRLS and HARAJUKU GIRLS and BYSTANDERS are all dancing wildly in an extravagant karaoke room. Garnet, Chris, Robert and Dennis all have microphones and scream the lyrics as they dance. Four large TV screens display the lyrics as they sing.

GARNET/CHRIS/DENNIS/ROBERT

I say, don't you know. You say, you  
don't know. I say, take me out.

The group of people all go wild. Drinks and food are thrown about the place as they dance on the chairs and tables.

GARNET/CHRIS/DENNIS/ROBERT (CONT'D)

I say, you don't show. Don't move  
time is slow. I say, take me out.

The crowd continue to dance and act revelously. Chris throws a glass of beer into a TV screen and it explodes in a flash of colour and fireworks.

10 INT. SMALL BOOTH. DODGEY KARAOKE PARLOUR. TOKYO. 10  
NIGHT.

GARNET, CHRIS, DENNIS and ROBERT, now back in their usual clothes, are dancing and singing by themselves in a dodgey and much smaller karaoke room. The quality of their singing and the music has deteriorated dramatically. They are still throwing their food and drinks about the place and dancing on the chairs and tables as they sing into their microphones.

GARNET/CHRIS/DENNIS/ROBERT

I say, don't you know. You say, you  
don't know. I say, take me out.

The song stops abruptly and the boys look at the mess they have created.

DENNIS

Do you want to do a runner?

GARNET

OK, but better give Rob a head  
start.

CHRIS

Move it Rob.

ROBERT

I don't know about this guys.

Chris and Dennis push Robert out of the room and he reluctantly leaves. Dennis takes a last swig of beer.

DENNIS

Nice and casual boys.

CHRIS

Let's do it.

Garnet grabs his skateboard and leaves the room with Chris and Dennis.

11 INT. HALLWAY. DODGEY KARAOKE PARLOUR. TOKYO. NIGHT. 11

GARNET, CHRIS and DENNIS run into the hallway only to discover ROBERT loitering about.

GARNET

Rob, you were supposed to leave.

Garnet and Chris push Robert down the hallway. They turn a corner into the foyer and smile and wave as they walk past two supervisors, TAKU and HERO.

CHRIS

Arigato gozai mashita.

Taku nods and smiles back.

TAKU  
Hai, arigato gozai mashita.

The boys head down the stairs as Hero points to something on a computer screen. Taku realises they haven't paid and runs after them.

TAKU (CONT'D)  
Ne! Koko ni modotte kuru.

The boys run out the front door.

12 EXT. NIGHT ENTERTAINMENT AREA. TOKYO. MORNING. 12

GARNET, CHRIS, ROBERT and DENNIS run out of the Karaoke Parlour and head down the street. Garnet and Chris sprint ahead of Dennis and Robert who lag behind. We hear Taku yelling after them.

TAKU (V/O)  
Ne, chotto, koko ni modotte kuru.

13 EXT. BACKSTREETS. TOKYO. MORNING. 13

GARNET and CHRIS have lost the others and keep running through the backstreets. They turn a corner and head towards a bridge above a railway track. They stop on top of the bridge to catch their breath and look back.

GARNET  
Do you think they got away?

CHRIS  
Rob probably got caught, that guy is hopeless.

GARNET  
We should probably go back.

Chris pulls out his wallet and grabs some cash offering it to Garnet.

CHRIS  
You go, I've got to live in this city.

Garnet refuses the money.

GARNET  
Me? I'm flying to Bangkok later today.

They both stare back across the bridge.

GARNET (CONT'D)

Fuck, I'll go.

Garnet walks down the stairs and hops on his skateboard as Chris watches on.

14 EXT. NIGHT ENTERTAINMENT AREA. TOKYO. MORNING. 14

ROBERT is being hand cuffed on the street by a small Japanese police officer, KEN, early 40's, as TAKU watches on. Garnet skates out of a side street and approaches them. He kicks his skateboard into his hands and the noise alerts Taku and Ken. Taku yells at the police man.

TAKU

Ne, itsu no hoka no hito noda, kare  
o eru.

Garnet keeps walking towards them.

GARNET

I'm sorry that we ran away, it was  
very stupid, but we're happy to  
pay.

Garnet pulls out his wallet and offers Taku some money. Ken is not impressed.

KEN

Sore wa amarini mo osoda.

Ken walks over to grab Garnet, but Garnet realises he plans to arrest him and takes off in the other direction.

KEN (CONT'D)

Koko ni modotte! Chotto kite!

Garnet runs back down the street and ducks into the alley.

15 EXT. BACKSTREETS. TOKYO. MORNING. 15

GARNET comes running up to CHRIS who is relaxing on the bridge and still quite inebriated.

GARNET

Run boy, run!

Chris gets up groggily and Garnet grabs him as he runs past. KEN is closing in on them shouting.

KEN

Ne, anata-tachi ni-nin wa, yame  
nasai!

Garnet and Chris keep running down the street. They turn in and out of a couple of alley ways and end up running down a one way street. They can hear a police siren coming towards them and approach a block of units at the end of the alley.

16 EXT. BACKSTREETS II. TOKYO. DAY. 16

KEN has lost track of Garnet and Chris. A Japanese squad car pulls up along side him with TWO POLICE OFFICERS inside. Ken yells at them and points down the street.

KEN  
Kimitachi wa sono yo ni shite  
kudasai.

The squad car continues down the street and Ken heads off in a different direction.

17 EXT. UNIT BLOCK. TOKYO. DAY. 17

GARNET and CHRIS head down a side passage next to the block of units. The path leads to a tall gate and fence which is locked. Garnet tosses his skateboard over the fence and cusps his hands together to boost Chris over the gate. He then clambers over it himself. On the other side is a small back yard. They walk past a glass door and see a Japanese family having breakfast at a coffee table in their unit. Chris apologises.

CHRIS  
Sumimasen, gomen'nasai.

The family stare back in disbelief. They continue through the garden and see another fence at the back of the yard. As they approach it they see two Japanese police officers, YOSHI and RIKKI, speed past on bicycles. Chris and Garnet freeze as the officers pass. Garnet looks over the fence to check that they are out of sight before they both jump over.

18 EXT. BACKSTREETS III. TOKYO. DAY. 18

GARNET and CHRIS run across the street and are spotted by KEN who blows his whistle. Garnet and Chris jump another fence in front of a private house. YOSHI and RIKKI cycle back to where Ken is trying to get over the fence. He tells them to go around to the other side of the house.

KEN  
Mawari no hantai-gawa ni id\_  
shimasu.

YOSHI  
Hai.

RIKKI

Hai.

Yoshi and Rikki cycle off as Garnet and Chris jump over a larger fence on the side of the house. Ken finally manages to get over the first fence and continues after them.

19 EXT. PRIVATE HOUSE. TOKYO. DAY. 19

CHRIS and GARNET head to the back of the house. Before they reach the back, Chris grabs Garnet and directs him to a side fence to the right of them. Garnet jumps over the side fence and Chris follows.

20 EXT. UNIT BLOCK II. TOKYO. DAY. 20

GARNET and CHRIS jump down from the fence into another unit block and take the far passage back in the direction they have come. They head back to the street.

21 EXT. BACKSTREETS IV. TOKYO. DAY. 21

KEN climbs over another fence onto the street where the two officers on bicycles, YOSHI and RIKKI are waiting.

KEN

Anata ga sorera o sansho shite  
kudasai ka?

YOSHI

Ie.

KEN

Karera wa, jinsoku baizo shite iru  
hitsuyo ga arimasu.

Yoshi and Rikki head back down the street as Ken jumps back over the fence.

22 EXT. LARGE PRIVATE HOUSE. GARDEN. TOKYO. DAY. 22

CHRIS and GARNET are hiding behind a fence next to two large trees. Garnet looks through a small hole in the fence.

GARNET

What's with these guys?

CHRIS

It's probably the worst crime  
they've had in years.

GARNET

You wanna sit tight?



CHRIS

Nah, I've got my second wind.

GARNET

Alright, I'll head this way and you take the fence.

CHRIS

Cool, see you at the meeting.

Chris jumps over the fence and Garnet heads across the yard and jumps over a side fence with his skateboard. We hear a police officer shout at Chris and blow his whistle.

KEN (V/O)

Ne, anata wa, koko ni modotte kuru!

23 EXT. BACKSTREETS V. TOKYO. DAY. 23

GARNET jumps down from another fence, grabs his skateboard and skates down the road as fast as he can turning in and out of alleys.

24 EXT. TRAIN STATION. TOKYO. DAY. 24

GARNET kicks up his skateboard and runs into a train station. He follows a JAPANESE BUSINESS MAN through a ticket gate and pretends to slip a ticket into the machine. He then uses his skateboard to block a scanner and walks into the station.

25 INT. TRAIN STATION. TOKYO. DAY. 25

GARNET jumps onto a crowded train as the doors close.

26 INT. TRAIN CARRIAGE. TOKYO. DAY. 26

GARNET puts his skateboard on a bag rack and asks two passengers to move over so he can squeeze on to the seat.

GARNET

Sumimasen.

The passengers squeeze over and Garnet sits in a chair below his skateboard. He breathes a deep sigh of relief as the train takes off.

He checks his phone and there is a message from Chris. It reads; "Managed to escape and jumped in a taxi. Dennis also free, but Rob is nicked." Garnet hits reply as the train pulls into another station.

He looks out the window and sees a number of POLICE OFFICERS on the platform. Garnet casually stands up and grabs a thick manga comic someone has left on the luggage rack.

He sits back down, opens the comic in front of his face and shrinks behind it. He is confronted by lurid comic pictures of men having sex with Japanese school girls.

The doors of the train open and a POLICE OFFICER walks in and looks around the carriage. Miraculously he doesn't see Garnet. The officer steps back out as the doors close and the train takes off. Garnet continues to hide behind the manga and turns the page.

27 INT. BOXING RING. GYM. TOKYO. DAY.

27

A step back in time, as we see things in a grainy black and white. The gym lit by the seemingly white neon advertising lights of surrounding hotels and bars. We see two boxers fighting in the ring. One is in black shorts, the other in white. They carefully jig back and forth, calculating their strikes. They exchange a few jabs and punches before the black shorts launches a heavy body shot.

THUD.

The white shorts chest implodes and surrounding skin wrinkles from the impact of a HEAVY PUNCH from the black shorts.

THWACK.

The black shorts face jerks back in shock, as the white shorts fist slams his face. Bits of saliva escape slowly out of the black shorts mouth. He has been hit hard and his head, followed by his body, falls back to the floor of the ring.

28 EXT. CAFE. TOKYO. DAY.

28

GARNET skateboards down a cute little street in Tokyo to a cafe where Chris is sitting at a table with a Japanese guy and girl. Chris is wearing a suit and dark sunglasses and doing his best to disguise his hangover. He is sitting with a young Japanese guy, RYU, mid 20's, also in a suit and a girl, MIYURI, mid 20's, professionally dressed. Miyuri stands up to meet Garnet who is looking rather dishevelled.

GARNET

Sorry I'm late?

MIYURI

No problem Mr. Mae. Nice ride.

Miyuri presents Garnet with their business cards and bows. Garnet takes their cards but offers none in return. They sit back at the table. A JAPANESE WAITRESS comes to take Garnet's order.

GARNET

Can I get an iced chocolate.

## JAPANESE WAITRESS

Hai.

The Japanese waitress runs off.

GARNET

I saw your short, it looked amazing. The fight sequences were beautifully shot.

MIYURI

Ryu was trying to make it look like a dance.

GARNET

I like your ideas for turning it into a feature too.

RYU

Are you confident you'll be able to get the equipment?

CHRIS

If there's one thing I can tell you about rayon productions, it's that we deliver.

GARNET

There's no guarantees, but we're giving it our all.

Ryu nods to Miyuri and she opens a leather bag and pulls out a script. She hands it to Garnet.

MIYURI

This is the latest draft.

Garnet picks up the script and we can see the title page with the name "Contender, by Ryu Tanaka." Garnet flicks through a few pages.

MIYURI (CONT'D)

I hope the translation is satisfactory.

The shot stays on Garnet's face as he reads the script and we notice the background dissolve to another location.

29

EXT. LONELY BEACH HOSTEL. THAILAND. DAY.

29

GARNET is still reading the script, but we see the title of the film on the front of the screenplay change to "Ma Vie en Rouge, by Alejandro Morales." Garnet takes a sip from a coconut, with a paper umbrella and colourful straw. We cut to a wide shot to see Garnet chilling on a hammock next to a beach. By his side is a pile of 7 other screenplays.

30 EXT. PANAVISION WAREHOUSE. SYDNEY. DAY. 30

We see an establishing shot of Panavision, a large film equipment rental facility in Sydney.

31 INT. OFFICE. PANAVISION WAREHOUSE. SYDNEY. DAY. 31

SCOTT is dressed in a suit and meeting with Aaron one of the directors at Panavison. Behind Aaron's desk is a window overlooking a huge warehouse full of film making equipment.

AARON

It's a great idea Scott, but we can't simply give you the gear. This stuff is worth millions, the insurance alone is a couple of hundred a day.

SCOTT

Most of the gear you have is collecting dust 90 per cent of the time and I know for a fact that it's all fully insured.

AARON

Well, that is true.

SCOTT

Can't you see the benefit in loaning idle equipment to an awesome team that is going to put it to good use?

AARON

It sounds great, but you're gonna have a hard time convincing the other directors. Have you spoken to the funding bodies yet?

SCOTT

Not yet, but give me something I can take to them, tell me you'll have a crack at it.

AARON

I'll see what I can do. At the very least we could sort you out some generous discounts.

SCOTT

It's a start.

32 INT. BBC OFFICE. BUNYOL. DAY. 32

GARNET is holding his HD camera and filming out the window of an office in Bunyol, Spain.

It looks as though he may be covertly spying on someone. He ducks suddenly as a tomato comes flying in the window narrowly missing his head and splattering on the wall behind him. Garnet laughs and continues filming. We cut to the action in the street.

33 EXT/INT. MAIN SQUARE/BBC OFFICE. BUNYOL. DAY. 33

The Tomatina festival is in full swing. Thousands of people have crowded into a tiny street in the Spanish village of Bunyol. Four tip trucks laden with ripe tomatoes have been ambushed by revellers. Tomatoes are being thrown everywhere.

We see GARNET perched on the office window filming the event. It's a beautiful tomato flavoured and coloured chaos.

As the event dies down Garnet spots his friend, MATTHEW SKRUFFCAKES, late 20's, scruffy looking, walking among the left overs. He yells out to him. Matthew is covered head to toe in bits of tomatoes.

GARNET  
Skruffcakes!

Matthew looks up at Garnet.

MATTHEW  
Garnie, where've you been?

GARNET  
Let's hit the beach!

Garnet runs out to meet Matthew.

34 EXT. BEACH. VALENCIA. DAY. 34

The scene starts with an establishing shot of people enjoying the beach in Valencia. We cut to MATTHEW and GARNET swimming in the surf. Matthew is washing the remains of tomato out of his hair.

MATTHEW  
I've got three scripts so far from Spanish directors, all with great short film credits.

GARNET  
Sweet, any of them goers.

MATTHEW  
One is awesome, but I don't think it can be done without a budget, it reads like a Hollywood epic.

GARNET  
Bugger.

MATTHEW

How's things going with Scott?

GARNET

Just because he doesn't roam the world busking for his supper, doesn't make him a bad person.

MATTHEW

I just never liked the guy. Even in high school he was a bit of a tosser.

GARNET

He's fine, he's looking after shit back in Oz. So are we just gonna to crash on the beach tonight?

MATTHEW

Nah, let's try a hostel.

GARNET

A hostel? We can hardly afford that.

MATTHEW

I know, but sometimes hostels have pizza nights.

Garnet shakes his head as Matthew dives under a wave.

35

EXT. BEACH HOSTEL. VALENCIA. DUSK.

35

GARNET and MATTHEW ring a doorbell outside a hostel near the beach in Valencia. To their surprise three beautiful Polish girls MATYLDA, GOSIA and ANJA, all in their early 20's open the door. They look like sirens and stand at the top of a small set of stairs. Matyllda has beautiful curly brown hair.

MATYLDA

Yes.

MATTHEW

We were wondering if you might have any spare beds?

ANJA

Do you guys have travel guides?

MATTHEW

What?

ANJA

You know Lonely Planet, Let's Go.

MATTHEW

Travel guides are for losers.

ANJA

Yeah, but our boss is kind of weird. He only lets people with travel guides stay here.

GOSIA

Anyway I don't think we have any beds.

GARNET

That's OK, cause we don't have any money.

MATYLDA

Maybe we could lend you a travel guide.

MATTHEW

Sweet.

GOSIA

But we don't have any beds.

Gosia is beginning to get annoyed at Matyllda being so helpful.

MATYLDA

Tell you what, if you guys want, you can leave your bags here. Then you can sleep on the beach without worrying about them getting stolen.

MATTHEW

Thanks.

GARNET

Do you girls want to come for a drink?

GOSIA

We have to work.

MATYLDA

I'll come.

36

EXT. BAR. BEACH CLUB. VALENCIA. NIGHT.

36

GARNET, MATTHEW and MATYLDA are sitting on a wall drinking water from plastic cups at a beautiful club overlooking the beach. The club has an open roof and is in full Summer swing. People are dancing and chatting loudly. Garnet is captivated by Matyllda and Matthew scopes the club for beautiful women.

MATYLDA

You look tired, are you OK?

GARNET

I wish I had more energy, but it's been a bloody long day.

Matyllda laughs.

MATYLDA

You Australians, bloody this, bloody that.

Matthew adds his two cents as he sees a beautiful girl walk past.

MATTHEW

Bloody oath.

Garnet and Matyllda are wrapped up in each other and oblivious to his remarks.

MATYLDA

We can do this again, can't we.

GARNET

I'd love to, but I'm off to London tomorrow.

MATYLDA

Then we'll have to stay in touch online. I've always wanted to visit Australia.

GARNET

You should.

MATTHEW

Yeah come on down, we'll throw a shrimp on the barbie.

MATYLDA

Will you teach me to surf if I do?

GARNET

Of course.

Matthew snickers to himself.

MATYLDA

OK, I should head back. My boss will start to wonder where I am.

MATTHEW

Matyllda! Where the bloody hell are ya?



Garnet whacks Matthew. Matylda kisses them on each cheek and walks out of the bar. The boys watch her leave.

MATTHEW (CONT'D)

Smell ya later.

GARNET

I think I'm in love.

37 EXT. SCREEN AUSTRALIA. SYDNEY. DAY. 37

We see an establishing shot of a sign outside an office in Sydney reading "Screen Australia."

38 INT. OFFICE. SCREEN AUSTRALIA. SYDNEY. DAY. 38

SCOTT is dressed in a suit and pitching The 60 Film Experiment to SUE, late 40's, in her office at Screen Australia in Sydney.

SUE

You yourself know Garnet is a bit of a cowboy. Great ideas, but no evidence of any ability to complete a film to a releasable standard.

SCOTT

This project is bigger than Garnet, it's going to be a global phenomenon.

SUE

A funding body like us can't be seen to support a guerilla film making collective, despite it's merits. Do this properly however and we could get on board.

39 INT. IMMIGRATION CONTROL. HEATHROW AIRPORT. LONDON. NIGHT. 39

We see a wide shot of Garnet passing through immigration.

40 EXT. KING ST. ISLINGTON. NIGHT. 40

GARNET, an Australian friend of his, MANDY, 27 yo, and SAM walk out of a fish and chip shop in Islington with a rolled up serve of chips. Mandy and Garnet are casually dressed, but Sam is wearing a business suit. Garnet is still carrying his backpack and skateboard and smiles as he reads a text message from Matylda. They chat as they walk down King St munching on chips.

MANDY

You know if you're into Polish girls you'll find plenty in London, this place is crawling with them.

SAM

Or Latvian, Lithuanian and my personal favorite, Estonian.

Garnet puts his mobile phone back in his pocket.

GARNET

I'm not into Polish girls, I'm into one girl who just happens to be Polish.

MANDY

Yeah whatever. So Sam, you found an agent in London yet?

GARNET

Yeah, any auditions for "East Enders" on the horizon?

SAM

To be honest, work is completely insane. I've had the odd audition, but had to cancel.

GARNET

The dream is over.

SAM

Not over, just on hold.

MANDY

You know with the hours you're putting in, you could probably earn more at Burger King.

SAM

That's true, but there's plenty of avenues for promotion and the salary won't always be this crap.

Garnet, Mandy and Sam stop out the front of Mandy's apartment on High Street and she opens the front door. Garnet and Mandy are about to head upstairs and turn to Sam.

MANDY

You coming up?

SAM

Would love to, but I've got an early start.

GARNET

You've changed man.

SAM

I'll see you guys later, good luck with your meetings.

GARNET

Fine turncoat. Have fun as a slave to the economy.

SAM

Ciao.

Garnet and Mandy walk into Mandy's apartment and Sam continues down King St.

41 INT. PAUL'S OFFICE. SYDNEY. DAY.

41

SCOTT is chatting with PAUL, late 40's, in his upmarket office in the city. Scott is again dressed in a suit, as is Paul, who is doing his best to stay hip, with peroxidized hair, low key fake tan and designer glasses.

PAUL

This is great Scott, fucking great.

SCOTT

At last someone get's it.

PAUL

We can package the films together and generate the same tax concessions under 10BA.

SCOTT

Do you think we can get it rolling by new year?

PAUL

In short, no.

SCOTT

Garnet is pretty keen to get started in January and I don't think he'll push it back.

PAUL

We need to put together a serious prospectus, prepare budgets and set up a limited company. Then we have to raise the capital. I can't see this getting off the ground for at least another six to twelve months. Now do you want to do this properly or not?

SCOTT

Leave it with me.

42 EXT. POLICE CORDON. LAGOON BEACH. NIGERIA. DAY 42

ARMED POLICEMEN, mounted on horseback and on foot, patrol steel barriers holding back MASSIVE CROWDS that have gathered to witness an execution. MEN, WOMEN and SCHOOL CHILDREN, jostle for a good view of the Killing Ground.

43 KILLING GROUND. LAGOS. NIGERIA. DAY. 43

Inside the compound three men, PASTOR TAIWO, SUPERINTENDENT ALIME and the ARMY DOCTOR walk towards seven stakes where SIX MEN and ONE WOMAN, all Nigerian, are individually bound.

The men range in age from 17-60 and the woman is extremely charismatic and 27 years old. The bonds are tied so tightly to their bodies that ridges of flesh bulge out between the ropes. The stakes are lined in front of a twelve foot high wall of oil drums packed with sand and lashed together with steel cables.

Superintendent Alime walks along the row of stakes, inspecting the bonds, before walking back to Pastor Taiwo and the Army Doctor.

ALIME

Pastor, you can now go and pray for them.

Before the Pastor can respond, a uniformed CONSTABLE approaches them. The constable snaps to attention and gazes at a spot over Alime's shoulder.

CONSTABLE

Sah, de prisoner at number seven want to speak wid de Pastor.

Alime gauges the Pastor's reaction. The Pastor simply looks puzzled.

ALIME

Why?

CONSTABLE

I don't know, sah.

ALIME

You didn't ask her why?

CONSTABLE

No, sah. I didn't axe her.

ALIME

Unh-hunh.

Alime waves the constable away.

44 EXT. OLD PUB. LONDON. DAY

44

We follow a huge line of indie film types each clutching a screenplay outside an old pub in London. We hear a conversation between GARNET and a Dutch film maker, HANS, as we pass the queue of film makers.

HANS (V/O)

Most of the film is set in Nigeria.

There is a pause before Garnet answers.

GARNET (V/O)

...And you're confident that if we give you the necessary equipment you could complete it?

At the end of the line we find Garnet sitting opposite Hans reading a script titled "Seven Crossroads, by Hans Bleeker." There are three piles with ten or so scripts on the table.

HANS

Nigeria has a huge film industry, mostly straight to video stuff, but I've worked there with a lot of people that are all keen to get this project off the ground.

GARNET

I'll finish the screenplay and let you know. Thanks for coming.

HANS

No problem.

HANS gets up and shakes hands with the next guy in the queue, his friend DAVID, 25, an enthusiastic man of Nigerian descent.

HANS (CONT'D)

Good luck.

David is also there to pitch his script and sits down to talk to Garnet.

DAVID

What are you trying to do?

Before Garnet has a chance to answer his question David continues.

DAVID (CONT'D)

I know what you are trying to do. You think if you make 60 films in a year then at least one of them is going to be brilliant.

GARNET

I was kinda hoping they all...

DAVID

I know what you are trying to do, but I am here to tell you that you don't need to bother with all these other projects. This is the only film you will need to make.

GARNET

Well, I'm certainly interested.

DAVID

I'm telling you man, you won't need to read another script in your entire life. This film is so brilliant it will put all the others to shame.

David hands Garnet the screenplay he has been holding and Garnet studies the cover which reads "My Little Brother's a Vampire" by David Bryant. Garnet smiles.

GARNET

Catchy title, did you write it?

DAVID

Of course I wrote it, what do you think I am doing here? I'm telling you man this is it.

GARNET

If I gave you all the necessary equipment could you make the film?

DAVID

Make the film? I'm a writer, not a producer. You are the man to make this film.

GARNET

That's not really the point.

DAVID

Just read the script. You are going to stop everything to make this movie.

GARNET

I'll certainly take a look at it, it was a pleasure to meet you David.

DAVID

Not yet it's not, but when you've finished the script it will be.

David shakes Garnet's hand and walks off as another person, ISY, sits down to chat with Garnet, script in hand.

ISY

Hi there.

45 INT/EXT. MONTAGE OF GARNET TRAVELING TO PARIS. DAY. 45

We see a brief montage of Garnet traveling to Paris; skating through Charing Cross Station, catching the Eurostar, walking off a train in Gare du Nord.

46 EXT. NOTRE DAME/SHAKESPEARE AND COMPANY. PARIS. DAY. 46

Garnet is skateboarding past Notre Dame in Paris. It's a beautiful day. He skates over a bridge, past a small park and walks up to Shakespeare and Company a beautiful old book shop. Sitting outside are thirty or so people with scripts in their hands. Garnet is a little dismayed.

47 INT. TRAIN CARRIAGE. ITALY. DAY. 47

GARNET is traveling on a train in Italy. He is reading a script. Seated next to him is a giant pile of screenplays.

48 EXT. MONTAGE OF SIGHTS IN ROME. DAY. 48

We see a montage of beautiful sites in Rome; the Colosseum, the Pantheon, the Roman Forum.

49 EXT/INT. PAY PHONE ON STREET. ROME/SCOTT'S BEDROOM. SYDNEY. DAY/NIGHT. 49

The scene starts on GARNET talking on a pay phone on the streets of Rome and splits to show SCOTT on a phone in his bedroom in Sydney. Garnet is casually dressed and Scott is dressed in a suit. Garnet has a pile of scripts stacked next to him and is holding one in his hand.

SCOTT

Even the funding bodies like it and I know you are going to say no, but they all say we need to push the date back.

GARNET

Scott, what is my number one rule for making a film?

SCOTT

Pick a date and stick to it.

GARNET

So why would that be any different for 60?

SCOTT

I knew you would say no, but I'm telling you, we can get some real cash and government support if we push it back.

GARNET

People are scared Scott. They'll tell you to push it back three months and before you know it two years have passed and you're no better off.

Scott pauses frustrated and at a loss for something to say.

SCOTT

...So you found any worthy projects yet?

GARNET

Still getting through em, but I have some gems, it's going to be great.

We cut to a close up of the screenplay in Garnet's hands and see the title, "Il Dolce Amore, by Veronica Zaferelli".

50

EXT. TREVI FOUNTAIN. ROME. DUSK.

50

We see some establishing shots of the Trevi Fountain at dusk before cutting to GARNET who is standing in front of the fountain holding a red rose. There are a few other tourists around, but it is relatively quiet. Garnet sees MATYLDA walking towards him, she is also holding a long stemmed red rose. Garnet walks up to Matyllda and kisses her on the cheek.

MATYLDA

We meet again.

They exchange roses.

GARNET

I almost didn't recognise you. To be honest I'd forgotten what you looked like.

MATYLDA

You'd forgotten me?

GARNET

I remembered you were beautiful, just not the details.



MATYLDA  
Well aren't you the charmer.

GARNET  
I remember you now, I just couldn't  
picture you in my mind.

MATYLDA  
I see.

GARNET  
So, what now?

Matyllda smiles.

MATYLDA  
We could go for a walk, there's a  
beautiful night market in the Campo  
Dei Fiori.

GARNET  
Sounds great.

Matyllda and Garnet head off down the street.

51 EXT. MONTAGE OF SIGHTS IN ROME. NIGHT. 51

We see a montage of MATYLDA and GARNET walking around the streets of Rome; they walk past the Pantheon, the Piazza Novella and the Campo Dei Fiori. We see them chatting to each other, but do not hear what is said.

At the end of the night we see Matyllda kiss Garnet on the cheek and get on a bus. Garnet walks down the street with a large smile on his face.

52 INT. NIGHTCLUB. SYDNEY. NIGHT. 52

SCOTT walks into a nightclub and spots PAUL sitting at the bar drinking a whiskey on ice.

PAUL  
What can I get you?

SCOTT  
Just a beer thanks.

PAUL  
A beer?

Paul looks at his drink and looks back at Scott.

SCOTT  
Yeah.

PAUL

In any business situation never drink what you feel like. Look and listen. Whether it's a potential client, investor, or even a woman.

SCOTT

I'll have a whiskey on the rocks?

PAUL

Close, but if in doubt, don't be afraid to ask.

Scott grabs the attention of a BAR TENDER and points at Paul's glass.

SCOTT

Two more thanks.

BAR TENDER

Johnny Walker, blue?

Scott looks at Paul who smiles.

SCOTT

Thanks.

PAUL

Scotty, I think this is the start of a beautiful friendship.

The Bar Tender pours another two glasses of Johnny Walker Blue on the rocks.

PAUL (CONT'D)

Show me your phone and business card.

Scott searches his pockets.

PAUL (CONT'D)

You do have a business card?

SCOTT

Yeah, it's in here somewhere.

Scott pulls out a slightly crumpled business card and an old mobile phone and gives them both to Paul.

PAUL

What do you think these two items tell me about you?

SCOTT

Not much.

PAUL  
 Your card. It's crumpled.  
 Unprotected. Simply designed and  
 printed on paper. It tells me you  
 dream of being someone, but  
 probably still live with your  
 parents.

Scott looks a little embarrassed.

PAUL (CONT'D)  
 Your phone says, 'Hello, fancy a  
 date, Subway?'

Paul pulls out his phone and hands it to Scott.

PAUL (CONT'D)  
 What does that say?

SCOTT  
 That you bonk the bishop?

PAUL  
 Granted, but it also says that I  
 care. This model isn't available  
 yet, I had it shipped from the  
 states. Because we all want what we  
 can't have and if you don't have  
 it, people don't want you.

Paul pulls out a silver business card case and flicks it open  
 with a click.

PAUL (CONT'D)  
 My card.

Scott is amazed at Paul's business card. It's printed on a  
 piece of perspex and is so thick it's slightly three  
 dimensional. Some parts of the card are printed in colour and  
 other areas remain transparent.

53 EXT. THE VATICAN. ROME. MORNING. 53

We see a large crowd outside the Vatican gathering for a  
 morning mass.

54 EXT. THE SPANISH STEPS. ROME. DAY. 54

GARNET is sitting on the Spanish Steps reading "My Little  
 Brother's a Vampire" by David Bryant. He is enjoying it quite  
 a lot and shakes his head as he giggles. Beside him is his  
 skateboard and three other screenplays. A juicy red apple  
 sits on top of the screenplays. MATYLDA approaches from  
 behind and covers his eyes with her hands.

MATYLDA  
Guess bloody who?

GARNET  
Um, Agatha?

Matylda feigns annoyance.

MATYLDA  
Agatha?

Garnet turns to see Matylda.

GARNET  
Oh, it's you, I was expecting  
another Polish beauty.

Matylda continues her feigned upset.

GARNET (CONT'D)  
Only kidding, I don't know any  
other beautiful Polish girls... In  
Rome

MATYLDA  
You're going to get a punch in the  
nose.

Matylda grabs Garnet's apple and takes a large bite.

GARNET  
Hey, that was a present for Agatha.

Matylda pulls a green apple out of her bag.

MATYLDA  
No problem, you can give her yours.

Matylda tosses Garnet the apple.

MATYLDA (CONT'D)  
What are you reading?

GARNET  
This amazing script, "My Little  
Brother's a Vampire."

MATYLDA  
How cute.

GARNET  
The writer told me I was going to  
love it and it could be the best  
screenplay I've ever read.

MATYLDA  
Will it be one of the 60?

GARNET

It will probably be the first.

Matyllda takes another large bite out of Garnet's apple.

55 EXT. BAROQUE CHURCH. ROME. NIGHT. 55

We see an establishing shot of a beautiful old Baroque church in Rome. Classical music is coming from a concert inside the church.

56 INT. BAROQUE CHURCH. ROME. NIGHT. 56

GARNET and MATYLDA are watching a classical concert. Garnet looks at Matyllda, she looks very pretty. The shot slows down and softens. Matyllda continues to watch the concert, though she can feel Garnet's eyes upon her. Garnet puts his hand on hers and she holds it.

57 EXT/INT. BUS STOP. ROME/DAVID'S BEDROOM. LONDON. NIGHT. 57

GARNET and MATYLDA are again waiting for a bus after their date. This time Garnet is nervously holding Matyllda's hand. There is an uncomfortable silence as the bus approaches and Matyllda pulls her hand away from Garnet.

MATYLDA

Thanks Garnet.

GARNET

What for?

MATYLDA

For the apple.

Matyllda playfully slaps Garnet's forehead.

MATYLDA (CONT'D)

For a lovely night stupid.

GARNET

You're welcome, but I should be thanking you.

Matyllda kisses Garnet on the lips briefly for the first time, then jumps on the bus. Garnet smiles in a dream like state and makes his way to a pay phone near the bus stop. He pulls out his mobile phone and searches for a number then dials it on the pay phone. The screen splits to show DAVID in London in his bedroom answering the phone.

DAVID

Hello.

GARNET

David, it's Garnet from the 60 film experiment.

DAVID

I'm a genius aren't I?

GARNET

I want to make your movie.

DAVID

But of course.

GARNET

I think it can be done on a tight budget.

DAVID

So when do we start?

GARNET

I'll be back in London in a few weeks and we'll talk more then.

DAVID

Fantastic.

Garnet and David hang up and the split screen disappears. Garnet walks into the night of Rome feeling like James Cameron accepting an Academy Award for Titanic.

58 EXT. LARGE ROUND ABOUT/STREETS. ROME. DAY 58

There are a couple of shots of congested traffic in Rome.

59 EXT. PARK. ROME. DAY. 59

GARNET and MATYLDA eat pizza on a park bench in Rome.

60 EXT. CINEMA. ROME. NIGHT. 60

GARNET and MATYLDA walk hand in hand past an art house cinema in Rome. A poster for "In the Mood for Love" is in a frame out front.

MATYLDA

I love this movie.

GARNET

Never seen it, shall we?

MATYLDA

I think it's in Mandarin, with Italian sub titles.

GARNET

Come on.

Matyllda smiles and they enter the cinema.

61 STOCK FOOTAGE FROM IN THE MOOD FOR LOVE (OR RECREATION) 61

The scene starts with a slow pan through transparent curtains to an old fashioned telephone ringing on a desk in an office. A pleasant Chinese Ballad fades. The phone is unanswered and we hear someone begin typing on an old typewriter. The shot cuts to a close up of an old clock. We hear the voice of the lead actor, Tony Leung, speak in Mandarin and see the Italian subtitles on the screen. He says "It's me. If there's an extra ticket, would you go with me?"

62 INT. CINEMA II. CINEMA. ROME. NIGHT. 62

GARNET and MATYLLDA are sitting in the back row of a mostly empty cinema. The song "Quizas, Quizas, Quizas," begins. Garnet stares intently at Matyllda who is looking at the screen, but we can tell that her focus is on him.

63 STOCK FOOTAGE FROM IN THE MOOD FOR LOVE (OR RECREATION) 63

We cut to a shot of Tony Leung, dressed in a suit with his hair slicked back, staring into the mirror in his bedroom.

64 INT. CINEMA II. CINEMA. ROME. NIGHT. 64

Back in the cinema GARNET leans gently towards MATYLLDA and whispers.

GARNET

Come with me.

Garnet takes Matyllda by the hand and walks her to the front of the cinema. Matyllda is a little shy, but follows Garnet's lead. They walk up some stairs to a stage in front of the screen and continue to the middle of it. The film is projected onto their bodies. The film projects the same scene from earlier. The actor, Tony Leung, stops staring in the mirror and turns towards the front door. He turns the lights off and walks out leaving the room mostly in black. An ITALIAN CINEMA PATRON yells out at Garnet and Matyllda.

ITALIAN CINEMA PATRON

Cosa stai facendo? Uscire di strada!

Garnet steps into the screen and enters the dark room from the film.

ITALIAN CINEMA PATRON (CONT'D)  
 Il mio dio, he's nel cinematografo

Garnet is still holding Matyllda's hand. We cut to a profile shot showing Matyllda in front of a movie screen with her hand passing through it. She turns to look at the audience before stepping into the screen. They have both entered the room from the movie and walk towards the door in the darkness. They open it and slip out.

65 INT. HALLWAY. FROM IN THE MOOD FOR LOVE SET. DAY. 65

There is a long hallway with doors on one side and long red curtains on the other. The lead actor, TONY CHEUNG, walks down the hallway with his back to the camera as the camera tracks backwards. We see GARNET and MATYLDA sneak into shot. They quietly follow the actor down the hall.

66 INT. STAIRWAY. FROM IN THE MOOD FOR LOVE SET. DAY. 66

The lead actress, MAGGIE CHEUNG, walks down a stairway in a lime green sixties dress carrying a small leather hand bag. The scene is backlit by a lamp on the back wall and Maggie's face is mostly in shadow. As she approaches the bottom of the frame GARNET leads MATYLDA up the stairs. Maggie stops and stares at them, but continues down the stairs.

67 INT. LAUNDRY. MARIO'S HOSTEL. ROME. NIGHT. 67

The fantasy scene continues in an old laundry room filled with piles of dirty white sheets. The room seems quite dull and faded. MATYLDA is leaning against a washing machine and GARNET stares intently into her eyes. Garnet slowly leans into Matyllda's face and their lips meet for the first time. Brilliant colour returns to the screen through camera flares and colorful lighting. Garnet and Matyllda kiss each other passionately and things get steamy pretty quickly. As they take off their clothes they fall among the sheets. The colour increases in saturation till they are surrounded by a rayon wonderland. They look heavenly half naked among the sheets.

68 INT. TRAIN CARRIAGE. ITALY. DAY. 68

The fantasy has finished and GARNET and MATYLDA are travelling in a train carriage together. They are holding each others hands and very much in love.

69 EXT. CANALS/STREETS. VENICE. DUSK. 69

We see some establishing shots of the canals and streets of Venice.



70 EXT. STREET/CANAL. VENICE. DUSK.

70

GARNET and MATYLDA walk down a quiet street without their luggage or skates. The song "Quizas, Quizas, Quizas," finally fades as they talk to each other.

MATYLDA

I'm supposed to be starting Uni again next week.

GARNET

I guess you should be heading home.

MATYLDA

So, where will you be off to next, most adventurous one?

GARNET

What's Poland like this time of year?

Matyllda smiles.

MATYLDA

You want to come to Poland? Why not? It's lovely all the time.

Garnet and Matyllda look over a bridge as a small boat passes underneath. The boat driver, GEORGIO, appears a little drunk and looks up at them. He speaks to them in Italian.

GEORGIO

Ah due amante. Che ci fai lassù sul ponte? Si dovrebbe essere sul canale.

Georgio calls them into the boat.

GEORGIO (CONT'D)

Vieni, vieni

Matyllda and Garnet look a little apprehensive, but join him in the boat. Georgio pushes off and steers the boat down a canal.

71 EXT. CANAL. VENICE. DUSK.

71

GARNET and MATYLDA take in the view from the boat and GEORGIO mutters some things in Italian.

GEORGIO

Voi due mi pare molto bello insieme. Ho usato per essere innamorato come te. L'amore dolce.

72 INT. SCOTT'S NEW OFFICE. PAUL'S OFFICE. SYDNEY. DAY. 72

PAUL walks SCOTT into his new office space at Paul's office in Sydney. There is an impressive desk and computer set up for him. Scott sits in his chair and smiles.

PAUL  
Look in the drawer.

Scott looks in the drawer and pulls out a new mobile phone identical to Paul's.

PAUL (CONT'D)  
Cards are coming on Wednesday.

SCOTT  
How can I thank you?

PAUL  
We've got a lot of work ahead of us and I need you stay focused. You're starting salary wont be huge, but it'll be enough to get you out of your parent's house.

SCOTT  
So what's on today?

PAUL  
A meeting with a potential investor, but don't worry, he's convinced I'm an alchemist.

73 INT. BUS. AUSTRIA. DAY. 73

GARNET and MATYLDA are riding on a bus in Austria heading towards Poland. Matyllda is staring out the window contemplatively.

MATYLDA  
I don't think I want to go back to university.

GARNET  
What?

She smiles.

MATYLDA  
I don't want to go back.

GARNET  
But why? What will you do?

MATYLDA  
I think I want to come travelling with you.

GARNET

Matylda.

MATYLDA

I'm tired of my studies. It's not anything I'm particularly passionate about, so why not?

Garnet shrugs his shoulders in agreement.

GARNET

Somehow I don't think your parents are going to be that pleased to meet me.

MATYLDA

Don't be ridiculous, my family will love you.

74 EXT. TRAIN STATION. WARSAW. DUSK. 74

GARNET and MATYLDA get off an old communist commuter train at Falenica in Warsaw. It is quite cold and you can see the vapor in the air as they breathe.

75 EXT. FRONT DOOR. MATYLDA'S PARENT'S HOUSE. WARSAW. NIGHT. 75

GARNET and MATYLDA stand at the front door of her parent's house in Warsaw as Matylda knocks on the door. Her mother IWONA opens it.

IWONA

Matylda!

Iwona gives Matylda a huge hug and kiss.

MATYLDA

Ceszc Mamusia. This is Garnet.

IWONA

Hello Garnet.

Iwona hugs and kisses Garnet even though they have never met before.

MATYLDA

This is my mum, Iwona.

GARNET

Bardzo mi milo.

They walk inside.

76 EXT. HALL. MATYLDA'S PARENT'S HOUSE. WARSAW. NIGHT. 76

GARNET, MATYLDA and IWONA walk into the hall and Matylda's father, JACEK, comes out of the kitchen. He has a huge smile on his face.

JACEK  
Matylda!

He gives Matylda a huge hug.

MATYLDA  
Tata!

Matylda introduces Garnet.

MATYLDA (CONT'D)  
Tata, this is Garnet.

Jacek shakes Garnet's hand very enthusiastically. He wants to kiss him on the cheek, but holds back.

MATYLDA (CONT'D)  
This is my father, Jacek.

JACEK  
It is a pleasure to meet you. Are you hungry? Come in the kitchen and have to eat something.

GARNET  
Thanks.

77 EXT. KITCHEN. MATYLDA'S PARENT'S HOUSE. WARSAW. NIGHT. 77

We look through a kitchen window and see GARNET and JACEK sitting at a kitchen table talking. MATYLDA and IWONA look on in the background

78 INT. KITCHEN. MATYLDA'S PARENT'S HOUSE. WARSAW. NIGHT. 78

GARNET and JACEK are sitting at the kitchen table. There is a selection of food on it. IWONA is busy preparing other dishes and MATYLDA is standing nearby. Matylda talks to them in Polish.

MATYLDA  
Mielismy najbardziej wspanialy  
czas. Wlochy to taki piekny kraj.

Jacek speaks to Garnet in English.

JACEK  
Have you ever been to Poland before  
Garnet?

GARNET

Never.

JACEK

And what about Australia, how is it there?

GARNET

Sydney is very beautiful, it's not the cultural centre of the universe, but in terms of lifestyle its hard to beat.

JACEK

You know we have some very good film makers in Poland and cinematographers.

GARNET

Of course, Kieslowski, Wajda, Kaminski...

JACEK

Don't forget Polanski.

GARNET

Of course.

JACEK

Perhaps you could make some of your films here?

GARNET

Definitely, but this is a global experiment.

Jacek looks at Matylda with a melancholic smile.

JACEK

You know we only want you to be happy and you can return to your studies whenever you like.

Matylda smiles and gives Jacek a hug.

79

EXT. BROOKLYN BRIDGE. NEW YORK. DAY.

79

We see an establishing shot of the Brooklyn bridge, before cutting to GARNET and MATYLDA. Matylda is skating across the bridge on her scooter as Garnet films her on his HD camera. They are both carrying their backpacks and Garnet has his foot on his skateboard. It is still winter and Matylda is wearing a fluffy white faux fur hat. They are both dressed in winter clothing.

80 EXT. KEVIN'S APARTMENT. MANHATTAN. NEW YORK. DAY. 80

GARNET and MATYLDA skate up to an old apartment on Mulberry St in New York and Garnet rings a buzzer. His friend, KEVIN, answers.

KEVIN  
Hey, come on up.

The door buzzes and Garnet and Matyllda enter the building.

81 INT. KEVIN'S STUDIO. MANHATTAN. NEW YORK. DAY. 81

An old friend of Garnet, KEVIN, late 20's, opens his front door to let GARNET and MATYLDA in. Kevin's studio is quite small, but very well utilised. A double bed sits on top of a chest of drawers and the lounge area is jam packed with furniture. The apartment is filled with film special effects and paraphernalia.

KEVIN  
Up to your old tricks, why didn't call?

GARNET  
That would have ruined the surprise.

KEVIN  
"Hey Kev, it's Garnet, I'm in New York with my girlfriend, is it OK if we crash?"

GARNET  
I didn't want you to fuss.

KEVIN  
Come on, get in, ya big koala.

Kevin gives Garnet a big hug and kisses Matyllda on both cheeks.

KEVIN (CONT'D)  
I'm Kevin, it's nice to meet you.

MATYLDA  
Thank you.

GARNET  
Matyllda, this is Kevin.

KEVIN.  
You guys take my bed and I'll crash on the couch.

Garnet and Matyllda walk into the studio and drop their bags on the bed.

KEVIN  
Hey check this out.

Kevin directs Garnet to a large pile of scripts on two sides of his desk.

KEVIN (CONT'D)  
East coast and west coast.

GARNET  
Fuck.

KEVIN  
You told me to start looking for screenplays.

GARNET  
I'm impressed.

KEVIN  
And these are the ones I've shortlisted.

GARNET  
Fuck.

KEVIN  
You want to make movies, you're in the right country.

82 EXT. MANHATTAN. NEW YORK. DAY. 82

We see an establisher of office buildings in downtown Manhattan.

83 EXT. HARVEY KEITEL'S OFFICE. NEW YORK. DAY. 83

GARNET is waiting outside an old office block in the Village. He skates back and forwards as he waits, doing tricks off a small wall. Some time passes and eventually the man he is waiting for, HARVEY KEITEL, walks past with a cup of coffee and a bunch of folders and paper work. Garnet almost doesn't recognise him.

GARNET  
Mr. Keitel?

MR. KEITEL  
Might be.

GARNET  
Hi, I'm Garnet from Australia. I sent you the proposal for the 60 film experiment.

MR. KEITEL

How could I forget? I've got every film school student and their buddy hitting me up to produce every god forsaken indie flick under the sun, but you are the first to hit me up for 60 in one go.

Garnet looks slightly disheartened. Mr. Keitel walks towards the door and turns to Garnet.

MR. KEITEL (CONT'D)

You coming in?

Garnet jumps up and holds the door as Mr. Keitel juggles his coffee and folders and walks in.

84

INT. HARVEY KEITEL'S OFFICE. NEW YORK. DAY.

84

GARNET is sitting opposite MR. KEITEL in his office, which is in a large degree of chaos. Scripts are piled high everywhere.

MR. KEITEL

I could suggest 12 films for you right now. Great films that haven't gone anywhere cause the writer's don't have the chutzpah to get them off the ground. Film making isn't easy and giving someone a camera ain't gonna get you a movie.

GARNET

We all have our strengths and weaknesses, but if we come together to share our purpose we can achieve anything.

MR. KEITEL

That's very touching. Listen, it's got legs, I'll give you that. 60 films. You could tour the world with your own festival at the end of it.

GARNET

That's the plan.

MR. KEITEL

How much cash have you budgeted?

GARNET

It's minimal. The main problem is getting the gear, the labs and the film stock. If we can get those guys on board we wont need much cash at all.



MR. KEITEL

Garnet, if there's one thing I've learnt in this business, it's how crippling not having money can be. Give me a figure, something to work with.

GARNET

...Five million.

MR. KEITEL

Let me run it by some people I know.

Garnet smiles.

MR. KEITEL (CONT'D)

I'm not saying I'm on board, so please don't think that. The people I know with that sort of cash are the studios and once they get involved you've got one almighty mess. The legals alone will chew through your budget.

GARNET

It's going to happen Mr. Keitel.

MR. KEITEL

Please, call me Harvey. Leave it with me and give Peg a call in a week or so.

Garnet gets up to leave.

MR. KEITEL (CONT'D)

Oh Garnet, don't leave empty handed.

Mr. Keitel grabs a pile of 12 screenplays from his desk.

MR. KEITEL (CONT'D)

Some of the best scripts I've found. If you can do something with them, I'm sure the writers will get on board.

GARNET

Whoa, thanks Harvey.

85

EXT/INT. PAY PHONE. EAST VILLAGE. NEW YORK.  
/SCOTT'S NEW OFFICE. PAUL'S OFFICE. SYDNEY. DAY/NIGHT.

85

The shot starts with GARNET talking on a pay phone on the street in the East Village and splits to show Scott on his new phone in his new office in Sydney.

The large stack of scripts Mr. Keitel gave Garnet is sitting next to the phone. Scott is sitting at his desk as PAUL looks on.

GARNET

He didn't say he was in, but it's the closest we've come to a yes.

SCOTT

Fuck, if we get Harvey on board, everyone in Australia will go nuts.

GARNET

I know, right!

SCOTT

We've been making good headway too. We've set up a limited liability company and have been working on a prospectus we can juggle between projects.

GARNET

I have more scripts than I know what to do with and I just got a stack more from Keitel.

SCOTT

I guess there's always 60 Films Take II.

GARNET

If the first 60 don't kill us. This card's about to run out, but I'll be back in Oz in a couple of weeks. Can't wait to catch up.

SCOTT

See ya soon little buddy.

We cut to the pile of scripts next to the telephone and see the title on top "Rebel Without a Clue". The written by title is blocked by Garnet's wallet.

86 EXT. KIRRIBILLI. SYDNEY. DAY.

86

We see an establisher of Sydney harbour as a ferry cruises past the Opera House.

87 INT. GARNET'S OFFICE. WAREHOUSE. SYDNEY.

87

GARNET and MATYLDA walk through a circular door into Garnet's creative office/bedroom. They are both carrying their bags and skates (scooter/skateboard). The room is in a large warehouse with high ceilings and old wooden floors.

There is a large fish tank built into one of the walls and the furniture is eclectic and fun. There are a piles of unopened packages containing scripts sitting on Garnet's desk. Matyllda is very impressed with the space.

GARNET

Welcome to Rayon Sydney.

MATYLDA

I love it, it's so you!

88 EXT. SYDNEY. DAY. 88

We see an establisher of a large office building in Sydney.

89 INT. BOARDROOM. PAUL'S OFFICE. SYDNEY. DAY. 89

A number of people are sitting around a large board room in Paul's office in Sydney. Everything looks very official. There is a jug of water with lemon and ice in it and everyone has a glass in front of them.

On one side is GARNET. Next to him are three video screens set up to mimic people as closely as possible. Garnet's global partners are in each screen, CHRIS, MATTHEW and KEVIN.

On the other side of the table is SCOTT and his associates; PAUL, KATE, ADRIAN, and MARCUS. Garnet and his video friends are very casually dressed where as Scott and company are all wearing suits and business attire. Paul, is chairing the meeting.

PAUL

Garnet and friends, it's great to have you all back to this meeting of 60 Films incorporated.

CHRIS

What does that even mean?

PAUL

We'll get to that in a minute. It's polite to start a meeting with acknowledgments.

MATTHEW

Well I hereby acknowledge you for being a nob.

Kate smiles, but is quick to correct herself.

KEVIN

MATTHEW, give the guy a chance.

CHRIS

What's the point? We all know why we are here. You are trying to shaft Garnet and have registered the company behind his back.

SCOTT

All we are trying to do is protect the idea.

PAUL

We are completely happy for all of you to become members on the board.

CHRIS

This is bullshit.

Garnet has been sitting quietly until now, but is ready to burst.

GARNET

Scott, the idea wasn't yours to protect, neither was the logo that you copyrighted.

PAUL

These things have been done to protect us all. In order for us to play with the big guns we need to start behaving like professionals and quite frankly you all need to step up.

GARNET

These guys aren't going to help Scott, they're going to water down the idea till it's piss weak and shelve it indefinitely. We need to start this project in January as planned.

KEVIN

Here, here.

PAUL

Garnet, there is no way that was going to happen, we have all agreed to postpone the project for another year.

GARNET

Fuck! When did I agree to that?

PAUL

You weren't here and the other directors all voted to shift the date.

Garnet relaxes and takes a deep breath.

GARNET

You guys are on your own, good luck with it.

Garnet gets up as does Matthew on video conference. Kevin and Chris look annoyed.

SCOTT

Garnet. There's something else?

Garnet and Matthew turn back to Scott.

GARNET

What?

SCOTT

Keitel is off the project.

GARNET

What? Why were you even talking to him?

Matthew shakes his head in disbelief.

SCOTT

I sent him the original package, I had every right to contact him.

GARNET

But he was my contact. What the fuck did you do?

SCOTT

I mentioned him to Screen Australia and word got back that we had said he was on board. Now he's said he most definitely is not. I'm sorry Garnet.

Garnet picks up his glass of water and launches it at Scott.

GARNET

Fuck you Scott.

Scott ducks and the glass goes flying over his head and smashes on the back wall. Matthew punches the air in front of him as Chris shakes his head and gets up to leave. Garnet and his video posse exit.

90 EXT. STREET IN SUBURB. OUTSIDE TWO STORY HOUSE. NIGHT. 90

A NINJA dressed in a black suit is slowly crawling along a branch above a side walk in a suburban neighbourhood. He is trying to look into the second story bedroom of a house. He spies a lady enter the bedroom and turn on the light.

She has just showered and is wearing only a towel. As she takes the towel off the ninja loses his balance and falls to the ground below. He does his best to contain his cries of pain. We hear a voice over of Matyllda.

MATYLDA (V/O)

Come on.

91 INT. GARNET'S OFFICE. WAREHOUSE. SYDNEY. 91

GARNET is sitting in his office reading a script entitled "The Clumsy Ninja's by John Tseng". The desk is now covered in piles and piles of scripts. Garnet drops the screenplay he was reading in a recycling box next to his desk. The box is already brimming with other screenplays. Matyllda is standing at the door waiting for Garnet.

GARNET

Sorry John.

Garnet jumps out of his chair and walks over to Matyllda.

92 EXT. FRUIT SHOP. OXFORD ST. SYDNEY. DAY. 92

We see an establishing shot of Oxford St in Sydney with two gay men walking hand in hand up the street. We cut to GARNET and MATYLDA also walking up the street. They walk past a fruit shop and Matyllda is suddenly carrying a mango.

GARNET

Where did you get that?

MATYLDA

It fell from a tree.

GARNET

Did you steal it?

MATYLDA

A little trick I picked up from one of the girls in Spain.

Garnet smiles at Matyllda.

93 EXT. MRS MACQUARIE'S CHAIR. SYDNEY. DAY. 93

GARNET and MATYLDA are sitting in the park with a beautiful view of the Opera House and Harbour Bridge behind them. They are eating the mango Matyllda stole.

MATYLDA

Tastes the same.

GARNET

Tastes better.

MATYLDA  
Do you think?

GARNET  
I normally buy the cheaper ones.

They continue eating the mango.

GARNET (CONT'D)  
I don't think the 60 film  
experiment is going to work.

MATYLDA  
But it's your dream, why are you  
saying this?

GARNET  
I just can't see it happening in  
it's current state.

MATYLDA  
So, you are just going to give up?

GARNET  
No.

Matylda looks at him. Her disappointment turns to excitement.

GARNET (CONT'D)  
Have you heard the song "Waltzing  
Matilda?"

MATYLDA  
Yes, it's like your unofficial  
anthem.

GARNET  
It's essentially a song about  
defying authority.

MATYLDA  
Yes.

GARNET  
Well I'm thinking about...  
stealing, well not so much  
stealing, but borrowing some film  
equipment from Australia and taking  
it to Poland for the European  
centre.

MATYLDA  
You're thinking about Waltzing  
Matilda? Well you'll be needing a  
Matilda, one can not waltz alone.

GARNET

Are you sure? It could be dangerous, we might get arrested.

MATYLDA

Garnet, life with you has been one fantastic adventure, I'm willing to go to the next step. In fact, I'm willing to go all the way.

Garnet kisses Matyllda on the lips.

GARNET

You are just the cat's pajamas.

MATYLDA

Meow.

Garnet kisses Matyllda again.

94 EXT. PANAVISION WAREHOUSE. SYDNEY. DAY. 94

We see an establisher of Panavision in Sydney.

95 INT. OFFICE. PANAVISION WAREHOUSE. SYDNEY. DAY. 95

We see a wide shot of GARNET sitting opposite AARON in his office at Panavision. We see Garnet writing a cheque.

96 EXT. CARPARK. PANAVISION WAREHOUSE. SYDNEY. DAY. 96

GARNET and MATYLDA load a large amount of film equipment packed in large silver cases into the back of an old Honda CRV.

97 INT. SYDNEY AIRPORT. DAY. 97

GARNET and MATYLDA stand at the Thai Airways counter surrounded by all the film equipment, backpacks, Garnet's skateboard and Matyllda's scooter. JENNY from Thai Airways is checking them in.

JENNY

You have 82 kilograms of excess luggage. The cheapest I can do that is \$34 a kilo.

She enters the figures on a calculator.

JENNY (CONT'D)

Which comes to a total of \$2,788.

GARNET

Fair enough.



Garnet pulls out his cheque book and starts making out another cheque.

98 EXT. WARSAW AIRPORT. DUSK. 98

We see an establishing shot of Warsaw Airport. The surrounding roads and paths are covered in snow.

99 INT. WARSAW AIRPORT. NIGHT. 99

IWONA and JACEK are waiting at the arrivals section of Warsaw airport. GARNET and MATYLDA come through with all the film equipment from Australia. Jacek and Iwona greet them with hugs and kisses.

100 EXT. WARSAW ROAD. NIGHT. 100

JACEK is driving IWONA, GARNET and MATYLDA in a mini van on the streets in Warsaw which are covered in snow. The rear of the car is piled high with the film equipment from Australia.

101 INT. MARTA'S FLAT. WARSAW. DAY. 101

JACEK, GARNET and MATYLDA carry the film equipment from Australia into Matylda's student apartment. The apartment is a simple studio with a desk, sofa bed, small kitchenette and tiny bathroom. The film equipment takes up a small section of the studio.

MATYLDA

Welcome to Rayon Warsaw, the European home of the 60 film experiment.

GARNET

It's so tiny, how do you cope with it.

MATTHEW

I'm only here during the semester and I usually go home on the weekends. Don't you like it?

GARNET

I love it.

Matylda walks to the desk. She smiles as she lifts up three packages containing screenplays.

MATYLDA

Our first submissions.

102 INT. DINING ROOM. MATYLDA'S PARENT'S HOUSE. WARSAW. 102  
NIGHT.

GARNET and MATYLDA are sitting around the dining table with IWONA, JACEK and Matyllda's brother and sister, JANEK, 17, and MAGDA, 23. They are all enjoying a large feast.

JACEK

This equipment you brought, is it very expensive?

GARNET

Not really, it's quite old. The lenses are valuable, but the gear isn't worth that much.

Matyllda smiles at Garnet.

IWONA

I'm so happy that you both made it back for Christmas, it's going to be wonderful.

GARNET

I can't believe it's snowing. In Australia we'd be surfing at the beach.

JANEK

No problem, after dinner we go tobogganing.

GARNET

Sweet.

103 EXT. STREET. WARSAW. NIGHT. 103

The streets are completely covered in snow. GARNET, JANEK, MAGDA and MATYLDA are being towed behind a car which JACEK is driving. They are having a wonderful time sliding about the snow covered road.

104 EXT. PARK. WARSAW. DAY. 104

GARNET and MATYLDA walk through a snow covered park in Warsaw. They walk towards a willow tree and Garnet stops Matyllda.

GARNET

The next part of this trip is not for you.

MATYLDA

What are you talking about?

GARNET

This is my experiment and I never planned on getting you caught up in it. You could go to jail for the things we've already done.

MATYLDA

I'm aware of that.

GARNET

I know you love me, but you don't have to do this simply because I am.

MATYLDA

I know and I choose to do it freely. Besides it's too much fun to stop now.

GARNET

I'm not doing this for fun Matyllda, I'm doing it because I have no other choice.

Matyllda is silent.

GARNET (CONT'D)

In a few days I'm going back to London to get some more gear to shoot David's film.

MATYLDA

And you're just going to leave me?

Garnet gets down on one knee.

MATYLDA (CONT'D)

What are you doing?

Garnet pulls a dark blue ring case out of his coat pocket. He opens it and presents Matyllda with a diamond engagement ring. Matyllda is blushing with happiness.

GARNET

Matyllda, will you marry me?

MATYLDA

Garnet, I'm all yeses for you, I always will be.

Garnet takes the ring out of the box and places it on Matyllda's finger. Matyllda falls to her knees and kisses Garnet passionately.

105 INT. LOUNGE. ANDRZEJ'S HOUSE. WARSAW. DAY. 105

There is a Christmas montage at Matylda's uncle ANDRZEJ'S house. ANDRZEJ and his wife IRENA have a large Polish family. There are three daughters, KATARZYNA, 19, ROZA, 17, EWA, 15 and two sons, PAWEL, 21, and EDMUND, 12. They are joined by GARNET, MATYLDA and her family, IWONA, JACEK, MAGDA and JANEK. The house is large and homely and the walls are made from timber. There is a large natural Christmas tree beautifully decorated with baubles and tiny wax candles with real flames. We see the families exchange presents and engage in general Christmas cheer.

106 INT. DINING ROOM. ANDRZEJ'S HOUSE. WARSAW. DAY. 106

MATYLDA and PAWEL'S family and GARNET are sitting at a large dining table enjoying a Christmas feast. Matylda reaches across the table to grab a bowl of coleslaw and her sister Magda notices her engagement ring. She looks at shock at Matylda who smiles back at her. Matylda then announces to the table.

MATYLDA

Garnet and I have an announcement to make. You are all invited to our wedding in Australia.

Both families cheer in celebration as a bottle of champagne is popped by Janek. The celebrations continue.

107 INT. MARTA'S FLAT. WARSAW. DAY. 107

MATYLDA and GARNET are lying in a converted sofa bed in her studio apartment.

MATYLDA

Remember there's no shame in running back to my arms.

GARNET

I love you Matylda.

MATYLDA

I love you too.

They embrace. Matylda smiles trying to hold back some tears.

MATYLDA (CONT'D)

And don't worry, if you get caught, I'll come and bust you out.

Matylda kisses Garnet.

108 INT. WARSAW AIRPORT. DEPARTURE TERMINAL. DAY. 108

GARNET walks by himself through Warsaw airport. He is carrying his backpack and skateboard.

109 EXT. WARSAW AIRPORT. DAY. 109

We see a plane fly through the air.

110 EXT. MANDY'S FLAT. ISLINGTON. DAWN. 110

We see an establisher of King St, Islington, as early morning traffic passes Mandy's apartment. GARNET is waiting next to a bus stop outside the flat.

A short stocky guy, DANNY, late 30's and a much taller female, ADELE, early 30's, walk up to Mandy's apartment and look around. Garnet notices them, but turns his attention back to the street. The couple walk off.

A third, tall and muscular man, TONY, early 30's, walks past the flat and also looks up. Garnet turns to see him and also looks up wondering what they are looking for. The man turns away and walks off.

Moments later all three walk back to the flat and stand outside. Garnet thinks they must be from Movietech and walks over to speak to them.

GARNET

Are you guys from Movietech?

DANNY

Are you Garnet Mae?

GARNET

Yes, are you guys from Movietech?

DANNY

No, we're from the police. You know why we're here don't you?

GARNET

No.

DANNY

It's about that half a million dollars worth of film gear you nicked off from Australia with.

Garnet is gob smacked. The cops open the door to Mandy's flat and march him up the stairs.

111 INT. HALL. MANDY'S APARTMENT. ISLINGTON. DAWN. 111

GARNET, DANNY, TONY and ADELE walk up the stairs together and stop outside Mandy's front door.

DANNY  
Empty your pockets.

Garnet gives Tony his wallet and keys.

TONY  
Is that it?

Garnet feels his pockets and nods. Tony frisks Garnet for weapons and notices he has left something in his pocket.

TONY (CONT'D)  
What's this?

Garnet pulls his passport out of his pocket and gives it to Tony.

TONY (CONT'D)  
Look at this.

Tony shows the passport to Danny who becomes infuriated.

DANNY  
Right.

Danny lashes out at Garnet, punches him twice in the face and kneeing him in the groin. Garnet freaks out and lunges for the stairs. Danny jumps on Garnet's back and tackles him to the bottom of the stairs. Garnet screams.

GARNET  
You're not from the fucking police.  
Who the fuck are you?

Danny has Garnet in a wrestling hold on the floor. He gets off him and pulls his ID out of his pocket.

DANNY  
We're not from the fucking police?  
Who the fuck do you think we are?

Danny pulls out his ID and smashes it into Garnet's face.

112 INT. STUDIO. MANDY'S APARTMENT. ISLINGTON. DAWN. 112

The morning light softly illuminates Mandy's studio apartment as she sleeps on a sofa bed. We see DANNY, TONY, ADELE and GARNET fumble in the front door. Danny turns on the light and MANDY wakes up and screams.

MANDY  
Argggh!

Danny looks about Mandy's apartment.

DANNY

Don't worry love, we're from the police. We have a warrant to search the premises.

Danny holds up a warrant, but does not offer it to Mandy.

ADELE

Sorry about the disturbance.

Adele ushers Garnet into the studio and sits him down on a couch. Mandy rises from her bed and frowns at Garnet.

DANNY

Apparently your mate here was going to shoot a film today, do you know anything about that?

MANDY

It sounds like something he'd do.

Danny continues to search the place. He leaves the lounge room to search the kitchen and bathroom then steps outside Mandy's door into the hall.

MANDY (CONT'D)

What's going to happen to him?

ADELE

Well depending on whether or not he cooperates, he'll probably spend some time in an English prison, before being extradited back to Australia.

Garnet sees an opportunity to escape and jumps over the coffee table in front of him. Adele grabs his jumper and belt, but the jumper rips and the belt breaks and slips out of his jeans. Adele is left holding a broken belt as Garnet grabs his skateboard and runs out the front door. Tony jumps up after him.

TONY

You leg it and I'll fucking kill you.

113

INT. HALL. MANDY'S APARTMENT. ISLINGTON. DAY.

113

GARNET bolts down the stairs and out the front door of the unit. We can hear Tony coming behind him.

TONY

I'm going to fucking kill you.

114 EXT. MANDY'S APARTMENT. ISLINGTON. DAY. 114

GARNET runs out the front door and straight across King Street. He narrowly avoids being hit by a double decker bus. He continues sprinting down the Street, but nobody appears to be following him.

115 EXT. BACK STREETS. ISLINGTON. DAY. 115

GARNET continues running through the back streets of Islington.

He notices a YOUNG MAN, holding a set of keys, standing outside a white van. He approaches the man, but realises the guy is pretty stocky and turns the other way. The man looks questionably at Garnet then jumps into the van.

Garnet continues down the Street and sees an INDIAN MAN, late 40's, about to drive off in a small Ford Capri. Garnet knocks on the window and the man winds it down. Garnet bangs on an English accent. He is still in shock from the incident with the police, but sounds very convincing.

GARNET

Excuse me Sir, but I think you ran over something, there's some blood coming from under your car.

INDIAN MAN

What's that?

Garnet replies.

GARNET

There's some blood coming from under your car.

INDIAN MAN

What?

The Indian man gets out of his car, but leaves the keys in the ignition and the door open. As he moves to the rear of the car Garnet jumps in the driver's seat with his skateboard. He rolls the window up and locks the doors. The man hasn't noticed and bends down to look under his car. Garnet turns the ignition and drives off down the road while the man is still looking under the car. He gets off the ground and yells at Garnet throwing his arms in the air.

INDIAN MAN (CONT'D)

You bastard.



116 INT. FORD CAPRI. KING ST. ISLINGTON. DAY. 116

Moments later GARNET is stuck in a traffic jam on King Street. He nervously looks around expecting to see the police officers, but no one is looking for him.

117 EXT. SAM'S HOUSE. LONDON. DAY. 117

GARNET walks anxiously down the street leading to Sam's house. He hasn't noticed, but the jumper he is wearing has a large tear down the back of it. He walks into the front yard of Sam's house and knocks on the door. SAM opens the door half dressed in a suit. Garnet's hands are shaking and he hides them behind his back

SAM

Hey Garnet, bit early for you isn't it?

GARNET

I've got a meeting with some writers nearby and thought I'd pop in.

SAM

You can't stay long, cause I've got to fly to work. How's it all going?

GARNET

Awesome.

Garnet and Sam walk back into his house.

118 INT. LOUNGE. SAM'S HOUSE. LONDON. DAY. 118

SAM walks past the lounge room at the front of the house, but GARNET turns into it.

SAM (V/O)

I'll be back in a sec.

Garnet checks to make sure that no one is looking and unlocks the window, then quickly sits on the couch. Sam comes back in doing his tie up.

SAM (CONT'D)

What are you doing Friday?

GARNET

No plans, why?

SAM

The crew are all heading out to Fabric if you wanna come.

GARNET  
Cool, I'll check with Mandy and get  
back to you.

SAM  
I kind of have to fly.

Garnet jumps up off the couch.

GARNET  
No drama, just killing some time.

As Garnet walks past Sam he notices Garnet's ripped jumper.

SAM  
Did you know your jumper's all  
torn.

Garnet feels the ripped jumper.

GARNET  
Had no idea, must have got caught  
on the tube or something.

119 EXT. SAM'S HOUSE. LONDON. DAY.

119

GARNET and SAM exit the house. Sam turns left and Garnet  
right.

SAM  
You're not heading to the station?

GARNET  
No, the meeting's a couple of  
blocks this way.

SAM  
Cool, well I hope to see you  
Friday.

GARNET  
Sweet, have a good one Sam.

SAM  
You too G.

Garnet and Sam head off in opposite directions. As soon as  
Sam is out of sight Garnet heads back to his house. He taps  
quietly on the door, not expecting anyone to answer, then  
goes to the window he had previously unlocked. He is about to  
lift the window when the front door opens. Sam's English flat  
mate, HEIDI, opens the door. She is not suspicious of  
Garnet.

HEIDI  
Hey Garnet, what are you up to?

GARNET

I just had to swing by and pick some things up from Sam.

HEIDI

I think he's gone to work already.

GARNET

Yeah, he has, I just saw him, but I forget to grab the stuff. It's stupid, but I need it for this meeting. Do you mind if I pop in?

HEIDI

Course not. You'll have to let yourself out though, cause I'm already late for work.

GARNET

No drama.

Garnet kisses Heidi on the cheek and she heads off to work. Garnet walks back into Sam's house and closes the front door.

120 INT. SAM'S BEDROOM. SAM'S HOUSE. LONDON. DAY. 120

GARNET heads straight into Sam's bedroom. He searches through Sam's stuff like a junkie and can't find what he is looking for.

He looks about on Sam's desk and finds a photocopy of his passport. He folds it and puts it in his pocket. He then finds a silver chain with a gold wedding band on it and slips it into his pocket. He grabs a large tin of Milo off Sam's desk and contemplates taking it, but puts it back.

Garnet keeps looking around and finally finds Sam's laptop in a bag next to Sam's cupboard. He grabs a large red bag from the top of the cupboard and puts the laptop in it.

Garnet opens Sam's cupboard and pulls out one of his suits. He holds it up to his chest and throws it in the bag. He then grabs a business shirt and tie from the cupboard.

He is about to leave the room when he turns back, grabs the tin of Milo and shoves it in the bag. He then heads to another room with the bag.

121 INT. HEIDI'S ROOM. SAM'S HOUSE. LONDON. DAY. 121

GARNET goes into Heidi's room and starts looking for things of value. He searches through her cupboard and finds a pair of handcuffs with fluffy orange fur and a gold vibrator. He puts the vibrator back, but takes the fluffy handcuffs. Garnet also takes her ipod and passport. He throws the bag on Heidi's bed and starts taking his clothes off.

122 EXT. SAM'S HOUSE. LONDON. DAY. 122

GARNET exits Sam's house looking very dapper, with the exception of his Nike trainers. He is wearing the suit he found in Sam's cupboard and carrying a large red bag full of stolen goods.

123 INT. CINEMA III. LONDON CINEMA. DAY. 123

We see an establishing shot of a fairly empty cinema. We cut to GARNET, dressed in the suit, sitting among other patrons. He looks very tired and starts to nod off.

Some time passes and Garnet is awoken by the sound of a man clearing his throat. He sits up startled as the end credits of the film roll. Most people have left. The house lights come on and Garnet is reluctant to leave. He heads towards the screen and enters a toilet to the left of it.

124 INT. TOILET. LONDON CINEMA. DAY . 124

GARNET is washing his hands in the garishly decorated cinema toilet. We hear the same man clearing his throat in a toilet cubicle, only now it is extremely loud and relentless. Garnet looks towards the cubicle and finishes washing his hands. He moves to a circular towel dispenser to dry his hands.

We see the throat clearer exit the cubicle and move to the sink. It is a middle aged Indian man, MANPREET. He is dressed in fashionable clothes, but looks as though he has been wearing them for a few days. Manpreet clears his throat again and talks to himself, then to Garnet as he washes his hands.

MANPREET

Oh God, that film, that film. Four times I tried to watch it and every time I fall asleep. Did you like it?

GARNET

I fell asleep as well.

MANPREET

The end goes on forever.

GARNET

It's the same in the book, I guess the director was just being faithful to the story.

MANPREET

What about being faithful to the audience?

Garnet shrugs.

MANPREET (CONT'D)

What are you doing now sir, may I offer you a beer?

GARNET

I don't drink.

MANPREET

Come on, a juice then, it's on me.

Garnet ponders the strangers question, but Manpreet is insistent.

MANPREET (CONT'D)

Come.

They exit the toilet together.

125 EXT. LEICESTER SQUARE. LONDON. DAY. 125

We see an establishing shot of Leicester Square in London.

126 INT. ENGLISH PUB. LONDON. DAY. 126

GARNET and MANPREET are sitting at a small table in a moderately quiet pub in Leicester Square.

MANPREET

Name an Indian star and I bet I can tell you a story about them.

GARNET

Geeze I don't know many, but what about that Miss Universe chick.

MANPREET

Aishwarya Rai. My cousin dated her, I used to know her very well.

GARNET

Wow.

MANPREET

Back before she was so famous.

Garnet sits quiet for a few moments.

GARNET

Manpreet, can I tell you something?

MANPREET

Of course my friend.

GARNET

Well... I was arrested earlier today.

MANPREET

And now you are out on bail?

GARNET

Not exactly. I managed to escape.

MANPREET

Holy Cow! So the police are out looking for you?

GARNET

Maybe, I dunno, it wasn't such a big deal.

MANPREET

What did you do?

GARNET

I borrowed some film equipment from Australia and took it overseas.

MANPREET

I see, for your 60 film project. And they arrested you in London?

GARNET

Yeah, it turns out the gear was worth half a million dollars.

MANPREET

My goodness, that is no small sum. You really are in quite a pickle.

GARNET

I know.

MANPREET

Don't worry Garnet. You are my friend now and I will take good care of you. We all do stupid things occasionally. In India I killed a man, two men actually. It's a bad thing, but I've done it. Another juice?

GARNET

I'm OK.

MANPREET

Come on, what are you eating? Let's get some dinner.

Garnet smiles a little uncomfortably at Manpreet.

GARNET  
You killed two guys?

MANPREET  
I'll tell you in a bit.

Manpreet signals for a waitress to come over.

WAITRESS  
Yes.

Manpreet holds up his glass.

MANPREET  
Another Tiger, a tomato juice for  
my friend and two vegetarian  
pizzas.

WAITRESS  
Is that all?

MANPREET  
Yes thank you.

Manpreet turns back to Garnet.

GARNET  
So?

MANPREET  
What?

GARNET  
The people you killed?

Manpreet is a little reluctant to tell this story, but begins.

MANPREET  
It was a while ago now, when I was  
younger and more foolish.

GARNET  
What happened?

MANPREET  
The first guy was a punk I got into  
a fight with in a club in Mumbai.  
We started off just fighting, you  
know, with fists. Then he decides  
to get all macho and pulls a gun on  
me.

GARNET  
What did you do?

MANPREET  
What would you do?

GARNET

I would have walked away.

MANPREET

I did, I backed away. Went home, got my hand gun and came back and shot him.

GARNET

Fuck and the other guy?

MANPREET

The other guy was a thief that held me up at gunpoint. Stupid guy, I knew him, knew where he hung. So I gave him my wallet, went home, got my hand gun and came back and shot him too, then got my wallet back.

GARNET

Whoa.

MANPREET

It's stupid I know, over nothing, but back then I thought it was a big deal, I thought I was a big deal, but to take someone's life, it's not a good thing, it never sits well. I feel it now more than I did then.

127 INT. PETROL STATION. LONDON. NIGHT. 127

MANPREET is at the register paying for petrol for the car GARNET stole. He exits the shop and walks back to the Ford Capri.

128 INT. FORD CAPRI. PETROL STATION. LONDON. NIGHT. 128

GARNET is sitting in the driver's seat of the Ford Capri as MANPREET comes back and jumps in the passenger's seat.

MANPREET

You've got a full tank of gas, so what are your plans?

GARNET

I've got to get out of here. I think if I go to Dover I can hitch a ride on a ferry.

MANPREET

Tell you what. Tonight you come back to my house and get a good night's rest. Tomorrow you can make your getaway with a fresh head.



GARNET  
That's probably a good idea.

129 EXT. PETROL STATION. LONDON. NIGHT. 129

The Ford Capri pulls out of the petrol station with GARNET and MANPREET.

130 INT. SCOTT'S OFFICE. PAUL'S OFFICE. SYDNEY. DAY. 130

SCOTT is sitting at his desk when there is a knock at his office door.

SCOTT  
Come in.

KATE opens the door and two plain clothed police officers, GREG and IAN walk into his office. Kate waits at the door curiously.

SCOTT (CONT'D)  
Can I help you?

GREG  
Is your name Scott Herford?

SCOTT  
Yes.

GREG  
My name's Detective Greg Meakin and this is Detective Ian Hancock.

Greg pulls out his badge and shows it to Scott.

GREG (CONT'D)  
Do you know anything about the whereabouts of the missing film equipment from Panavision?

SCOTT  
No, why would I?

GREG  
The person that hired the equipment, Mr. Garnet Mae, said he had given the gear to you.

Scott smiles.

GREG (CONT'D)  
Do you know Mr. Mae?

SCOTT  
Yeah, but we had a falling out.

131 EXT. LONDON SKYLINE. DAWN. 131

We see the sunrise over South London.

132 EXT. MANPREET'S HOUSE. SOUTH LONDON. DAY. 132

GARNET and MANPREET walk out of Manpreet's house. Garnet is still wearing the suit he stole from Sam's house.

MANPREET

We should hang out in India some time, you'd love it.

GARNET

I've got a present for you.

Garnet pulls the gold ring he stole from Sam's house out of his pocket.

GARNET (CONT'D)

One ring to rule them all.

MANPREET

No Garnet, you keep it, lest you need sell it. Gold is the most tangible currency in the world.

GARNET

But not as important as friendship.

Manpreet takes the ring and puts it on his pinky finger.

MANPREET

Garnet, get in the car.

GARNET

Why?

MANPREET

I know how to get you out of dodge.

Garnet and Manpreet both jump in the car and Garnet reverses out of the driveway.

133 EXT. DOVER. DAY. 133

We see an establishing shot of the white cliffs of Dover.

134 EXT. ROAD SIDE. NEAR DOVER. DAY. 134

GARNET and MANPREET stand next to the Ford Capri beside a field just outside of Dover. The boot is open and Garnet is about to hop in.

GARNET

Remember, the secret to lying is to believe in the story you are telling.

MANPREET

Don't worry Garnet, I think I can handle it.

GARNET

I hope so, or I am smoked.

MANPREET

Come on, get in.

Garnet looks around then jumps in the boot of the car. Manpreet places a quilt and two pillows in front of him and closes the door of the boot.

135 EXT. FREEWAY. NEAR DOVER. DAY. 135

We see MANPREET driving the stolen Ford Capri down the freeway near Dover. He writes a text message on his mobile phone.

136 INT. BOOT OF FORD CAPRI. NEAR DOVER. DAY. 136

GARNET reads a text message from Manpreet in the boot of the Ford Capri. Light from the phone illuminates his face. The message says, "If we get caught, run."

137 EXT. IMMIGRATION BOOTH. DOVER. DAY. 137

MANPREET drives the Ford Capri up to the immigration booth in Dover. The immigration official, GRAHAM, is very friendly.

GRAHAM

Good day sir, where might you be off to today?

MANPREET

France.

GRAHAM

Have you got your passport there?

Manpreet grabs his passport from the passenger seat.

MANPREET

Certainly.

Manpreet hands Graham his passport. Graham looks at the boot and notices that it's weighing a little heavy on the back tyres. He enters the immigration booth and makes a few notes on his computer.

GRAHAM

Are you planning on staying long in France?

MANPREET

Just the weekend.

GRAHAM

You know today is Tuesday.

MANPREET

Yes I know, I mean, just till after the weekend, about a week.

Graham exits the booth, again looking at the boot of the Ford Capri.

GRAHAM

Do you mind pulling over here for a moment Mr. Jeffers?

138 INT. BOOT OF FORD CAPRI. DOVER. DAY. 138

We see GARNET look at his mobile phone and switch it off. He curses silently.

GARNET

Fuck.

139 INT. FORD CAPRI. IMMIGRATION BOOTH. DOVER. DAY. 139

GRAHAM instructs MANPREET to pull over in front of the immigration booth. He is a little reluctant.

GRAHAM

It'll only take a moment.

Manpreet parks the car in a spot just in front of the inspector's booth as Graham walks over.

GRAHAM (CONT'D)

Would you mind opening the boot for me sir?

MANPREET

No problem.

140 EXT. IMMIGRATION BOOTH/STREET. DOVER. DAY. 140

MANPREET exits the Ford Capri and opens the door of the boot. The inspector, GRAHAM prods the quilt and pulls back the pillows. He prods the quilt again and pulls it back to reveal GARNET.

GRAHAM

What do we have here? Who are you?

Graham turns to Manpreet.

GRAHAM (CONT'D)

Do you know this man?

Manpreet shrugs and Garnet climbs out of the boot.

GARNET

Angielski, angielski.

GRAHAM

Do you have a passport?

Garnet puts his hands in his pockets and pulls them out empty.

MANPREET (MOUTHING)

Run.

Garnet legs it out of the inspection station.

GRAHAM

Hey!

Graham chases after Garnet, but he looks considerably less fit than him. Garnet runs down the ramp leading up to the immigration booth. Graham is lagging behind, but we see him call for backup on his radio.

Garnet continues down the ramp and runs into an open car park next to the main road in Dover. He sees an old man, KEVIN, poised to open his car with a set of keys. Garnet gently grabs onto the keys and begs...

GARNET

Please sir, I need your car.

Kevin stares Garnet squarely in the eye and says...

KEVIN

Sod off.

Garnet lets go of the keys and runs off to the entrance of the carpark. Graham is still hot on his tail and catching up. Garnet waves down a car entering the car park. He talks to the driver, SID, a middle aged man.

GARNET

Excuse me, but there's been an accident, do you mind giving me a lift to the hospital?

SID

Sorry mate, I'm just getting on to the ferry, what's happened?

Garnet realises Graham is catching up and runs off.

SID (CONT'D)

Sorry.

Garnet runs out of the car park and notices a police car heading towards him in the distance. He jumps a fence in the middle of the road and waves down another car. The car is being driven by a middle aged German man, OSCAR. His wife NATALIA is sitting next to him. Oscar winds down his window to talk to Garnet.

OSCAR

What is the problem?

GARNET

I'm sorry mate, but there's been an accident.

Garnet notices the police car in front of him drive through a gap in the fence and head straight towards him on the wrong side of the road. He also spots another police car coming from behind.

OSCAR

Really, how can we help?

GARNET

I need a lift...

Garnet opens the driver's door and sits squarely on top of Oscar who realises the police are closing in on them. Oscar drives towards the police car and stops in front of them. Garnet jumps out and tries to run past the police car. Three police officers jump out and one, OFFICER JORDAN, grabs Garnet and forces him to the ground handcuffing him from behind.

OFFICER JORDAN

Take it easy mate.

Garnet is not struggling. Officer Jordan leads Garnet to the back of the police car and places him in the back seat.

141 INT. POLICE CAR. DOVER. DAY.

141

GARNET is placed in the back seat of the police car by OFFICER JORDAN who gets in after him. An older police officer, OFFICER SIMPSON, jumps in on the other side. The police car heads back to the police station in Dover.

OFFICER SIMPSON

Geeze, you're a quick little bugger, where you from?

Garnet pretends to be Polish.

GARNET

Polski.

OFFICER SIMPSON

Why were you running?

GARNET

I try go home.

OFFICER SIMPSON

Don't worry mate, you've probably scored yourself a free ticket there.

142 EXT. STREET. DOVER. DAY. 142

The police car carrying GARNET, OFFICER SIMPSON, OFFICER JORDAN and another OFFICER who is driving, heads off down the street.

143 INT. JAIL CELL. DOVER POLICE STATION. DAY. 143

GARNET is relaxing on a thin blue matt in a prison cell in Dover. He takes a deep breath in and out. He smiles a little and relaxes closing his eyes.

144 INT. INTERVIEW ROOM. IMMIGRATION OFFICE. DOVER. DAY. 144

MANPREET is talking with two immigration officials, GRAHAM, late 40's and AMANDA, mid 30's. Manpreet is very calm and collected.

AMANDA

Manpreet, you are free to go. As you are aware the car you were driving has been reported stolen and as a result has been impounded.

MANPREET

That is a shame.

AMANDA

You can probably kiss the money you paid for it goodbye and the police may be in touch.

GRAHAM

There's something very strange going on here. I don't know why no one is taking this more seriously.

AMANDA

Cause no one cares.

Amanda turns to Manpreet.

AMANDA (CONT'D)

You can get a bus back to London at  
the coach station.

MANPREET

Thank you Madame.

Manpreet gets up to leave and Graham looks up exacerbated.

145 INT. INTERVIEW ROOM. DOVER POLICE STATION. DAY. 145

GARNET is being interviewed by two plain clothed Immigration  
Officials, MARTIN and FELICITY. Garnet does his best to sound  
Polish. He has told the officials his name is Tomas.

MARTIN

Tomas, you say you've been working  
as a painter and been doing  
different odd jobs in London?

GARNET

Yes.

MARTIN

And you received money for this  
work?

GARNET

Yes.

MARTIN

What's probably going to happen is  
you'll spend a week or so in a  
detention centre, before being  
deported back to Poland.

GARNET

What if I plead asylum?

FELICITY

Do you have anything to be fearful  
of back in Poland?

GARNET

No.

FELICITY

Then your request for asylum will  
be denied and you'll end up  
spending a lot longer in a  
detention centre.

GARNET

If I go Poland, you tell polizei?



MARTIN

No, we don't need to do that. When you go to Poland you'll simply present yourself to the authorities. You can tell them what you like.

Garnet thinks about their proposal for a few minutes.

GARNET

And you buy aeroplane ticket?

MARTIN

That is correct.

146 INT. FRONT DESK. DETENTION CENTRE. DOVER. DAY. 146

GARNET is being ushered into the detention centre by two police officers, FIONA and ALEX. ALEX is carrying Garnet's red bag of stolen goods and his skateboard. He places them next to the front desk. The desk attendant CHARLES, asks Garnet to sign a few forms.

CHARLES

Just sign here and here. This is for your bag.

Garnet signs the papers.

CHARLES (CONT'D)

Do you need anything from your bag, toothbrush or anything?

GARNET

No.

A security guard, VLADIMIR opens a secure door and Garnet is lead by Charles into the detention centre.

147 INT. MAIN ROOM. DETENTION CENTRE. DOVER. DAY. 147

The main part of the detention centre houses a seated eating area and entertainment section. There are people from all over the globe and all walks of life; families, the elderly etc. GARNET is lead through the main area by CHARLES to the mens dormitory

148 INT. MENS DORMITORY. DETENTION CENTRE. DOVER. DAY. 148

GARNET is ushered by CHARLES into a dormitory with about 20 bunk beds.

CHARLES

Take which ever bed is empty. You can shower whenever you want.

(MORE)

CHARLES (CONT'D)

Breakfast is at eight a.m., lunch one p.m. and dinner's at six. There's a TV in the entertainment room and a library in the office. If you want to borrow a book ask security. Books are in English. Do you have any questions?

GARNET

How long I stay here?

CHARLES

The million dollar question. Some are here for a couple of hours, others a couple of weeks. Depends on your case. Have a pleasant stay.

Charles walks out of the room and Garnet grabs a lower bunk bed which is free. He takes his shoes off and lies down on it.

GARNET

Fuck.

A young Russian man, ADAM, also in detention, walks to a bed near Garnet's and grabs his toiletry bag. He turns to Garnet.

ADAM

Where you from?

Garnet is not sure if it's a good idea to talk to anyone, but eventually answers.

GARNET

Polski.

ADAM

Na prawda, you speak Russian?

GARNET

No.

ADAM

All Poles speak Russian.

GARNET

We all learn Ruski, but no one like it.

Adam smiles. He takes his toiletry bag, grabs a towel and heads to the bathroom.

149 STOCK FOOTAGE. MUSIC VIDEO FOR "ONE LOVE" BY BOB MARLEY. 149

We see the music video produced for the Bob Marley track, "One Love"

150 INT. MAIN ROOM. DETENTION CENTRE. DOVER. DAY. 150

GARNET is in the entertainment section of the main room watching TV next to an Indian family. On the TV the music video for "One Love" continues. An announcement comes over the intercom.

ANNOUNCER (V/O)  
 Could Azimov Mushenko please report  
 to the front office. Azimov  
 Mushenko.

151 INT. MENS DORMITORY. DETENTION CENTRE. DOVER. NIGHT. 151

GARNET is lying awake in the men's dormitory. His bunk is shaking as though someone is having sex on the top bed, but when we pan to the bed we see an African man doing a strange physical prayer.

152 INT. MAIN ROOM. DETENTION CENTRE. DOVER. DAY. 152

Lunch is served in the main room. Everyone's meal is the same, fish and chips. A waitress, MARY, places a tray with fish and chips on it in front of Garnet who is still wearing the same suit he stole from Sam's house.

GARNET  
 I told you, I vegetarian.

MARY  
 Sorry love, but this ain't the Hare  
 Krishnas.

An Indian man, NOWAIRBY, sitting next to Garnet, pours his chips onto Garnet's plate. Garnet smiles appreciatively.

GARNET  
 Thanks. You want fish?

Nowairby shakes and nods his head at the same time and Garnet stabs his fish with a knife and places it onto Nowairby's plate. Nowairby nods in appreciation. ADAM walks over with another guy, MATEUSZ and they sit opposite Garnet.

ADAM  
 Hey, good news for you, I found  
 another Polish guy.

MATEUSZ  
 Jak sie masz? Mam na imie Mateusz.

Garnet shakes hands with Mateusz who smiles broadly.

GARNET  
 Tomas.

MATEUSZ  
Milo jest spotkac drugiego Polaka.

GARNET  
Please, speak English.

Mateusz addresses Adam and Nowairby

MATEUSZ  
Sorry, I say it's nice to meet  
another Polak.

Garnet acts unimpressed and gets up to leave.

GARNET  
Scuzi.

153 INT. MEN'S DORMITORY. DETENTION CENTRE. DOVER. NIGHT. 153

GARNET is again lying awake at night in the detention centre, though this time his bed is still.

154 INT. MAIN ROOM. DETENTION CENTRE. DOVER. DAY. 154

We see some shots of the various people in detention and cut to GARNET walking towards the security office. He knocks on the door. VLADIMIR, looks through the door at Garnet.

VLADIMIR  
What do you want?

GARNET  
Book please.

Vladimir nods and goes to the bookshelf next to the front desk. He selects a random number of books and takes them back to the door. He holds them up for Garnet. Garnet chooses "Midnight's Children" by Salman Rushdie and Vladimir feeds it through a slot in the door.

VLADIMIR  
Return it to the office when you  
finish.

Garnet walks across the main room to a window overlooking Dover and stares out.

155 INT. MEN'S BATHROOM. DETENTION CENTRE. DOVER. DAY. 155

GARNET is taking a shower in a cubicle in the men's bathroom. He can hear someone singing in Arabic in another cubicle.

156 INT. MEN'S DORMITORY. DETENTION CENTRE. DOVER. NIGHT. 156  
GARNET is sleeping in the mens dormitory.

157 INT. HALLWAY. DETENTION CENTRE. DAY. 157  
GARNET is sitting on a wall next to a window in the hall of the detention centre reading "Midnight's Children." An announcement comes over the intercom and Garnet looks up.

ANNOUNCER (V/O)  
Could Rishad Qadir please report to the front office. Rishad Qadir.

Garnet returns to his book.

158 INT. MEN'S DORMITORY. DETENTION CENTRE. DOVER. DAY. 158  
GARNET is lying down in his bunk reading "Midnight's Children" when another announcement is made.

ANNOUNCER (V/O)  
Tomas Majewska, please report to the front office. Tomas Majewska.

Garnet sits up very enthusiastically. He closes the book, slips it into his suit pocket and heads to the front office.

159 INT. DETENTION VAN. FREEWAY IN ENGLAND. DAY. 159  
GARNET and four other male detainees are being driven around in a secure van.

160 EXT. TARMAC. GATWICK AIRPORT. DAY. 160  
The secure van is parked on the runway at Gatwick Airport next to a Polish Lot plane. A security guard, STAN, is checking through Garnet's bag on a table next to the van. STAN pulls out the fluffy hand cuffs.

STAN  
Hello, we got a kinky one.

Stan shows the handcuffs, covered in orange fur, to the other SECURITY GUARDS who laugh. Stan puts the rest of Garnet's things back in the bag and gives it to him with his skateboard.

161 INT. POLISH LOT CABIN. DAY. 161  
GARNET is sitting in the mid section of the cabin smiling.

162 EXT. WARSAW AIRPORT. DAY. 162

A Polish Lot airplane lands in Warsaw.

163 INT. POLISH LOT CABIN. WARSAW AIRPORT. DAY. 163

Most of the passengers have already gotten off the plane. A Polish army officer, BRUNON, stands with a machine gun at the entrance to the plane. Garnet reluctantly grabs his bag and skateboard and moves towards him.

164 INT. POLISH CUSTOMS. WARSAW AIRPORT. DAY. 164

GARNET is being ushered by BRUNON to the immigration office. A young official, KONRAD, starts talking to Garnet in Polish.

KONRAD  
Bez paszportu?

Garnet shakes his head.

KONRAD (CONT'D)  
Jak sie nazywasz?

GARNET  
Tomasz Majewska.

KONRAD  
Majewska?

Konrad looks surprised as Garnet has given him the female version of the surname.

GARNET  
Sorry, Majewski.

Konrad is surprised by Garnet's accent.

KONRAD  
You are not Polish.

GARNET  
No, but my mother is married to a Polish guy and now we live in Warsaw.

KONRAD  
Where are you from?

GARNET  
Estland.

KONRAD  
Co? Estland?

GARNET  
Estonia.

KONRAD  
Co Estland.

KONRAD shakes his head in disbelief.

165 INT. DETENTION CENTRE. WARSAW AIRPORT. DAY. 165

GARNET is sitting in a large empty detention centre that makes the one in Dover look like a four star hotel. There are about 20 collapsible beds lined up with army blankets and pillows. Garnet is the only person in the room. He grabs a book out of his bag, "Midnight's Children" and continues reading it.

166 INT. WARSAW AIRPORT. NIGHT. 166

We see an establisher of Warsaw airport at night. The lights are all switched off and the airport is empty.

167 INT. DETENTION CENTRE. WARSAW AIRPORT. NIGHT. 167

GARNET is lying awake in the detention centre at night. He looks about the room and then closes his eyes trying to sleep.

168 INT. WARSAW AIRPORT. DAY. 168

We see an establisher of Warsaw airport by day. The airport is a hive of activity.

169 INT. DETENTION CENTRE. WARSAW AIRPORT. DAY. 169

GARNET is woken up by KONRAD. An ARMY OFFICER is guarding the door.

KONRAD  
Come.

Garnet wakes groggily.

GARNET  
Where are we going?

Garnet rises out of bed.

KONRAD  
We send you back England.

GARNET  
What? How come?

KONRAD  
 You are not Polish, you do not  
 belong here.

Garnet swears in Polish

GARNET  
 Kurwa!

Konrad does not find it amusing and waits for Garnet to get out of bed.

170 INT. AIRPLANE ENTRANCE. WARSAW AIRPORT. DAY. 170

GARNET is being lead by a soldier to a Polish Lot airplane. The captain of the plane, PIOTR, greets him at the entrance.

PIOTR  
 So you are Polish, but you don't  
 speak Polish, very funny.

Piotr laughs to himself as Garnet walks onto the plane. The soldier waits at the entrance with Piotr.

171 INT. POLISH LOT CABIN. DAY. 171

GARNET is again sitting in the mid section of the cabin. He is very nervous.

172 EXT. HEATHROW AIRPORT. LONDON. DAY. 172

We see an establisher of Heathrow airport.

173 INT. AIRPLANE ENTRANCE. HEATHROW AIRPORT. LONDON. DAY. 173

GARNET is waiting with his bag and skateboard at the entrance of the plane. PIOTR comes out from inside the cabin.

PIOTR  
 OK, wait here.

Piotr walks off into the airport. He returns a few moments later.

PIOTR (CONT'D)  
 OK, wait here.

Piotr walks back into the cabin. Garnet looks out the window next to the entrance and sees Piotr walk down the staircase at the rear exit of the plane and onto the tarmac. Garnet scopes the area and briskly walks off with his bag.



174 INT. GATE 47. HEATHROW AIRPORT. LONDON. DAY. 174

GARNET walks quickly out the gate and into the main hallway leading to immigration control at Heathrow Airport. He looks behind, but no one is following him. He continues into the airport.

175 INT. IMMIGRATION CONTROL. HEATHROW AIRPORT. LONDON. DAY. 175

GARNET continues walking fast till he reaches a large crowd queuing for immigration control. He joins the end of the queue and checks back to see if Piotr is coming, but he isn't. Garnet looks up and down the immigration booths. There is a line of about 40 of them, but only seven are currently in use. Garnet slowly walks out from the queue to the left of the line of booths. He is looking for a way to sneak past. As he reaches the side wall he looks behind to see and hear PIOTR running after him.

PIOTR

Stop. Stop that man.

Garnet casually steps over a series of ropes arranged to usher people towards the booths. He walks casually through an empty immigration booth and joins other people that have just been cleared. PIOTR is still yelling and gaining up to him.

PIOTR (CONT'D)

Hey! Hey you! Stop that man.

No one seems to care and Garnet starts running down a zig zagging walk way to the lower floor and luggage retrieval area. Piotr is still a hundred metres or so behind Garnet and losing steam.

PIOTR (CONT'D)

Hey, hey.

Other people look questionably at Garnet, but no one attempts to stop him. Garnet jumps on his skateboard and skates past a number of baggage carousels towards the customs area. He slows down as he approaches customs and sees two officials, JACK and ROGER, 40's, who are unimpressed with his skateboarding.

JACK

You can't ride that in here.

Garnet kicks his skateboard into his hand.

GARNET

Sorry sir.

Jack and Roger look a little surprised and step up towards Garnet, but he has already passed them and is almost at the exit.

PIOTR  
Stop that man!

The two officials look back at Piotr and then chase after Garnet.

JACK  
Hey you! Stop there!

Garnet has already run through the exit.

176 EXT. MAIN ENTRANCE. HEATHROW AIRPORT. LONDON. DAY. 176

GARNET runs out of the main entrance with JACK and ROGER lagging behind him. He runs past a line of people queuing for black cabs and jumps in the back of one slamming the door.

177 INT. BLACK TAXI. HEATHROW AIRPORT. LONDON. DAY. 177

GARNET yells at the taxi driver, CHARLIE, 50's.

GARNET  
Come on, go! Go!

Charlie casually turns around and says.

CHARLIE  
I don't know if you've noticed, but there is a large number of people queuing for a taxi, please join the end of the it.

GARNET  
Fuck!

Garnet jumps out the other side of the taxi as JACK opens the street side door. He narrowly misses being caught.

178 EXT. MAIN ENTRANCE. HEATHROW AIRPORT. LONDON. DAY. 178

GARNET jumps out of the taxi and runs across a lane of traffic before jumping over a large fence in the middle of the road. He mistimes the jump and falls to the ground on the other side of the fence. A car driving past sounds its horn. JACK runs to the fence and grabs Garnet's skateboard through the rails, but Garnet pulls it hard and it slips out of Jack's hands. Garnet jumps up and continues running down the street. Jack is disappointed, but does not attempt to scale the fence and simply watches Garnet run off. His partner ROGER stumbles out along with PIOTR. Garnet turns around to see them cursing in the distance.

PIOTR  
Damn, damn, damn.

Garnet continues running up the street.

179 EXT. PETROL STATION. HEATHROW AIRPORT. LONDON. DAY. 179

GARNET runs into a petrol station. He drops his bag and skateboard near a bowser and talks in an English accent to an overweight gentleman, ERIC, that has just pulled up.

GARNET

Excuse me sir, but I'm going to need you to step out of the car, we are just doing some random inspections.

Eric is not impressed.

ERIC

A random what!?

Eric undoes his seat belt and gets out of the car furiously. Garnet looks behind, but no one is coming.

GARNET

Sorry for bothering you sir, everything appears to be in order, carry on.

ERIC

You'd wanna hope so.

GARNET moves away from the driver and picks up his bag and skateboard. He spots a man sitting in another car across the station. He runs over to the man, STEWIE, late 20's, Jamaican.

GARNET

Sir, do you think you could do me a huge favor and just drive me around the corner?

STEWIE

Sorry man, but I'm waiting on a friend.

GARNET

Come on, it will only take a few seconds.

Garnet pulls out his wallet and grabs a twenty pound note.

GARNET (CONT'D)

I'll give you twenty pounds to just take me to the nearest tube station.

STEWIE

The tube is just over there.

Stewie points back to the airport. Garnet looks back towards the airport, but takes off in a perpendicular direction towards a large bus station.

180 EXT. BUS STATION. HEATHROW AIRPORT. LONDON. DAY. 180

GARNET runs up to a bus that is half full of passengers outside Heathrow Airport. He walks in the front door.

181 INT. BUS. HEATHROW AIRPORT. LONDON. DAY. 181

GARNET walks onto the bus nervously, checking over his shoulder, but trying not to look too suspicious. He talks to the bus driver, JEREMY.

GARNET  
When is this bus leaving?

Jeremy checks his watch.

JEREMY  
Now.

GARNET  
And where is it going?

JEREMY  
Reading.

GARNET  
Excellent, one ticket to Reading please.

JEREMY  
Five 60 thanks.

Garnet pays for the ticket and walks to the back of the bus as Jeremy starts the engine. Garnet lies down on the back seat and pops up to look out the window every few seconds. The bus pulls out of the station and makes its way past the airport. Garnet spies out the back window.

182 EXT. STREET. HEATHROW AIRPORT. LONDON. DAY. 182

We see GARNET spying out the back window of the bus he is escaping on as it slowly makes it's way past Heathrow airport.

183 EXT. SAM'S HOUSE. LONDON. DAY. 183

SAM is standing outside the front of his house talking to DANNY and TONY. Tony is taking notes.

TONY

He's quite a prick then is he?

SAM

To be honest he's usually a stand up guy.

DANNY

What? This prick that steals from his mates and assaults police officers?

Sam is suspicious of this allegation, but bites his tongue.

TONY

Do you think he might be on drugs?

SAM

No, ego.

Sam smiles, but Danny becomes aggravated by his light heartedness.

DANNY

This is a pretty serious situation Sam. Your mate Garnet has currently stolen over half a million dollars worth of film equipment, assaulted three police officers and ripped off your belongings, if you know something you should tell us.

SAM

I'm sorry guys, but I've told you everything I know.

Tony looks at Danny unimpressed.

184 EXT. AUSTRALIAN EMBASSY. LONDON. DAY. 184

We see an establishing shot of the Australian embassy in London.

185 INT. PASSPORT OFFICE. AUSTRALIAN EMBASSY. LONDON. DAY. 185

GARNET is seated outside the passport office at the Australian embassy in London. He looks a little on edge and is still wearing the suit. A large man in a suit walks out of the office and looks Garnet up and down. He doesn't say anything and walks back into the office. A few moments later a middle aged female official from the embassy, MARJORIE, calls Garnet to the passport collections window.

MARJORIE

Mr. Hamilton.

Garnet walks up to the window.

GARNET

Yes.

MARJORIE

Sam, we're just having a few issues with your application.

GARNET

Really?

MARJORIE

Nothing major, but on the form you said your mother's maiden name was Hamilton, right? The same as yours.

GARNET

Yes, we used our mother's name. We didn't really know our father.

MARJORIE

I only ask cause on your original application in Australia there's a different name, Evangelidis, does that mean anything to you?

GARNET

No, my mum did remarry, but that's not her new name.

MARJORIE

What would that be?

Garnet thinks for a moment.

GARNET

Monaro.

MARJORIE

Monaro, like the car, broom broom Monaro?

GARNET

Yes.

MARJORIE

That's odd, the records here say her new surname is Montaro.

GARNET

No, that's a mistake, it's definitely Monaro.

MARJORIE

No problem, I can change that.

Marjorie changes some details on the computer in front of her.

MARJORIE (CONT'D)

Take a seat Sam, shouldn't be too much longer.

GARNET

Thanks.

Garnet returns to the seat and picks up a magazine. He is freaking out on the inside. He flicks through the magazine. Some time passes and Marjorie calls him back to the window.

MARJORIE

Mr. Hamilton.

Garnet walks back to the passport window and is quite relieved to see Marjorie holding a passport. She looks over it before handing it to Garnet.

MARJORIE (CONT'D)

Are all the details correct?

Garnet studies the passport. It is in Sam Hamilton's name with Garnet's photo in it.

GARNET

Yep, that's all good.

MARJORIE

It's only valid for a year, but you can get a full passport when you return to Australia.

GARNET

No problem.

Marjorie opens a till and counts out 200 pounds.

MARJORIE

There's no time limit on the loan either, just pay it back when you can.

GARNET

Of course.

Marjorie counts out the money in front of Garnet.

MARJORIE

50, 100, 150, 200.

Marjorie slides the money to Garnet who puts it in his pocket.

MARJORIE (CONT'D)

Good luck getting home.

GARNET

Yeah, thanks.

Garnet leaves the office.

186 EXT. FREEWAY. ENGLAND. DAY. 186

GARNET is hitchhiking on a freeway in England. A yellow VW Combie van pulls over and Garnet runs towards it smiling.

187 INT. YELLOW VW COMBIE. IMMIGRATION BOOTH. DOVER. DAY. 187

GARNET is riding in the passenger seat of the yellow VW Combie. The driver, HUGH, mid 30's, is a bit of a hippie. They pull up to an immigration booth before the ferries. Hugh has done this several times before and talks to the officer GARY.

HUGH

Just doing a beer run mate.

Gary is unimpressed.

GARY

Passports and ticket.

Hugh hands both their passports to Gary who makes a couple of entries on his computer and hands them back.

188 EXT. FERRY ENTRANCE. DOVER. DAY. 188

The Yellow VW Combie drives onto the ferry as it releases its horn twice.

189 EXT. FREEWAY. GERMANY. DAY. 189

GARNET is hitchhiking on a freeway in Germany. It is a rather bleak day and cars go screaming past.

190 INT. TRUCK. FREEWAY. GERMANY. DAY. 190

GARNET is in the cabin of a Semi Trailer on the freeway in Germany. He is very happy to have been picked up.

191 INT. POLICE STATION. LONDON. DAY. 191

DANNY is chatting with IAN and GREG from Australia in his office in a London police station.

DANNY

Any former convictions?



IAN

No. According to his film buddies he's a fairly regular guy.

DANNY

Well he's the slipperiest little bugger I've ever had my hands on.

GREG

Must have been upsetting when he got away.

DANNY

You could say that.

IAN

We're off to Poland next week to chat with his girlfriend. Apparently the film gear landed in Warsaw and hasn't left, at least not by air.

DANNY

Pff, now you tell us.

GREG

We'll keep you posted.

DANNY

If you do happen to catch up with him, send him our regards.

IAN

Will do.

192 EXT. POLISH BORDER CROSSING ON FREEWAY. DAY. 192  
We see a border crossing on the freeway in Poland.

193 INT. IMMIGRATION OFFICE. 193  
POLISH BORDER CROSSING ON FREEWAY. DAY.  
Garnet is pleading with a large Polish official, MIKOLAJ, early 40's.

GARNET

The visa is supposed to be 55 Euro's.

MIKOLAJ

Yes, yes. Visa embassy, 55 Euro. Visa freeway, 200.

GARNET

I don't understand why it's so expensive? I don't even have 200 Euros.

MIKOLAJ

Nie ma za co, bye bye.

Garnet looks very despondent and takes a deep breath. Mikolaj takes pity on him.

MIKOLAJ (CONT'D)

How much you have?

194

EXT. POLISH BORDER CROSSING ON FREEWAY. DAY.

194

GARNET walks out of the Polish immigration office. He has spent all his money on a visa, but is happy to be back in Poland. He spots a guy, MAREK, early 30's, tinkering under the bonnet of a beat up orange Volkswagon Golf and approaches him.

GARNET

Dzien dobre.

Marek is finishing his lunch as he tinkers under the bonnet and looks up as he stuffs a hard boiled egg in his mouth. He talks with his mouth half full of food.

MAREK

Dzien dobre.

GARNET

Lifski do Warszawski?

MAREK

Prosze to Powtorzyc?

GARNET

Warsawawic, Warsawofski?

MAREK

Warszawa?

GARNET

Yes. You go Warszawa?

MAREK

Nie, Poznan.

GARNET

Buggerski.

Garnet looks a little disappointed.

MAREK

You Poznan?

GARNET

Yeah, OK.

Marek moves back under the bonnet, grabs a large spanner and hits part of the engine violently with it. He slams the bonnet shut and turns to Garnet still holding the spanner.

MAREK

No problem. Come. Small problem.  
Auto ke ke.

Marek pushes the back of the car to show that the car needs to be push started.

GARNET

Yeah, no problem.

Marek throws the spanner in the back seat of the car and instructs Garnet to throw his bag and skateboard in as well. They both start pushing the car down the freeway. Marek hops into the drivers seat and jump starts the car. The exhaust bangs twice and Marek waits for Garnet to hop in.

195

INT. ORANGE VW GOLF. POLISH FREEWAY. DAY.

195

GARNET and MAREK drive down the freeway in Poland. Marek's phone rings playing a Polish pop song. Marek checks the name and turns the phone off, tossing it on the dashboard.

MAREK

Wife.

GARNET

Oh.

Marek talks while making a lot of gestures with one hand.

MAREK

Dokuczajacy, bla bla bla. Family,  
no respect. Daughter, money money  
money. Son, trouble trouble,  
policja. Wife, bla, bla, bla.

Garnet nods sympathetically.

MAREK (CONT'D)

You like Polish girl?

GARNET

Yes, just one.

MAREK

No no, all girl beautiful. Many  
many girl, look.

Marek points to a prostitute standing next to the freeway in broad daylight hoping for a customer.

MAREK (CONT'D)

You want girl?

GARNET

Nie dziękuję, I have a beautiful girlfriend in Warsaw.

MAREK

Ah, Warszawa.

GARNET

Tak.

MAREK

You like drink?

GARNET

No, I don't drink.

MAREK

Come, one drink.

196 EXT. SMALL RESTAURANT ON FREEWAY. POLAND. DAY. 196

GARNET and MAREK drive the orange VW across the freeway to a small restaurant and pull up.

197 INT. ORANGE VW GOLF. SMALL RESTAURANT ON FREEWAY. POLAND. DAY. 197

MAREK jumps out of the orange VW and GARNET reaches into the back seat to grab his bag.

MAREK

No no, car OK, no problem.

Garnet is reluctant to leave the bag, but does so. They walk towards the restaurant.

198 INT. SMALL RESTAURANT ON FREEWAY. POLAND. DAY. 198

MAREK pours GARNET and himself a shot of Vodka from a small bottle he purchased at the bar.

GARNET

I don't drink.

MAREK

Drink.

GARNET

Actually me, no alcohol.

Marek leans in.

MAREK  
Homosexual?

GARNET  
No, I have a girlfriend in Warsaw.

MAREK  
Yes, yes, drink, drink.

Garnet reluctantly raises the shot glass and toasts with Marek.

MAREK (CONT'D)  
Na Zdrowie

GARNET  
Na Zdrowie.

MAREK  
Drink, drink.

Garnet downs the whole shot and Marek goes to pour them both another. Garnet holds his hand over his glass and Marek concedes and pours himself another shot.

MAREK (CONT'D)  
One for road.

Garnet smiles and Marek downs the second shot.

199 EXT. SMALL RESTAURANT ON FREEWAY. POLAND. DAY. 199

GARNET and MAREK again push start the VW outside the restaurant. The exhaust bangs as Marek gets it going and they both jump in and drive off.

200 EXT. FREEWAY. POLAND. DAY. 200

We see a couple of shots of the orange VW drive down the freeway in Poland.

201 INT. ORANGE VW GOLF. FREEWAY. POLAND. DAY. 201

MAREK is driving and GARNET has fallen asleep. Marek smiles to himself and taps Garnet on the shoulder.

MAREK  
Hleb, hleb.

Marek makes an obvious sniffing movement as Garnet wakes up.

GARNET  
What, hleb?

Marek nods and sniffs.

MAREK

Bread, bread.

Garnet gets annoyed and laughs as he realises Marek has just cut one.

GARNET

You Polish bastard.

Marek continues to laugh. Garnet tries to wind down the window, but it is broken and only shifts a little. He moves his mouth to the small opening trying to breathe some fresh air. Marek finds this all the more hilarious.

GARNET (CONT'D)

Stupid window.

Marek spots a truck stop ahead and points towards it.

MAREK

Warszawa.

GARNET

Maybe.

Marek pulls over and jumps out with Garnet.

202

EXT. TRUCK STOP ON FREEWAY. POLAND. DAY.

202

GARNET and MAREK approach a TRUCK DRIVER sitting in his truck reading a news paper.

MAREK

Jestecie ty jazda wobec Warszawa?

The truck driver shakes his head and points to another truck.

TRUCK DRIVER

Nie, moze byc.

Marek and Garnet walk over to the other truck and Marek talks to TRUCK DRIVER II.

MAREK

Jestecie ty jazda wobec Warszawa?

This driver also shakes his head.

TRUCK DRIVER II

Nie, Katowice.

Garnet and Marek head back to the VW and begin jump starting it. This time however, as the car turns over and the exhaust bangs, Marek continues driving. Garnet chases after him screaming.

GARNET

Marek, wait, where are you going?!  
My bag!

The car stops a hundred metres ahead and Garnet smiles thinking that Marek was just pulling a prank on him, but Marek throws Garnet's skateboard out the window and continues driving. Garnet runs furiously after the car.

GARNET (CONT'D)

You fucking thief!

Garnet picks up his skateboard and desperately tries to wave down a couple of cars. They refuse to stop and simply drive around him. He runs down the road again, but slows as he starts to appreciate the irony of the situation. He starts laughing out loud and collapses on the road.

A third person driving a fancy black BMW sees Garnet in the middle of the road and pulls over. Garnet speaks to the driver, KRZYSZTOF.

GARNET (CONT'D)

Do you speak English?

KRZYSZTOF

Yes, what is the problem?

GARNET

A guy just stole my bag?

Krzysztof shakes his head in disappointment.

KRZYSZTOF

I'm sorry to hear, jump in.

Garnet jumps in the car and they speed off after the VW.

203 INT. BMW ON FREEWAY. POLAND. DAY.

203

GARNET and KRZYSZTOF are driving furiously down the freeway in his black BMW.

KRZYSZTOF

Did you have any valuables in the bag?

GARNET

Just a laptop and stuff.

KRZYSZTOF

I'm sorry, I don't know if we will catch him.

The BMW approaches a town and KRZYSZTOF slows down.

KRZYSZTOF (CONT'D)

Do you want to go to the police?

GARNET

No it's OK, if you can drop me near the train station that would be great.

204 EXT. SHOP. NEAR TRAIN STATION. POZNAN. DAY. 204

The black BMW pulls up beside a shop near the train station in Poznan. GARNET jumps out and talks to KRZYSZTOF.

GARNET

Thanks again.

KRZYSZTOF

No problem, good luck.

Krzysztof drives off as Garnet enters the shop with his skateboard.

205 INT. SHOP. NEAR TRAIN STATION. POZNAN. DAY. 205

GARNET walks around a small convenience store. The OWNER is busy reading a magazine. Garnet glances at her before grabbing a chocolate bar and slipping it in his pocket. He exits the shop.

206 INT. TRAIN IN POLAND. DAY. 206

GARNET is riding in a carriage to Warsaw. We see him open the chocolate bar and take a bite. It looks very delicious. Especially considering how hungry he is.

207 EXT. FRONT DOOR. MATYLDA'S FLAT. WARSAW. NIGHT. 207

We see a hand knock on the front door of Matyllda's flat in Warsaw. MATYLDA opens the door to discover GARNET dressed in a suit and standing with his skateboard. She immediately embraces and kisses him.

MATYLDA

Baby, are you OK?

GARNET

I'm perfect for having seen you.

Matyllda grabs Garnet's hand and takes him into their tiny studio.



208

INT. MATYLDA'S FLAT. WARSAW. NIGHT.

208

GARNET and MATYLDA walk into her studio apartment. Matylda has redecorated the flat with beautiful hand made curtains, bed covers and table cloths.

MATYLDA

Do you like what I've done to the place?

GARNET

I love it.

Garnet walks to the curtains and looks at the patches of swirling material.

GARNET (CONT'D)

It's beautiful.

MATYLDA

Garnet, you should give the things you stole back to your friends.

GARNET

If I still had them I would.

MATYLDA

Why? What happened?

GARNET

I was robbed by this Polish guy when I was hitch hiking.

MATYLDA

Oh baby, you are not the perfect criminal.

GARNET

I suppose not. And what about you, how is Rayon Warsaw?

MATYLDA

Fantastic, I have some great scripts for you, one is particularly wonderful.

GARNET

And you my darling, have you been keeping warm?

MATYLDA

Yes, but I've missed you terribly.

Garnet and Matylda kiss and fall onto the bed.

209 EXT. WARSAW SKYLINE OVER RIVER. DAWN. 209

We see a shot of the sun rising over the Vistula river in Warsaw.

210 INT. LOUNGE. MATYLDA'S FLAT. WARSAW. DAY. 210

MATYLDA is preparing two large mugs of hot chocolate while GARNET sits on the bed. Garnet is finally out of his business suit and wearing casual clothes.

MATYLDA

You know Garnet, I think we should tell my parents what's going on.

GARNET

Why?

Matyllda brings the mugs of hot chocolate over and sits on the bed with Garnet.

MATYLDA

I've never kept anything from them my whole life and these secrets are affecting the way I talk to them. I don't like it. They probably wouldn't care even if they knew the truth.

GARNET

I doubt it.

MATYLDA

We can tell them together.

GARNET

Please don't make me do this.

Matyllda looks at Garnet pleadingly.

211 EXT. MATYLDA'S PARENT'S HOUSE. WARSAW. NIGHT. 211

We see an establishing shot through the kitchen window of GARNET and MATYLDA chatting with JACEK and IWONA.

212 INT. KITCHEN. MATYLDA'S PARENT'S HOUSE. WARSAW. NIGHT. 212

MATYLDA and GARNET are sitting with JACEK in the kitchen at their house. IWONA is preparing another pot of tea. Garnet is wearing winter clothes and looks very uncomfortable. There is a drawn out silence.

JACEK

Have you made any films yet?

GARNET

Not yet, but one is ready to go in London which is why I have to get back.

IWONA

And you want to take the equipment from here?

GARNET

No, I want to leave that here for the European films. I'll get some more gear in London.

JACEK

I don't understand. You already come unstuck and things will get worse.

GARNET

I know it doesn't make sense.

JACEK

If you need money Garnet, I give it to you.

GARNET

It's alright, I don't need money.

JACEK

OK, you are young, you do things different. Not for me to judge. Know if you need anything, we help you.

A tear falls from Garnet's eyes.

GARNET

Thank you.

Garnet shakes Jacek's hand and he gives him a big hug. Iwona hugs and kisses Garnet too.

213 EXT. PARK. WARSAW. DAY.

213

GARNET and MATYLDA walk through a park in Warsaw. They stop at the willow tree where Garnet proposed. Matylda is happy, but Garnet is sombre.

MATYLDA

What's wrong? I told you they'd understand.

GARNET

Matylda, I am not the man for you and I don't know if I ever could be.

MATYLDA

What are you talking about?

GARNET

You're such a beautiful person,  
with a beautiful family. All I care  
about is myself and making films.

MATYLDA

Don't say that. You care about me,  
I know you do.

GARNET

Not enough to stop.

MATYLDA

I'm not asking you to.

GARNET

Don't you see how fucked up and  
selfish it is?

MATYLDA

I see a passionate man that will  
stop at nothing to fulfill his  
dreams.

Tears fall from Garnet's eyes.

GARNET

I'm going to leave you.

MATYLDA

Don't say that.

GARNET

I know you don't want me to and I  
know it will break your heart, but  
you deserve better than me.

Matylda isn't having a bar of it. She hugs Garnet, but he is  
unresponsive.

MATYLDA

There there baby, it's OK. You are  
what you are and I love you.

GARNET

It's not enough.

Garnet pulls away from Matylda's embrace. She wants to sooth  
his tears and lifts her hands to his face. But she feels his  
resistance and lowers them.

MATYLDA

Oh Garnet.

Matylda starts crying and Garnet is unresponsive.

214 EXT. POLISH FREEWAY. OUTSIDE WARSAW. DAY. 214

We see an establisher of a freeway just outside of Warsaw and cut to see GARNET walking beside it in the freezing cold with his skateboard. A light rain is falling. Several cars pass, but nobody stops to pick him up.

215 EXT. PETROL STATION. OUTSIDE WARSAW. DAY. 215

GARNET walks into a petrol station on the freeway outside of Warsaw. He walks with his skateboard towards the male toilets.

216 INT. TOILET. PETROL STATION. OUTSIDE WARSAW. DAY. 216

GARNET heads straight for the hand dryer and turns it on to heat up his freezing hands. The PETROL STATION ATTENDANT enters and stares coldly at Garnet who smiles back.

GARNET

Dzien Dobry.

The attendant doesn't say anything and shakes his head. Garnet continues using the dryer until the attendant walks over and pulls the plug out. Garnet is shocked by his rudeness and walks out.

217 EXT. POLISH FREEWAY. OUTSIDE WARSAW. DAY. 217

GARNET is again hitchhiking in the freezing rain with his skateboard.

218 EXT. MARKET. SMALL TOWN NEAR WARSAW. DAY. 218

GARNET walks with his skateboard into a market in a small town just off the freeway. The market is undercover and has small heaters hanging from the ceiling. Garnet tries to warm his hands under one, but it is too high. He rubs his hands together and walks around the market shivering.

Garnet walks back to the front of the market at a loss. He looks at the road, then back into the markets.

A Polish man, JOZEF, 40's, gets into a cream Mitsubishi Galant and starts the engine. Garnet thinks about asking him for a ride, but Jozef jumps out of the car leaving the engine running and ducks back into the market. Garnet scopes around then jumps into the car with his skateboard.

219 INT. MITSUBISHI GALANT. OUTSIDE MARKET. 219  
SMALL TOWN NEAR WARSAW. DAY.

Garnet closes the door and reverses out onto the road. As he puts the car in drive he notices a policeman standing next to a police van ahead to his right.

GARNET

Fuck.

The policemen flashes his hands at Garnet, but Garnet looks past him and slams his foot on the accelerator.

220 EXT. OUTSIDE MARKET. SMALL TOWN NEAR WARSAW. DAY. 220

We see GARNET floor the Mitsubishi Galant past the police officer and onto the freeway.

221 INT. MITSUBISHI GALANT. FREEWAY. OUTSIDE WARSAW. DAY 221

GARNET continues to accelerate down the freeway outside Warsaw. He looks in the rearview mirror expecting to see police cars, but no one is following him.

He eases off the accelerator and chills a little taking in a deep breath. He takes off his water logged sneakers and puts them under the heater on the passenger side. He then takes off his socks and places them at the base of the windshield.

Garnet checks the rearview mirror again before turning on the stereo. A Polish country and western song comes on and Garnet relaxes into the drivers seat.

222 EXT. FREEWAY. POLAND. DAY. 222

We see an establisher of the freeway further out of Warsaw. It is surrounded by open fields.

223 INT. MITSUBISHI GALANT. SMALL PETROL STATION. FREEWAY 223  
POLAND. DAY

GARNET pulls into a small petrol station off the freeway in Poland. There are no other customers. Garnet leaves the engine idling and exits the car.

224 EXT. SMALL PETROL STATION. FREEWAY. POLAND. DAY 224

GARNET fills the Mitsubishi Galant with petrol with the engine still running. The OWNER of the petrol station becomes suspicious and comes out to inspect. He stands directly in front of the car. Garnet replaces the nozzle and cap and leans into the driver's seat pretending to get some money.

225 INT. MITSUBISHI GALANT. SMALL PETROL STATION. FREEWAY 225  
POLAND. DAY.

GARNET sits back in the drivers seat, closes the door and reverses the car at an angle. The OWNER doesn't move and watches Garnet contemptuously. Garnet then puts the car in drive and speeds back the direction he was coming.

226 EXT. FREEWAY. POLAND. DAY. 226

GARNET continues driving the Mitsubishi Galant down the freeway in Poland. He spots an exit on the right and takes it.

227 INT/EXT. MITSUBISHI GALANT. DIRT ROADS. POLAND. DAY. 227

GARNET drives the Mitsubishi Galant down some dirt roads off the freeway. He is driving quite dangerously and loses control on a corner. The car spins off the road into a field of barley. Garnet turns the engine off and chills for a few moments.

GARNET

Whoa.

After regaining his thoughts he starts the engine and drives back onto the road. He continues at a safe speed.

228 INT/EXT. MITSUBISHI GALANT. FREEWAY. POLAND. DAY. 228

GARNET is driving the Mitsubishi Galant back on the freeway. He pulls up to a set of traffic lights and notices a beat up police car with TWO MALE OFFICERS at the cross street on his right. The lights turn green for the police car and they turn right onto the freeway so that they are now traveling ahead of Garnet.

Garnet's lights turn green and he is soon traveling behind the police car which is stuck behind a very old, faded red, Fiat Punto. Garnet becomes impatient and decides to overtake them both. He indicates and drives into the middle lane passing the police car and old Punto. He nods to the police officers and then to the ELDERLY MALE DRIVER of the Punto who nods back.

Garnet is moving away from both cars when the police car turns it's siren on and moves to overtake the Punto. Garnet sees them gaining on him in his rear vision mirror. The police car pulls alongside Garnet and the officer in the passenger seat waves a white paddle at Garnet signaling him to pull over. Garnet nods and pulls over. The police car pulls over just blocking Garnet's path.

The elderly male driver in the red Punto drives past, this time smiling and waving.

Garnet thinks for a couple of seconds as the officers get out of their car. He then floors the Mitsubishi, narrowly missing the front of the police car and burns off down the freeway. The police officers jump back in their car and speed off after him with their siren blasting.

Garnet speeds past the old man in the Punto and feigns a smile, the old man looks back in shock.

Garnet continues down the freeway which only consists of a single lane of traffic in either direction. There is also a narrow shoulder that cars pull into to allow other cars to pass. Garnet is currently speeding down the middle of the road and cars heading towards him screech over to avoid colliding. Cars traveling in the same direction also pull over to allow him to pass.

The police cars flashing lights and siren also aid in clearing traffic.

Garnet continues down the freeway passing trucks and cars, sometimes on the shoulder if they do not move over. The police car is hot on his tail. Garnet sees an exit ramp off the freeway and takes it.

229 INT/EXT. MITSUBISHI GALANT. SMALL TOWN. POLAND. DAY. 229

GARNET drives the Mitsubishi Galant off the freeway and into a small town. The police car with the TWO OFFICERS follow with their siren blasting.

The road winds through the town and there are PEOPLE scattered about the place. Garnet approaches a pedestrian crossing with a YOUNG COUPLE walking across it. He slams on the breaks, causing the car to spin. The couple hear the screech and jump out of the path of Garnet's car which is careering towards them.

The Mitsubishi ends up on the footpath on the opposite side of the road pointing the opposite direction. The police car breaks at the same time and also spins ending up on the other side of the road facing the opposite direction, but not on the curb.

They attempt to mount the curb to block Garnet's path, but he is too quick and accelerates in front of them. Garnet heads back towards the freeway and the police follow.

230 INT/EXT. MITSUBISHI GALANT. FREEWAY. POLAND. DAY. 230

The road is ramped up towards the freeway and because of GARNET'S speed, the Mitsubishi Galant launches slightly into the air before landing back on the road. He continues down the freeway and is slowly losing the police car.



It has started raining and the road is very slippery. Garnet continues to cruise down the middle lane beeping his horn and signaling other cars out the way. A truck refuses to pull over, so Garnet overtakes it on the inside lane.

When he pulls back in front he realises he has lost the police officers who are stuck behind the truck. He takes his foot off the accelerator, but as he does this the car begins to swerve out of control.

At first he slides towards oncoming traffic, then he corrects and careers towards a ditch on the side of the road. Another correction and he is heading back towards the oncoming traffic.

Rather than crash head on, Garnet sends the car back towards the ditch and it launches off the road somersaulting twice before crashing into the ditch.

231 INT/EXT. MITSUBISHI GALANT UPSIDE DOWN IN DITCH. 231  
FOREST NEXT TO FREEWAY. POLAND. DAY.

Miraculously GARNET is not hurt in the crash and stares out the window in a moment of shock. The car has landed on its roof and a large amount of dirt has entered the cabin through the damaged doors.

Garnet undoes his seat belt and flops onto the roof. The driver side door has collapsed a little from the crash. Garnet tries to open it, but it wont budge. He tries to wind the electric window down, but that doesn't work either. Garnet reaches over to the passenger door and pulls the handle, but it is also stuck.

He grabs his skateboard, which has also fallen onto the roof and starts smashing it against the back window. On the third strike the window shatters and Garnet clambers out with his skateboard.

The police siren is very loud and there are now two of them closing in from both directions. Fortunately Garnet has crashed next to a large forest and dashes off into it with his skateboard.

232 EXT. FOREST NEXT TO FREEWAY. POLAND. DAY. 232

GARNET runs with his skateboard straight into the forest crashing through small branches. He never looks behind, but can hear the police sirens reach the crash scene. Small twigs get lodged in his hair and stick into his forehead.

Garnet finally turns and realises he can no longer see the road, nor anyone running after him. He is breathing very fast. He continues running into the forest turning right and left.

It has gotten quite dark. Garnet eventually slows down to catch his breath, bending over. He leans on a tree and again looks behind. No one. Garnet throws his skateboard on the ground and sits on it. He waits till nightfall.

233 INT. SCOTT'S NEW OFFICE. PAUL'S OFFICE. SYDNEY. DAY. 233

Scott is sitting at his desk staring at his new business cards. They are similar to Paul's, perspex, partly coloured, partly transparent. The card has his details. Scott Herford - Producer. Scott places the card on the table and pulls the flashy mobile phone out of his pocket. He places it next to the business card on the desk and walks out of the office for good.

234 EXT. FOREST BEHIND WARSAW. POLAND. NIGHT. 234

We see some establishing shots of the forest at night with the city of Warsaw in the distance.

235 EXT. MATYLDA'S FLAT. WARSAW. NIGHT. 235

We see a hand knock on the door of Matyllda's flat. MATYLDA opens the door in her night gown. She is overcome with joy to see GARNET who is standing with his skateboard and looking incredibly dishevelled. She embraces him.

MATYLDA

Oh darling, you've come home.

A tear falls from Garnet's eyes.

GARNET

I don't know why I was so blind.

MATYLDA

Come inside, are you OK?

Matyllda ushers Garnet inside.

236 EXT. MATYLDA'S FLAT. WARSAW. NIGHT. 236

We see a shot of Matyllda's flat from outside.

237 INT. LOUNGE. MATYLDA'S FLAT. WARSAW. NIGHT. 237

MATYLDA and GARNET are sitting on the sofa bed in their flat.

GARNET

I don't know what to do Matyllda.  
Everything seems so pointless.

MATYLDA

So?

GARNET

I don't know what I'm doing anymore.

Matylda strokes Garnet's hair.

MATYLDA

What do you want?

GARNET

I have no idea.

Matylda continues to stroke his hair, thinking about his dilemma.

MATYLDA

Before you met me darling and turned into the wild one, you made a movie in a day. And since you've been breaking the rules, you've got all this wonderful equipment, but haven't been able to use it.

GARNET

I know.

MATYLDA

Darling, perhaps the universe is trying to tell you something.

Garnet raises his eyebrows waiting for Matylda's revelation.

MATYLDA (CONT'D)

You don't need to break the law to make a good movie.

GARNET

Oh.

MATYLDA

Hmm?

GARNET

Perhaps.

MATYLDA

Why don't we give the equipment back and you go and make a film in London the way you know how?

Garnet contemplates her proposal.

GARNET

Do you mind taking the gear back? I might get arrested.

MATYLDA

Of course not. To be honest I'm sick of it clogging up our little flat.

Garnet leans in to give Matyllda a kiss.

GARNET

If anyone else had suggested such a thing I would have ignored them.

MATYLDA

But.

GARNET

For you Matyllda. I'm willing to try.

Matyllda smiles and kisses Garnet.

MATYLDA

You're my cat's pajamas.

GARNET

Matyllda, I'm so sorry I left you.

MATYLDA

It's OK Garnet, I knew you'd come back, you just had to find out for yourself.

Matyllda and Garnet continue kissing on the bed.

238 EXT. MATYLDA'S FLAT. WARSAW. DAY. 238

GARNET and MATYLDA are loading a large taxi with all the film equipment from Panavision. Garnet kisses Matyllda goodbye and walks down the street.

239 INT. BUS. EUROPE. DAY. 239

GARNET is sitting in a rear seat of a bus in Europe. The seat next to him is vacant and he stares out the window.

240 INT. ST PANCRAS STATION/MANPREET'S OFFICE. LONDON. DAY. 240

GARNET, carrying only his skateboard, makes his way to a telephone booth at St Pancras Station in London. He lifts the receiver and makes a call.

GARNET

Hello, is that Manpreet?

The screen divides to show MANPREET on the phone in his office in London.

MANPREET  
How may I be of service?

GARNET  
It's Garnet.

MANPREET  
Garnet, back so soon? Because I don't know if I'm ready for another run in with the law.

GARNET  
Sorry about that.

MANPREET  
I'm just happy you got out.

GARNET  
You know how you said I could crash at yours if ever I was back in town?

MANPREET  
I remember no such thing.

Garnet is silent.

MANPREET (CONT'D)  
Only joking my friend, when are you coming over?

GARNET  
Are you busy now?

MANPREET  
Now I'm at work. Meet me at six at Streatham Hill Station.

GARNET  
Thanks Manpreet.

MANPREET  
Thank me, you better thank Ravi when you see him, he hates it when I drop friends on the couch.

GARNET  
If it's a problem I can...

MANPREET  
Just breaking your balls, it's no problem, Ravi is in South Africa, see you tonight at six.

Garnet hangs up the phone.

241 EXT. SOUTH LONDON. DUSK. 241

We see a shot of the South London skyline at dusk.

242 INT. LOUNGE ROOM. MANPREET'S HOUSE. LONDON. NIGHT. 242

GARNET is sitting on Manpreet's couch drinking a soft drink and MANPREET grabs himself a beer from the fridge.

MANPREET

Could you have given me any less notice?

Garnet shrugs.

MANPREET (CONT'D)

So what are your plans, have you returned to make a film? You are very brave coming back here.

GARNET

Or stupid, but I have a great film I want to make here in London.

MANPREET

What genre?

GARNET

It's a kind of shlock horror called "My Little Brother's a Vampire."

MANPREET

Garnet, if that isn't a hit, I will be very surprised.

Manpreet comes in and toasts Garnet with his beer. They both laugh.

MANPREET (CONT'D)

I've got something for you.

Manpreet takes the gold ring off his finger and gives it back to Garnet.

GARNET

Manpreet that was a present.

MANPREET

This ring is good luck and has served me well, but it's time you took it back.

Garnet looks at the ring and places it on his pinky.

GARNET

OK, I'll keep it for now.

243 INT. BAROQUE PUB. LONDON. NIGHT.

243

GARNET and MANPREET are having a drink at a pub around the corner from Manpreet's house, Baroque. The proprietor, GEOFF, late 40's, chats with them both. Manpreet bangs on an Aussie accent.

MANPREET

Another VB thanks mate.

GEOFF grabs a bottle of VB beer and opens it for Manpreet.

MANPREET (CONT'D)

My friend Garnet here is looking for a job and a place to stay.

GEOFF

You done any bar work?

GARNET

Yeah, I worked in a pub in Paris.

GEOFF

Did you make any cocktails?

GARNET

Just simple ones.

GEOFF

I can sort you out with a few shifts at the bar and there's accommodation upstairs.

Manpreet turns to Garnet.

MANPREET

Didn't I tell you he'd look after you? Geoff, you are a good man.

GARNET

Thanks Geoff, that would be awesome.

MANPREET

How fortunate is that?

GEOFF

I'm thinking about doing some reno's too, you any good with a paintbrush?

Garnet nods.

244 INT/EXT. MATYLDA'S FLAT. WARSAW. DAY.

244

We see a hand knock on the front door of Matyllda's flat. MATYLDA answers the door to see the plain clothed police officers from Australia, IAN and GREG.

MATYLDA  
Dzien Dobry.

IAN  
Matyllda Majewska?

MATYLDA  
Tak.

GREG  
Do you speak English?

MATYLDA  
Yes.

GREG  
Do you know a Garnet Mae from Australia?

MATYLDA  
Yes, he's my fiance.

IAN  
Do you know anything about the stolen film equipment?

MATYLDA  
We just returned it to Panavision, didn't they tell you?

GREG  
Damn.

IAN  
No they didn't. Do you mind if we come in and have a look around?

MATYLDA  
No, please come in.

Matyllda steps back into her tiny flat and Greg and Ian walk in. There is clearly no film equipment in the flat.

IAN  
Do you know where Garnet is?

MATYLDA  
He caught a plane back to Australia, is there any problem?



GREG

No, no problem, at least not any more. Do you have the details of where you returned the equipment?

MATYLDA

Yes, of course.

245 INT. INDIAN RESTAURANT. LONDON. NIGHT.

245

GARNET is having dinner with DAVID in a garishly lit Indian restaurant in Brick Lane. David is enjoying the meal and speaking enthusiastically.

DAVID

Do you think you can shoot it on such a small a budget?

GARNET

I am the low budget king, I can make anything work.

DAVID

I know a great actor for the younger brother, he performed in this radio play I wrote.

GARNET

You'd probably do alright yourself as one of the vampire posse.

DAVID

Fuck no, you won't catch me in front of the camera. I'm shit.

GARNET

Only because you keep saying that.

DAVID

No, I'm telling you, I break lenses.

246 EXT. BAROQUE PUB. LONDON. DAY.

246

GARNET has finished painting half of the front of the pub from a dark brown to a deep red. As he paints the edges of the wall above a large window a drop of paint lands on the gold ring on his pinky.

He takes it off and cleans it on his shirt. After he cleans the ring he stares at it and notices an inscription on the inside of the ring "forever." Garnet puts the ring back on his pinky finger and keeps painting.

247 INT. BAROQUE PUB. LONDON. NIGHT.

247

We see some shots of the bar at night, it is getting slightly busier thanks to the renovations. GARNET is behind the bar talking to MANPREET and GEOFF who are seated at the bar.

MANPREET

What do you think about getting a DJ in here, it could really lift the vibe?

GEOFF

I've thought about it, but where would you put one?

GARNET

What about at the end of the bar?

Geoff nods.

GEOFF

That could work, a bar tending DJ. He could serve drinks between tracks.

248 INT/EXT. MONTAGE OF RENOVATION AT BAROQUE PUB. LONDON. 248 DAY/NIGHT.

We see different shots of GARNET and GEOFF transform the pub into a trendy night spot; cutting a hole in one of the walls, carrying in DJ equipment from Geoff's car, installing new down lights, Geoff painting the hole they cut in the wall, Garnet fixing cool lights behind the bar.

249 EXT. SAM'S HOUSE. LONDON. DAY.

249

We see a hand knock on SAM's front door. Sam opens the door to discover GARNET.

SAM

Fuck, you've got some nerve, did you forget something?

GARNET

Sam. I am so sorry about your stuff.

SAM

I know you justify everything for your dreams Garnet, but what about mine?

GARNET

I'm sorry Sam, I know what I did was fucked up, but at the time I was freaking out and I figured you'd have insurance to cover it.

SAM

That laptop had shit on it I can never replace.

GARNET

I know.

Garnet pulls the ring off his pinky and hands it to Sam.

SAM

Thanks.

GARNET

Everything else got nicked.

SAM

So I heard.

GARNET

There's something else.

Garnet pulls the dodgy passport out of his pocket and gives it to Sam. Sam opens it to see his details with a photo of Garnet.

SAM

What the fuck?

GARNET

I know it's fucked up.

SAM

Garnet, stealing my stuff is one thing, but stealing my identity, fuck!

GARNET

I know.

SAM

Fuck!

GARNET

Sam, if there's any way I can make it up to you just let me know.

Sam takes a few moments to compose himself. His fury subsides.

SAM

You kind of already have.

GARNET

Really?

SAM

Garnet, you are fucked up.

GARNET

I know.

SAM

You were pretty much running around like a headless chook and it got me thinking.

GARNET

Yeah.

SAM

We are all chickens, casually clucking our way through life till - blam! One day an axe comes down on your neck and cuts your head clean off. Only then, when we're headless do we realise what we've lost, but no amount of running around is going to get our heads back.

GARNET

I'm not really getting this.

SAM

We're all scared fucking chickens Garnet, except for you, you look at fear directly in the face and jump straight down it's throat.

GARNET

I get scared.

SAM

I know, but you do it anyway.

GARNET

Some of the shit I've done I can never make amends for.

SAM

I know and that makes you one cock a doodle dandy. The point is Garnet, you were doing the right thing, you were just doing it the wrong way.

Sam looks at the dodgy passport again.

SAM (CONT'D)

This is some fucked up shit. I should call the cops on you.

GARNET

I know Sam and I know sorry doesn't cut it.

SAM

You're right, it doesn't.

GARNET

Are you still working?

SAM

No, thanks to my chicken epiphany, inspired by you, I'm about to head back to Oz to audition for Home and Away.

GARNET

That's fantastic, you're back in the game.

SAM

Yeah, I know. Get out of here Garnet, before I change my mind.

Garnet walks off embarrassed and despondent and Sam closes the door.

250 INT. BAROQUE PUB. LONDON. NIGHT.

250

With the renovations complete the bar is now thumping with tunes compliments of the DJ at the end of the bar. The pub is full of people, a mix of Afro Anglais and Anglo Saxon, partying the night away. A swag of bar tenders pour colourful cocktails as GARNET, GEOFF and MANPREET sit at the end of the bar. Manpreet is chatting with two young Afro Anglais gents, VINNIE and JOE. They seem to be getting on well, but Manpreet is a little intoxicated.

VINNIE

You alright for a Paki.

MANPREET

I can assure you my nigger, that I am not from Pakistan. I hail from Rajastan, the royal state of India.

They all laugh. We tour around the bar and see all the cool renovations Garnet and Geoff have done. Back at the bar Vinnie, Joe and Manpreet are still talking, but Garnet and Geoff are now behind the bar making cocktails. Vinnie has his arm around Joe.

VINNIE

I'm telling you Paki, me and Joe, we are fucking tight, we are like brothers.

JOE

Fuck that. We are more like twin brothers.

Manpreet tries to join in the joke...

MANPREET

Well if you guys are twins then your mother must have been one hell of a slut.

...And it goes down like a led balloon. Joe stares at him in disbelief and Vinnie punches Manpreet aggressively in the face. Manpreet falls sharply to the ground and Vinnie starts kicking him. Joe tries to pull Vinnie off, but Vinnie breaks free and goes back in to kick Manpreet some more. A crowd gathers around the fight as the house lights come on. The DJ cuts the music and Vinnie is dragged out of the club screaming.

VINNIE

I'm going to kill you, you mother fucker, you're a dead man.

251 EXT. BAROQUE PUB. LONDON. NIGHT. 251

Outside the bar the last revelers leave and GEOFF locks the door behind them.

252 INT. BAROQUE PUB. LONDON. NIGHT. 252

MANPREET is nursing a black eye and sits at the bar. GARNET is wiping the bar down as GEOFF walks back from the door.

MANPREET

Some guys are pretty sensitive about their mothers.

GEOFF

Of all the stupid things.

MANPREET

Geoff I'm sorry. I'm really sorry. On the upside the place is a hit.

GEOFF

True. Garnet, how much do you reckon you're going to need to shoot "My Little Brother's a Vampire?"

GARNET

I could probably do it for 10,000 pounds.

GEOFF

Reckon you could shoot a little commercial for this place too?

Garnet is very excited.

GARNET

Fucking A.

GEOFF

Then you'd better get started.

Garnet runs around the bar and gives Geoff a giant hug. Manpreet looks on.

MANPREET

See, I even got your movie funded. That's the Manpreet factor.

Garnet and Geoff laugh.

253 EXT. BAROQUE PUB. LONDON. DAY. 253

We see an establishing shot of the pub in the day. A couple of actor types walk in the front doors.

254 INT. BAROQUE PUB. BAR/UPSTAIRS KITCHEN. LONDON. DAY. 254

A tracking shot runs through the bar area. A large number of people are holding head shots and portfolios. The bar is closed, but Garnet is using it to hold auditions for his film. The shot continues out the back of the bar and upstairs to where GARNET is filming an audition. We see a young English guy, JAY, pointing a camera at an actress, SHAUNA. Garnet is performing with her. DAVID and an assistant GABY stand behind Jay. For some unknown reason Shauna is not looking at Garnet, but screams her lines straight down the lens.

SHAUNA

Is that what you want? You want to just go around having it off with every girl under the sun?

It's Garnet's turn to read and as he is unsure what to do. He also turns to the camera, smiles and delivers his lines.

GARNET

I told you Delores, she meant nothing to me. I don't even remember her name.

SHAUNA

You bastard.

Shauna turns to face Garnet and slaps him hard across the cheek. She didn't mean for the hit to connect and snaps out of character.

SHAUNA (CONT'D)

Oh my god are you OK?

GARNET

It's OK?

SHAUNA

I'm really sorry. Was that alright?  
I mean we can do it again if you  
want.

GARNET

No no, that was great. We'll get in  
touch if we need you for a call  
back.

SHAUNA

Wow, thanks, this is my first  
audition.

Shauna heads down the stairs and Gaby follows her to fetch another actor. Instead of another actor coming up the stairs MATYLDADA emerges.

MATYLDADA

I'm here to audition.

Garnet runs up to her and gives her a huge embrace.

GARNET

I thought you were coming next  
week.

MATYLDADA

So did I, but uni finished early  
and I wanted to surprise you. So  
where do I stand?

Garnet hugs Matylda again.

DAVID

Well you couldn't be any worse than  
the last girl.

255 EXT. SAM'S HOUSE. LONDON. DAY.

255

We see an establisher of Sam's house in London. The front door opens and SAM exits, dressed casually. He walks towards the front gate. As he approaches the gate we see a skateboard roll past with a large tin of Milo on it.



Sam walks out the gate, looks at the skateboard, then turns the other direction to see Garnet standing with a large sheet of cardboard and the words "Sorry" written on it. Sam smiles, shakes his head and walks off in the other direction.

256 EXT. BAROQUE PUB. LONDON. NIGHT. 256

We see an establisher of the pub at night.

257 INT. BAROQUE PUB. LONDON. NIGHT. 257

It's another busy night in Baroque. The tunes are thumping and the crowd is jumping. GARNET is working behind the bar and MATYLDA is working as a glassy. MANPREET walks up to the bar smiling.

MANPREET

Garnet, how's the auditions coming?

GARNET

Sweet. Do you want a drink?

MANPREET

Is Geoff in? I think I'm still banned.

GARNET

Fuck that.

Garnet grabs Manpreet a VB and opens it for him. Manpreet has a sip and GEOFF walks out of the office.

GEOFF

Hey Hey, Mr. Manpreet, let's keep the racial slurs to a minimum tonight please.

MANPREET

I'll do my best.

258 INT. MANPREET'S BEDROOM. MANPREET'S HOUSE. SOUTH LONDON. NIGHT. 258

MATYLDA is sleeping alone in Manpreet's flat in London. We see a dark figure slowly creep into her bed. Suddenly he puts his hand over her mouth and she wakes up screaming. The screams are muffled by the man. His head moves into shot and we see that it is SAM.

SAM

Be quiet if you want to live.

Matyllda is scared, but stops screaming.

SAM (CONT'D)

You smell absolutely delicious.

Matylda looks petrified as Sam opens his mouth revealing vampire fangs. He bites into her neck releasing a gush of blood. Matylda gasps for air.

GARNET (O/S)

And cut.

We cut to reveal that the scene is actually part of the film Garnet is making, "My Little Brother's a Vampire." We see the lights and film equipment in the bedroom, along with the DOP, MAX, two make up artists, LUCY and ELISE, a sound recordist, ANDY and the 1st AD, GABY.

GARNET (CONT'D)

That was excellent Sam. Clean Matylda up for another take girls, then again from the top.

GABY

OK guys, prep for another take.

Elise and Lucy tend to Matylda and Sam's make up while the rest of the crew prepare for another take.

259 INT/EXT. MONTAGE OF SCENES FROM THE MAKING OF MY LITTLE BROTHER'S A VAMPIRE. DAY/NIGHT. 259

We see various scenes of GARNET shooting "My Little Brother's a Vampire"; a scene of Garnet directing MANPREET and SAM walking through a hospital, a shot of THREE BUMS coming home to their squat.

260 INT. POLICE STATION. LONDON. DAY. 260

DANNY is chatting to GREG and IAN in his office in London.

GREG

We no longer have much of a case against him, but it might interest you to know that his fiance is in London and has a flight booked to Australia a week from today. If you want to catch him, you'd better do it now.

DANNY

Thanks for the heads up.

IAN

If he does slip through your system, we have an alert out for him Australia.

DANNY

Assuming he's traveling on his own  
passport.

IAN

Yes.

GREG

Good luck with it.

261 INT. SQUAT HOUSE. LONDON. DAY.

261

SAM is sitting in the lounge of a squat house when three  
bums, HARRY, LES and MONTY come home to discover him in their  
abode.

HARRY

What the fuck do you think you're  
up to?

SAM

Just taking in the atmosphere of  
this lovely apartment.

HARRY

Right.

Harry grabs a piece of four by two and smashes it against the  
back of Sam's head. Sam doesn't flinch. When Harry goes for a  
second crack, Sam turns and grabs him. He pulls him over the  
lounge and bites into his neck sending spurts of blood into  
the air. Harry screams and Monty and Les try in vein to help.

262 INT. GARNET'S BEDROOM. BAROQUE PUB. LONDON. DAY.

262

We pull back from a computer screen to see GARNET editing the  
scene we have just been watching. DAVID and SAM are sitting  
next to him.

DAVID

It's looking pretty awesome.

GARNET

It's not bad, but I'll have to  
clean it up in Sydney.

DAVID

I can't believe you guys are  
leaving, I've got another three  
screenplays for you to shoot.

GARNET

I'm not going forever.

SAM  
And I'll fly back for a decent  
role.

DAVID  
Alright I'd better head.

David gets up to leave.

DAVID (CONT'D)  
See you tomorrow?

GARNET  
You going to be OK with the  
cameras?

DAVID  
I'm packing it.

SAM  
You just gotta relax.

DAVID  
Yeah, sure, whatever, catch you  
guys tomorrow.

David leaves the room.

SAM  
How you planning on leaving the  
country anyway?

GARNET  
I was going to make a fake ID with  
Matylda's student card and fly to  
Dublin.

Sam pulls out the dodgy passport and hands it to Garnet.  
Garnet refuses to take it.

GARNET (CONT'D)  
It's cool Sam, I've gotten out of  
worse situations than this.

SAM  
Take it Garnet. Just don't use it  
for anything other than getting  
home, alright?

Garnet pauses before taking the passport. He is humbled by  
Sam's generosity.

GARNET  
Thanks Sam.

263 EXT. SOUTH LONDON SKYLINE. DAY. 263  
 We see an establisher of South London.

264 EXT. FRONT DOOR. BAROQUE PUB. LONDON. DAY. 264  
 GARNET is finishing off some final work on the exterior of the pub as GEOFF watches on. Garnet is painting the door frame gold.

GEOFF  
 I don't know what I'm going to do without you G.

GARNET  
 You'll be right.

GEOFF  
 Yeah, but this place is going to miss you.

GARNET  
 Well if you ever get tired of torturing yourself in this miserable weather, come down under and we can build a star bar there.

GEOFF  
 Deal.

Geoff shakes Garnet's hand. DAVID and SAM walk around the corner with a journalist BRIGHAM WALTERS, early 30's.

DAVID  
 Morning guys.

GEOFF  
 Morning David, Sam.

DAVID  
 This is Brigham Walters from Channel Four.

BRIGHAM  
 Hi, you must be Garnet.

GARNET  
 Hi. This is my boss and executive producer, Geoff Ridgeon.

BRIGHAM  
 Hi.

GEOFF  
 Executive Producer, I like the sound of that.

DAVID

You should, it cost you enough.

BRIGHAM

The rest of the crew will be here in about 30 minutes, but I thought I'd chat to you guys first to get a feel for the story.

GARNET

Yeah, no problem, I'll clean up and be right down.

They all walk into the bar.

265 EXT. SOUTH LONDON SKYLINE. DAY. 265

We see an establisher of the South London skyline.

266 INT. LOUNGE AREA. BAROQUE PUB. LONDON. DAY. 266

BRIGHAM is chatting to GARNET, DAVID and SAM in the lounge area of the bar.

BRIGHAM

So this movie was originally going to be part of the 60 film idea of yours?

GARNET

Yes, but as it turns out it's the only film I made.

BRIGHAM

Are you happy with it?

GARNET

When you're shooting on such a low budget, you obviously have to make a few compromises, but I think we've done pretty well.

267 EXT. FRONT DOOR. BAROQUE PUB. LONDON. DAY. 267

The English police, TONY, ADELE and DANNY walk up to the front of Baroque and check the place out. They are all casually dressed.

268 INT. LOUNGE AREA. BAROQUE PUB. LONDON. DAY. 268

GARNET and SAM are still chatting with BRIGHAM when DAVID notices DANNY, ADELE and TONY walk in the front door.

DAVID

I think the film crew are here.

Garnet turns to see the cops and freaks.

GARNET

Fuck.

It appears Brigham is also an under cover cop and he lunges for Garnet as he jumps out of his chair. Sam intercepts Brigham knocking him off his course and Garnet slides into the bar area.

Geoff has been cleaning behind the bar and steps out to investigate the commotion. Garnet dodges Brigham and jumps through the back door of the pub. Brigham runs after him, but Geoff stands in front of the door, blocking the passage.

GEOFF

Sorry, staff only.

Tony runs back out the front door to head around the back and Adele and Danny run towards the bar.

BRIGHAM

Move out of the way you fucking tool, we're from the police.

Brigham tries to push past Geoff, but he is quite a strong figure and stands his ground.

GEOFF

Where's your badge?

Danny and Adele run towards them and Danny pulls out his badge and holds it directly in front of Geoff's face. Geoff steps out of the way and the police run through the door.

269 INT. UPSTAIRS KITCHEN. BAROQUE PUB. LONDON. DAY. 269

GARNET runs into the kitchen and grabs his skateboard. He clambers out the kitchen window onto a metal roof as DANNY and ADELE reach the top of the stairs.

DANNY

Not this time.

Danny runs to the window and starts climbing out.

270 EXT. BACK ROOF. BAROQUE PUB. LONDON. DAY. 270

GARNET jumps on his skateboard and flies down the metal roof. DANNY climbs out the window behind him. Garnet ollies onto a lower roof and keeps skating as Danny chases after him.

271 EXT. CAR PARK. BAROQUE PUB. LONDON. DAY. 271

GARNET skateboards down the lower roof at the back of Baroque and ollies onto the roof of an abandoned car. He tries to ollie off the car, but it is too difficult and he falls to the ground. DANNY jumps off the first roof behind him and Tony comes running from the front of the pub. Garnet jumps off the ground, grabs his skateboard and takes off with a slight limp. Tony and Danny chase after him. They are both close behind him.

TONY

You fucking shit, I'm going to  
break your fucking legs.

Garnet is running his feet off. He heads to the back of the carpark and throws his skateboard over a fence then scales over it. Tony gives Danny a leg up and Danny jumps over the fence too. Tony pulls himself over.

272 EXT. BACK YARD. PRIVATE HOUSE. SOUTH LONDON. DAY. 272

GARNET jumps off the fence into someone's backyard. He picks up his skateboard and runs across the back lawn as DANNY and TONY scale down the wall and chase after him. Garnet runs down a side path and out the front gate of the house. Danny and Tony are close behind.

273 EXT. BACK STREETS. SOUTH LONDON. DAY. 273

GARNET jumps onto his skateboard and takes advantage of a small slope on the street. He skates down it and DANNY and TONY start to lag further behind. Garnet starts to build some speed when he notices BRIGHAM and ADELE come running toward him from the end of the street. He does a sliding skid on his skateboard and kicks it up as he runs into the front yard of another house.

274 EXT. PRIVATE HOUSE II. SOUTH LONDON. DAY. 274

GARNET runs through the front yard of a private residence and heads down the side path. He runs through the back yard and jumps a fence.

275 EXT. PRIVATE HOUSE III. SOUTH LONDON. DAY. 275

GARNET jumps into another backyard and runs towards the front of the house.

276 EXT. PRIVATE HOUSE II. SOUTH LONDON. DAY. 276

We see DANNY and TONY run down the side path of the first house.



277 EXT. BACK STREETS II. SOUTH LONDON. DAY. 277

GARNET runs out the front gate of the third house and jumps on his skateboard. He speeds off down the street. At the end of the street he turns to see TONY and DANNY run out the front gate of the third house and stop running. They are exhausted and curse as they bend over catching their breath. BRIGHAM and ADELE run to join them from the other end of the street. They are also exhausted. Garnet smiles and continues skating.

278 EXT. SYDNEY HARBOUR. DAY. 278

A Qantas jet flies over Sydney harbour.

279 INT. PASSPORT CONTROL. SYDNEY AIRPORT. DAY. 279

GARNET passes through immigration at Sydney airport.

280 INT. GARNET'S OFFICE. WAREHOUSE. SYDNEY. 280

Garnet enters his office with his skateboard and a new backpack. He places them next to a wall and walks over to his desk to see the huge piles of scripts. He picks up one script and flicks through it.

281 EXT. POLICE STATION. SYDNEY. DAY. 281

We see an establisher of a police station in Sydney.

282 INT. POLICE STATION. SYDNEY. DAY. 282

GARNET walks up to the front desk of the police station in Sydney. A uniformed police officer, HENRY, talks to him.

HENRY

Can I help you?

GARNET

My name is Garnet Mae, I'm here to see Detective Greg Meakin.

HENRY

I'll just see if he's in.

Garnet steps back and sits on a bench in the police station as Henry makes a telephone call.

283 EXT. CAVE IN CLIFF. HASTINGS. ENGLAND. DAY. 283

We start on an establishing shot of a cliff in Hastings and cut to see GARNET kissing a girl in one of the caves on the cliff. As he pulls back from her face we discover that it is MATYLDA. She looks uneasy.

GARNET  
What's the matter, don't you want to?

MATYLDA  
It's not that. I've just got a bad feeling about this place.

SAM casually enters the cave and walks up to them both. Garnet stands up to defend Matylida.

GARNET  
What do you want?

SAM  
Me? I don't want anything.

Matylida lunges for Garnet's neck and takes a deep bite out of it sending blood spurting into the air. Sam laughs. The camera pulls back to reveal the scene playing on a big screen in a cinema.

284 INT. CINEMA I. VALHALLA CINEMA. SYDNEY. NIGHT. 284

As the action continues on the cinema screen, the camera pulls back further to reveal a packed audience watching the film. We see SCOTT, who had been watching the film, get out of his seat and walk out of the cinema. The shot stays in front of him as he walks through the cinema doors, down a flight of stairs, to a bar where GARNET is sitting by himself.

SCOTT  
Well, you made one more than us.

GARNET  
Only just.

SCOTT  
The film looks great by the way, if you give it another cut and get a decent sound mix, I think you'll have something.

GARNET  
Yeah, maybe.

SCOTT  
I'm really sorry I tried to railroad your idea.

GARNET

Scott, compared to what I've done, you're a saint. But please, don't ever fuck me over like that again.

SCOTT

I'm sorry mate.

GARNET

Ah, it's cool.

Garnet gives Scott a hug as SAM walks over to the bar.

SAM

Good to see you two lovers have patched things up.

GARNET

Sam, how did the audition go?

SAM

Pretty sweet, at the moment it's just a guest role, but they may turn it into a permanent character.

SCOTT

I told you.

SAM

It ain't Hollywood, but it's a start.

285 EXT. COURT ROOM. SYDNEY. DAY. 285

We see the exterior of a local court in Sydney.

286 INT. COURT ROOM. SYDNEY. DAY. 286

GARNET is standing next to his lawyer, MARTIN, in front of a judge, JUSTICE KEETLEY, at a court in Sydney. The court room is full of people waiting for other offences. Watching the trial is Garnet's mum, LORRAINE, SCOTT, CHRIS and two prosecutors, STEVEN and HAMISH. Martin is delivering Garnet's closing argument as the judge looks over the details a little confused.

MARTIN

Your honour, I reiterate this is the defendant's first offence. He has outstanding character references and for the most part is a creative and positive member of society. He is also extremely remorseful for his actions.

Justice Keetley tries to conceal a chuckle, then looks back at Garnet and frowns.

JUSTICE KEETLEY

Does the prosecution have anything further to add?

HAMISH

No, your Honour.

JUSTICE KEETLEY

In consideration of the fact you returned the film equipment and have cooperated with police in these proceedings I am going to give you a reduced sentence. However these crimes of fraud and theft are very serious and not to be taken lightly.

Justice Keetley looks over the court documents again.

JUSTICE KEETLEY (CONT'D)

I hereby sentence the defendant Garnet Mae, to six months in prison...

Garnet is visibly shocked and Scott and Chris gasp. The judge continues.

JUSTICE KEETLEY (CONT'D)

However, this sentence is to be suspended on the condition the defendant is placed on a good behaviour bond for the period of sentencing. You are free to leave.

Justice Keetley knocks his hammer down as Scott smiles and hugs Lorraine and Chris. Garnet is very relieved.

287 EXT. WILLOW TREES. CHINAMAN'S BEACH. SYDNEY. DAY. 287

A crowd has gathered in a mix of summer formal and casual wear under the willow trees at Chinaman's Beach in Sydney. The group includes a large number of people from Garnet's global odyssey.

MANDY, GEOFF and MANPREET stand at the back of the crowd and SCOTT and SAM stand next to Garnet's mum LORRAINE near the front. CHRIS and MATTHEW are both dressed in white suits and stand next to GARNET.

Garnet is wearing a white shirt and pants with no shoes. He is also sporting white angel wings on his back. Garnet catches Mandy's eye and smiles at her, she smiles back and shakes her head.

A female harp player, NINA, 20's, is sitting next to the Groomsmen plucking the Queensland version of Waltzing Matilda.

In the distance we see MATYLDA walking towards the gathering in a beautiful handmade dress. Her brother and sister MAGDA and JANEK are accompanying her across the park as THREE YOUNG FLOWER GIRLS dressed as colourful fairies throw petals in the air.

Garnet is beaming with happiness as Matylda walks in to hold his hand. A female celebrant, PENNY, conducts the marriage.

PENNY

Friends and family we are gathered  
here today to witness the marriage  
of Garnet and Matylda Mae.

A camera pulls out to reveal that the wedding is again another scene staged for one of Garnet's films. We see a large crane with a film camera on the end of it swoop above the crowd and a boom operator holding a mic towards the celebrant. We also see a lighting assistant holding a reflector towards Garnet and Matylda.

The real life GARNET MAE walks into shot casually dressed in combat shorts and a T-shirt. We only see him from behind.

GARNET MAE

Awesome work guys, but the timing  
was just a little out on the crane.  
Same again from the top.

The end