

**CREATURES OF CREATION**

**By**

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**3<sup>nd</sup> DRAFT**

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## 1. EXT. NEWCASTLE POST OFFICE. EARLY MORNING

ISAAC (V/O)

I'm so grateful that I was born  
into the Mini DV generation.

ISAAC FITZROY is 22 years old. His facial  
features are boyish, his blonde hair neatly  
combed.

He stands out the front of the Newcastle post  
office, gazing up at the building's roof.

Cardboard boxes are neatly stacked together on  
the footpath. They form a rectangle that is  
three boxes high. Four king size mattresses lie  
on top of the boxes.

ISAAC (V/O) (CON'T)

My generation doesn't have to be  
content with watching, say, Steven  
Spielberg or Tim Burton films on  
DVD.

A police car slowly pulls into the curb next to  
the post office building. Isaac has his back to  
the vehicle. He hasn't noticed it.

## 2. INT. POLICE CAR. EARLY MORNING

The two police officers in the car are named  
PAUL and SUE. They study the stacked boxes.

PAUL

Shit. That bloke's got a gift for  
stacking boxes.

Sue passes Paul a coffee in a styrophone cup,  
removes the lid from her own coffee.

SUE

Let's see what the nut bag does  
with them.

3. EXT. NEWCASTLE POST OFFICE. EARLY MORNING

ISAAC (V/O) (CON'T)

With handy cams now being so  
affordable, we can pretend to be  
Steven Spielberg and make our own  
movies. Life is good.

Isaac still gazes up at the roof. He fiddles  
with the top button of his collard shirt.

ISAAC

ACTION!!

Suddenly the boxes collapse under the impact of  
a young woman dropping onto the mattresses from  
a great height. Obviously she has jumped off  
the roof of the post office building.

4. INT. POLICE CAR. EARLY MORNING

Paul is startled by the woman's dangerous  
stunt. He spills coffee onto his uniform.

PAUL

Ah shit!

5. EXT. NEWCASTLE POST OFFICE. EARLY MORNING

An abseil cord slips down from the roof of the  
building, dangles in front of the police car.  
SAVA AMOSA abseils hurriedly down the building.  
A video camera bag is slung over his shoulder.

Sava is a 22-year-old Ethnic Fijian. He has  
shaggy, untidy hair and an unshaven face.

Three meters above the ground, Sava slips on  
the cord and falls. The police car's bonnet  
breaks his fall.

6. INT. POLICE CAR. EARLY MORNING

Inside the vehicle, two air bags explode in the police officers' faces.

7. EXT. POLICE CAR. EARLY MORNING

Sava squirms on the buckled bonnet, clenches his teeth as he clutches his lower back.

The two police officers scramble out of the car.

8. EXT. NEWCASTLE POST OFFICE. EARLY MORNING

Isaac and the young woman look frightened as they gawk at the police officers.

The young woman is named TERI. She is 24 years old. With her height of 2 meters, plus her full figure, Teri looks like a cross between an Amazon warrior and a voluptuous nymph from a Norman Lindsey painting. Her eyes are an intense, unnatural blue/gray.

ISAAC (V/O) (CON'T)

It'd be nice if we could make our films with a big Hollywood budget. Yeah, that'd be neat. But the fact is, no major studio is going to throw several million dollars at a Steven Spielberg wannabe.

9. EXT. POLICE STATION. DAY

ISAAC (V/O) (CON'T)

But all that is about to change.

10. INT. POLICE STATION. FRONT DESK. DAY.

Isaac, Sava and Teri lean against the front counter. On the other side of the counter, a police officer is inking Sava's fingertips.

A second fat, bearded police officer sits at his desk. He is relaxed, watches a portable 34cm TV.

On the TV is a commercial for a short film competition called the Howling Dog. The competition is organized by Australia's biggest film studio. The prize is a five million dollar budget for the winner to fund a professional movie with the film studios full support.

Isaac and Sava are awestricken by the commercial.

ISAAC (V/O) (CONT'D)  
Fantastic! I wasn't going to  
let this opportunity slide by.  
No way!

11. INT. NEWCASTLE UNIVERSITY. LECTURE  
ROOM. DAY

A teacher points to diagrams on a whiteboard as he lectures the students in the room.

Isaac is hunched over a note pad, hurriedly scribbling notes. Sava sits beside Isaac, scratching his head with a biro.

ISAAC (V/O) (CONT'D)  
I developed a plan that would  
insure Sava and I would make  
the perfect short film.

12. INT. RETAIL SHOP. DAY

A Canon XL1S inside a glass display case mesmerizes Isaac and Sava.

A SALE ASSISTANT removes the XL1S from the case, passes it to Isaac.

ISAAC (V/O) (CONT'D)  
So confident was I in my plan, that  
I believed winning wasn't an  
option. It wasn't even a dream.  
Winning was a reality that was yet  
to happen.

13. EXT. APARTMENT BUILDING. ESTABLISHING. DAY

ISAAC (V/O) (CONT'D)  
To bad my plan was about to be  
derailed by a chain reaction of  
catastrophic disasters.

14. EXT: RANDOLPH'S UNIT. BALCONY. DAY

ISAAC (V/O) (CONT'D)  
The trigger for this chain reaction  
was a thief named Randolph.

RANDOLPH stands on the balcony of his unit. It  
overlooks Newcastle Beach. Randolph is 27 years  
old. He is tall and handsome, always dressed in  
suave, cutting edge fashion. He is talking to  
BARRY PITT on a cordless phone.

RANDOLPH  
Hello?

BARRY (V/O)  
Randolph, how you doin' mate?

RANDOLPH  
That's irrelevant Barry. Just tell  
me what it is you want stolen.

BARRY (V/O)  
As many DV Cameras as you possibly  
can. That twenty-four hour short  
film competition is on again. Ah  
Shit, what's it called?

RANDOLPH  
**Presto 24.**

BARRY (V/O)  
Yeah mate yeah! That's the one.  
They reckon over two hundred teams  
will participate this year.

RANDOLPH  
That's a lot of DV cameras.

Randolph opens up the sliding door, steps into  
his unit.

15. INT: RANDOLPH'S UNIT. KITCHEN. DAY

Barry (V/O)

Damn right it is. So are you keen?

Randolph spots a fly crawling across the kitchen window. He picks up a fly swat, kills the fly than feeds it to his Venus Fly Trap that sits in a pot next to the sink.

RANDOLPH

I'm very keen.

16. EXT. ISAAC'S RENTED HOUSE. FRONT YARD. DAY

Teri strolls seductively towards the Canon XL1S that sits on a tripod, recording her. She leans in close to the lens, blows a pink bubble with the bubble gum in her mouth.

Sava crouches in front of a coffee table, watching the screen of a 34cm TV that is wired up to the XL1S.

Isaac stands beside Sava, focused on Teri's performance.

SAVA

Cut! That'll do Teri.

Teri stands up straight, runs her fingers through her long, straight black hair.

Sava sticks his thumb up at Isaac, grins.

ISAAC

Play back all the shots we just did.

Sava presses the rewind button on the XL1S.

Isaac crouches down next to Sava.

Both men smile with delight as they watch the images on the screen.

ISAAC

The composition of these shots is beautiful.

Sava points at the screen.

SAVA

Check out the warmth of the colors.

Teri steps up behind the two men, still chewing her gum.

TERI

Oh Wow! My acting is flawless! I've done myself proud.

Suddenly the screen goes blank. Sava scowls, slaps the side of the TV.

SAVA

Fuckin' lousy TV!

MELODY (O/S)

Are you geeks still playing with that DV camera!

MELODY is 22 years old. She has a sinewy, lean body and blunt facial features. Her curly, brunette hair is pulled back into a ponytail.

Her left foot is tangled up in the extension leads that the XL1S and TV are connected to. She shakes her foot to untangle herself from the cords.

SAVA

Back off Melody. We wanna make a shit hot film that'll win the **Presto 24**. So that means practice, practice and more practice.

ISAAC

The prize money we win from the **Presto 24** will budget the short film we make for the Howling Dog competition.



Melody slaps her forehead.

MELODY

(Sarcasm)

Oh my gosh the plan! How stupid of me to forget.

Melody playfully slaps Isaac on the buttock with a hockey stick she is carrying. A gym bag is slung over her shoulder.

MELODY

See ya baby.

Isaac and Melody kiss.

ISAAC

Bye Melly. I hope your team wins this time.

Melody strides across the lawn. She stops in front of something hidden under a car cover. She yanks at the cover, pulling it back to reveal an 1100cc Ninja motorbike.

The two men continue to play with their DV camera.

17. EXT. NEWCASTLE CITY. ESTABLISHING. DAY

During the narration is a montage of different groups of filmmakers, shooting their short films around the city of Newcastle.

ISAAC (V/O)

The rules for the **Presto 24** are basic: Shoot a short film in twenty-four hours. Specific landmarks around Newcastle must appear in the film.

The "in camera" editing rule has been dropped thank God. The Presto 24's organizers finally realized that filmmaking is a tedious, difficult craft. Why complicate it even further.

So now it's acceptable to cut our entries with editing soft ware. The way it should be.

18. EXT. OUTSIDE NEWCASTLE TRAIN STATION. DAY

ISAAC (V/O) (CONT'D)

However, we filmmakers are not the only ones lured to the **Presto 24**.

A moviemaking team huddles around their director. She is giving them instructions. Their handy cam sits on a tripod, unattended.

Randolph strides quickly past the team, snatching up the tripod as he passes.

The huddled team breaks up, all of them looking enthusiastic. They suddenly freeze, gape at the empty spot where the camera should be.

The director breaks into a run, her team racing after her. She turns round the street corner and skids to a stop, staring wide-eyed at her tripod lying across the gutter. She groans with dismay. Her handy cam is missing.

19. EXT. TYRELL STREET. DAY

Randolph strides casually towards the back of his RX-7 Mazda. He unlocks and opens the boot, places the stolen camera inside the boot next to ten other DV cameras.

He slams the boot lid shut.

20. EXT. FORESHORE. SAND STONE STAIR CASE. DAY

Teri is dressed in a red skirt, jacket, shoes and beret. The socks she wears pulled up to her knees are white.

Teri strolls down a stone staircase. A large, lime-green colored teddy bear follows behind her.

Teri stops, looks over her shoulder at the bear.

TERI

Why are you still following me?

The bear silently gazes at Teri. Its presence is ominous.

SAVA (O/S)

CUT!

Sava is looking through the viewfinder of the XL1S that is mounted on a tri pod.

Teri relaxes, grinning like a Cheshire cat.

The lime-green bear is in fact Isaac in a suit. He removes the bear's head.

ISAAC

That was perfect. But I think we should do another take.

SAVA

NO! DON'T MOVE ISAAC!!

Isaac is baffled.

Sava runs up the staircase to stand beside Isaac.

Sava points at the wall.

SAVA

Look at your shadow! I say we get a shot of it.

ISAAC

Oh c'mon Sava. Filming shadows is so David Lynch.

SAVA

We gotta do this!

Isaac places his bear head back on.

ISAAC

But we don't have time. Let's just stick to the shots we have planned.

TERI

(Pointing)

Hey guys! Someone is knocking off your camera!

Isaac and Sava spin around to look. Randolph is running off with the tripod.

Sava races after Randolph, Teri follows closely behind. Isaac looks comical as he tries to run in his bear suit.

21. EXT. FORESHORE. WOOL SHEDS. DAY

The chase moves quickly through the wool sheds than turns sharply left.

22. EXT. FORESHORE. POND. DAY

Sava is gaining on Randolph.

Randolph stops in the middle of a bridge that spans over a pond in the middle of the Fore Shore Park.

As Sava nears him, Randolph swings the tri pod like a weapon, hitting Sava in the stomach, knocks him over the railing of the bridge and into the shallow water.

Randolph resumes running.

Teri stops at the bridge. Randolph is now far off in the distance. She looks at Sava with concern.

In the pond, Sava dry reaches as he clutches his stomach in pain.

Isaac arrives at the pond. He stops and rips off the head of the bear costume. He is grief stricken.

Teri notices Isaac's despair, tries to comfort him by placing a hand on his shoulder.

ISAAC

We only had three more shots to do and our short film would've been ready for post-production.

23. EXT. TYRELL STREET. DAY

Randolph opens the boot of his RX-7 Mazda. He places the XL1S besides the other DV cameras he has stolen.

Closing the boot shut, Randolph gets into his car and drives off.

24. EXT. PAWNSHOP. DAY

Out the front of a decrepit pawnshop, Randolph places a large, cardboard box on the ground. He knocks twice on the front door. A "CLOSED" sign hangs in the shop's front window. The door opens to reveal Barry Pitt.

Barry is in his early 40's. He has a Mediterranean complexion and a moustache. His long, dark hair is permed.

Barry glances at the box, winks at Randolph.

BARRY

Mate, you've done me proud.

25. INT. PAWN SHOP. DAY

Randolph places the box on the counter and opens it.

Randolph pulls a camera out of the box, removes the Mini DV cassette. He places it on the counter.

Barry slides in behind the counter, unlocks a metal box. The box is filled with hundred dollar notes.

BARRY

How many cameras did ya score this year mate?

RANDOLPH

Twelve.

BARRY

Good shit.

Randolph continues to remove the Mini DV cassettes from the stolen cameras.

Barry notices the Canon XL1S in the box, chuckles with delight. He grabs the camera and admires it.

BARRY

Bloody hell! You scored a Canon XL1S. They're worth eight thousand dollars brand new!

Randolph remains focused on his task of removing the cassettes from the cameras.

BARRY

I'll give you two thousand for it.

Randolph stops what he is doing, glances at Barry.

Barry switches the XL1S onto video mode, looks through the viewfinder.

BARRY

Bloody beautiful!

Barry passes the camera to Randolph.

BARRY

Here, check it out mate.

Randolph looks through the viewfinder, impressed with what he sees.

RANDOLPH

Whoever filmed this footage has the  
hindsight of Stanley Kubrick or-

Randolph stops mid sentence. He rewinds the  
footage, watches it again.

Randolph switches off the camera.

RANDOLPH

This camera's not for sale.

BARRY

You can't be serious mate. I've  
offered two thousand for it.

RANDOLPH

No sale Barry. I've got more to  
gain by keeping it.

There is a silent beat.

RANDOLPH (CONT'D)

But I'll still sell the other video  
cameras to you.

26. EXT. PAWN SHOP. DAY

Randolph exits the shop. He looks determined,  
confident. He is a man with a plan. In one hand  
he carries the Mini DV cassettes he has removed  
from the stolen cameras. In the other hand he  
holds the XL1S

27. INT. RANDOLPH'S UNIT. LOUNGE ROOM. NIGHT.

Randolph sits cross-legged on the floor of his  
lounge room. The XL1S is hooked up to his wide  
screen plasma TV.

On the TV screen plays the following footage.

FOOTAGE MONTAGE:

Teri stands out the front of Isaac's rented  
house. The house number can be clearly seen.

Teri's face fills the screen. She blows a pink bubble.

Teri walks across the road. In the background is a street sign. NORDEL ST is clearly visible on the sign.

Randolph pauses the image; freeze framing a shot of Teri standing in the middle of the road. The street sign is still in the background of the shot.

Randolph exits the lounge room.

28. INT. RANDOLPH'S UNIT. KITCHEN. NIGHT

Randolph opens a draw, pulls out a Gregory's Street Directory. He flicks through the pages until he finds the index. There is only one street named Nordel listed.

RANDOLPH

What are the chances?

29. INT. ISAAC'S RENTED HOUSE. BEDROOM. MORNING

Isaac is lying in bed. He is depressed, staring blankly at the ceiling.

Melody enters the room, sits on the edge of the bed next to Isaac. She runs her fingers through his hair.

MELODY

Oh c'mon baby. Don't be like this.  
Your camera was insured so you'll  
get a new one.

ISAAC

Yeah, two or three months after the  
insurance company processes our  
claim.

Isaac rolls over on to his side.

ISAAC



By that time the Howling Dog competition will be over and forgotten.

Melody stands up, glares at Isaac. She grabs a hair band off the dressing table and pulls her mess of brunette curls back into a ponytail.

MELODY

Ah screw the Howling Dog! There'll be other short film competitions for you and Sava to enter.

Melody storms out of the bedroom.

30. INT. ISSAC'S RENTED HOUSE. LOUNGE ROOM.  
MORNING

Sava wakes up on the double seater lounge. He squints his eyes, groans painfully.

Scattered all over the floor are twenty empty beer cans.

Melody storms into the room. She sneers at Sava.

MELODY

(Sarcastic)

Did drinking a case of beer solve your problems Sava? Check under the cushion and see if your stolen camera is there.

SAVA

Go fuck yourself Calamity Jane!

Melody exits the lounge room.

Sava sits up, groans. He notices a package on the coffee table. He picks it up. A mobile phone number is scribbled on the package.

Sava opens it up and removes a DVD.

31. INT. ISAAC'S RENTED HOUSE. LAUNDRY. MORNING.

Melody opens the lid on the washing machine. She pulls out wet clothes and tosses them into a basket.

Melody glances out the window. Above the window's lock, a neat circle of glass has been cut out. The window is closed but unlocked.

Melody jumps back with fright.

MELODY  
JESUS FUCKING CHRIST!

Sava and Isaac burst into the laundry. Melody points at the window.

ISAAC  
Oh my God.

Sava glances at the package and DVD he holds in each hand.

SAVA  
Well, that explains how we got this package.

Isaac and Melody look at Sava with shock than stare at the DVD.

32. INT. ISSAC'S RENTED HOUSE. LOUNGE ROOM.  
MORNING.

The DVD sits in the tray of a DVD player. The tray slides into the player.

On a TV screen is a montage of tightly edited shots made up of Isaac and Sava's practice footage.

FOOTAGE MONTAGE:

A close up of Teri blowing a pink bubble.

Teri, doubled over from a giggling fit, out the front of Isaac's house.

Teri standing in the middle of the road with a street sign in the background.

Isaac falls down on to the one seater. He stares at the TV with frightened disbelief.

ISAAC

That's the practice footage we shot on Friday. It was at the beginning of the tape we had in our camera on the day of the **Presto 24**.

MELODY

So you mean . . . Oh Shit!

Isaac picks up a cordless phone.

ISAAC

I'm calling the police!

Sava points at the TV.

SAVA

WAIT! WAIT! LOOK!

Isaac and Melody turn to face the TV.

On the screen is footage of Isaac and Sava's Canon XL1S, strapped to a wooden chair by occy straps. Stuck to it is a Post It Note with **HELP ME** scribbled on it.

Through out the footage is a narration by Randolph.

RANDOLPH (V/O)

I have completed your entrée for the **Presto 24** by editing all of your footage. I handed in your short film before the twenty-four hours was up.

I didn't do this out of charity. I did it so I could make a profit.

Isaac and Melody glance at each. Sava scowls.

RANDOLPH (V/O) (CONT'D)

I am confident your film will win the competition and you will receive the five thousand dollar prize money.

I will be keeping your camera hostage until you hand over the prize money to me. Considering your camera has a price tag of eight thousand dollars, I am certain you will obey.

Make sure you are at the screening of the top ten films tonight and ring the phone number on the envelope for further instructions.

The footage ends, replaced by a blizzard of static.

Sava growls, picks up an empty beer can and hurls it at the TV screen.

SAVA

What a sick, twisted bastard!

ISAAC

My God! He's really mastered the art of exploitation.

SAVA

(Smirking)

Bullshit! That smug prick might think he's clever havin' leverage over us, but I say we plan a retaliation that'll shove that leverage fair up his arse.

33. INT. NEWCASTLE WORKERS CLUB. FOYER. NIGHT

Isaac and Sava stand near the front entrance of the Newcastle Workers Club. Groups of people continuously enter the building, queuing up at the front desk to sign in.

Teri enters the foyer, looks around. She spots Isaac and Sava, smiles and waves.

Teri pushes her way through the crowd to meet her two friends.

TERI

Wow! I can't believe your camera is being held hostage! How freaky is that? You guys must be *really* spooked.

SAVA

We're coping the best we can Teri.

TERI

Your plan to out smart that pencil head is way cool. It's like straight out of a movie or something.

Sava turns to face Isaac.

SAVA

Right, let's get this over with.

ISAAC

Um . . . I'm the most diplomatic out of the two of us. I'll talk to the thief.

Sava shrugs, passes his mobile phone to Isaac.

Isaac dials, his fingers trembling.

The phone rings three times than connects.

RANDOLPH (V/O)

Yes?

ISAAC

Ah . . . Hello? Um . . . Are you the person who stole our Canon XL1S?

RANDOLPH (V/O)

Yes, that is correct.

ISAAC

Are you here in this workers club?

RANDOLPH (V/O)

Correct.

Isaac sighs with relief, gives Sava the thumbs up.

Sava is excited.

ISAAC

I've . . . ah . . . phoned like you instructed. What happens next?

RANDOLPH (V/O)

I had to register your entrée under a new name to get it into the competition. The producer of your short film is now Tony Pony.

ISAAC

Okay?

RANDLOPH (V/O) (CONT'D)

When your short film wins the **Presto 24**, I want you to collect the cheque, cash it in than phone me. I'll give you details on how I'll go about trading your XL1S for the five thousand dollars.

ISAAC

How can you be certain my short film will win?

Pause for a beat

RANDOLPH

I have faith in your production. So should you.

The phone disconnects. Isaac returns it to Sava.

ISAAC

He is confident that our short film  
will win tonight.

Sava frowns.

SAVA

Of course the dick head's gonna say  
that. He's got five thousand  
dollars riding on it.

Isaac, Sava and Teri join the back of the queue  
at the front desk.

On the other side of the foyer, Melody stands  
alone. She leans against the wall.

Sava makes eye contact with Melody and nods.

Melody nods back than strolls up the stairs  
that lead to the auditorium.

INT. WORKERS CLUB. AUDITORIUM. NIGHT

People stream into the auditorium.

Isaac, Sava and Teri are amongst the crowd. The  
three frown with puzzlement as they stare up at  
the stage.

ISAAC'A POV - STAGE

Uniformed police stand on the stage, talk  
amongst themselves as they observe the  
gathering crowd.

SAVA

What's the go with all the cops?

ISAAC

I'm not sure.

Two young women who over hear Isaac and Sava's  
conversation turn to face the two men.

YOUNG WOMAN 1#

The police have been called in because  
heaps of cameras where stolen this  
year.

YOUNG WOMAN 2#  
The Presto 24 has become a crime  
scene. Isn't that insane?

ISAAC  
So we weren't the only ones.

TERI  
I reckon if that thief was here right  
now, I could snap kick him in the  
head.

SAVA  
Ah, you're full of shit Teri.

TERI  
Hey, I've seen The Matrix ten times.  
I'm a very observant person.

ISAAC  
And I bet you could do snap kicks in  
bullet time.

TERI  
Sure, why not. What's bullet time?

INT. BACKSTAGE- NIGHT

LUCY, co-founder of the Presto, is peeved as  
she glares at a uniformed police officer.

He is SERGENT DOYLE.

LUCY  
How do you think I feel? The number of  
cameras stolen has doubled each year.

SERGENT DOYLE  
Whoever is behind this is very  
organised. That makes our job all the  
more difficult.

LUCY



Difficult? You police have been fucking incompetent. This has been going on for three years!

SERGEANT DOYLE

We're doing everything we can ma'm

LUCY

If this keeps up, no one is going to participate in the Presto 24. I'll lose a lot of money.

34. INT. WORKERS CLUB. AUDITORIUM. NIGHT

Projected on to a large screen above the stage is Isaac and Sava's short film.

Teri rushes the bear, tackles it to the ground. She drives her knees into its back, pinning it to the ground.

TERI

I don't fear you any more!

Teri raises a large bread knife above her head. She clenches her teeth, does frantic slashing motions with the blade.

Tossing the knife to the ground, Teri stands up and wraps the lime green hide of the bear around herself.

TERI

You are now my security blanket.

The End Credits roll.

The large audience that has packed out the auditorium erupts into loud applause.

Isaac, Sava and Teri are elated. They flash big cheesy grins at each other.

ISAAC

What did you think of the editing Sava?

SAVA

The thief did a shit hot job.  
Better than what we could've done.

ISAAC

I agree a hundred percent.

At the back of the auditorium, Randolph leans against the wall, his arms crossed. He is impassive as he patiently waits for the winner to be announced.

35. INT. AUDITORIUM. STAGE. NIGHT

LUCY steps onto the stage. She is one of the organizers and public face of the **Presto 24**.

With a microphone in her hand, she speaks to the crowd.

LUCY

Wow! Weren't those films exciting?  
That was the top ten films and as  
we all know, only one of them can  
be the winner.

Lucy starts to open an envelope.

36. INT. WORKERS CLUB. AUDITORIUM. NIGHT

Sava and Isaac are tense with anticipation.

Randolph remains calm, gazes at Lucy,  
uninterested.

37. INT. AUDITORIUM. STAGE. NIGHT

Lucy looks at the opened envelope for a beat.  
It's a cheap way to build suspense.

LUCY

And the winner of the 2006 Presto 24  
competition is . . .

38. INT. WORKERS CLUB. AUDTORIUM. NIGHT

Teri and Sava lean forward in their seats.  
Isaac holds his hands tight as if in a prayer.

Melody stands at the back of the auditorium.  
She is nervous, her eyes wide as she chews her  
finger nails.

39. INT. AUDITORIUM. STAGE. NIGHT

LUCY (CONT'D)  
'Beating Back Neurosis', produced by  
Tony Pony.

The applause is deafening.

Sava and Teri are ecstatic. They shout and hug  
each other with joy.

Isaac lowers his head, smiles to himself.

ISAAC  
Thank God.

SAVA  
We did it mate! Happy fuckin' days  
are here again!

Randolph allows himself a little smug smile  
than resumes his impassive expression.

The applause continues as Isaac, Sava and Teri  
make their way towards the stage.

SAVA  
So the thief is definitely in the  
building?

ISAAC  
Yep.

SAVA  
Good.

40. INT. AUDITORIUM. STAGE. NIGHT

Isaac, Sava and Teri step onto the stage.  
Lucy shakes each of their hands.

She passes the microphone to Isaac. It shakes in his nervous hands. He looks at his feet as he speaks.

ISAAC

Um, we would like to . . . ah . . .  
um . . . Thank you.

Isaac quickly passes the microphone to Sava and steps back.

SAVA

We're all glad our short film won.  
But we didn't enter this comp to  
score money and feel it could go  
towards a better cause.

41. INT. WORKERS CLUB. AUDITORIUM. NIGHT

The crowd goes quiet, uncertain how to react.

Randolph's body stiffens, his eyes squinting as he glares at Sava.

42. INT. ADUTORIUM. STAGE. NIGHT

SAVA (CONT'D)

We wanna donate the five thousand  
dollar cheque to charity. The  
charity we've chosen is the Sudden  
Infant Death Association. Thank  
you.

43. INT. WORKERS CLUB. AUDITORUM. NIGHT

All the audience stands up in unison, cheering their approval of Sava's humane gesture.

Randolph is not impressed.

44. INT. AUDITOURIUM. STAGE. NIGHT

Sava chuckles to himself. He turns to face Isaac and Teri

SAVA

It's time for phase two of our plan.

Isaac nods.

45. INT. WORKERS CLUB. FOYER. NIGHT

Small groups of people stroll down the stairs that end in the foyer. Some groups remain and linger while others exit out the main entrance.

Isaac, Sava and Teri stop in the middle of the foyer. Standing four meters behind them is Melody.

Two TEENAGE BOYS runs up to Teri

TEENAGE BOY 1

Hey! You where the chick in that film that won.

TEENAGE BOY 2

**That green bear was so creepy!**

Teri moves away from Isaac and Sava to chat with the two boys.

Isaac fidgets with his top button. He glances around the foyer.

ISAAC

I don't think this Tony Pony is going to reveal himself.

Sava glances at Isaac, agitated.

SAVA

Relax will ya. Of coarse he's gonna show.

Isaac looks doubtful.

SAVA

We've pissed him off in a major way. So of course he's gonna want to share some of that anger with us.

Randolph suddenly steps in front of Isaac and Sava. He punches them both in the stomach.

Isaac and Sava drop to the floor, clutching their stomach.

Everyone in the foyer gawks at Randolph, shocked.

Melody is about to move forward than stops. She is frustrated.

RANDOLPH

(Sarcastic)

Good luck finding eight thousand dollars to buy a new XL1S.

Randolph turns and strides toward the main entrance.

Melody follows Randolph from a safe distance.

Sava flashes Isaac a wicked grin.

SAVA

I told you our plan would work!

46. INT. NEWCASTLE WORKERS CLUB. CAR PARK. NIGHT

Randolph unlocks the driver's door of his RX-7. He is too angry to notice Melody walking past him.

Melody studies Randolph's car, particularly the number plate as she passes.

Ten meters away from Randolph's car, Melody ducks behind a four-wheel drive. Crouching down and using the rows of parked cars as cover, she scurries to her motorbike.

Quickly she straddles her bike, pops her helmet on her head than kicks over the motor.

47. EXT. WORKERS CLUB. CAR PARK ENTRANCE. NIGHT

Three cars exit out the car park entrance in a row. Randolph's vehicle is the middle one.

Melody's motorbike speeds out of the car park. She spots Randolph's car and follows it.

48. EXT NEWCASTLE WORKERS CLUB. NIGHT.

Isaac, Sava and Teri stand out the front of the Newcastle Workers Club.

Isaac looks worried, fiddles with the top button of his collard shirt.

Sava's mobile phone rings. He grabs it out of his pocket.

SAVA

Melody! What's happenin'? You follow him right up to his door? Good shit!

Sava puts his mobile phone away. He is grinning wickedly. He looks malevolent.

SAVA

Melody has got Tony pony's address. Let's go pay him a visit.

49. EXT. APARTMENT BLOCK. NIGHT

Melody is standing on the sidewalk when Sava's station wagon pulls into the gutter and stops. Isaac, Sava and Teri get out of the vehicle and hurry to Melody's side.

MELODY

The thief is up in unit number three.

SAVA

You did us proud Melody.

MELODY

Never, EVER ask me to do anything like that again. I was scared shitless.

SAVA

What? Tailing works like a charm in the movies. It should've of been no sweat.

MELODY

This isn't a movie you dick head!

ISAAC

C'mon guys. Let's just concentrate on retrieving our camera.

Melody and Sava, who are toe-to-toe and glaring at each other, both look at Isaac.

Isaac (CONT'D)

Remember to use force not violence. We got to use our combined weight to pin the thief to the floor.

Sava is appalled.

SAVA

That's the pussy way!

Sava grabs a Wiz Bin, wheels it towards the entrance of the building.

SAVA (CONT'D)

The bastard has earned our violent retaliation! Martin Riggs style!

Melody is unimpressed. She glowers at Sava.

MELODY

(Muttering to self)  
Damn Movie Mentality.

50. INT. RANDOLPH UNIT. LOUNGE ROOM. NIGHT

There is a knock on the front door. Randolph unlocks it. Suddenly the door is flung open by a violent force. Using the Wiz Bin like a battering ram, Sava pushes Randolph backwards. The thief crashes into the back of a two-seater lounge chair.



Teri, Sava, Melody and Isaac grapple Randolph and with their combined weight, pin him the floor.

ISAAC

Where's the camera?

Randolph is defiant, refusing to answer.

SAVA

Where's our fuckin' camera?

Randolph doesn't reply. Isaac wriggles out of the pile of bodies.

ISAAC

Hold him down! I'll look for our camera.

Isaac searches the lounge room. He over turns furniture and pulls items off the shelves.

ISAAC

I can't see it!

MELODY

Try another room.

Isaac runs out of the lounge room.

51. INT. RANDOLPH'S UNIT. SPARE ROOM. NIGHT

Isaac freezes in the doorway. He gasps, wide-eyed with surprise.

52. INT. RANDOLPH'S UNIT. LOUNGE ROOM. NIGHT.

ISAAC (O/S)

Oh my God!

Sava, Teri and Melody are startled by Isaac's remark.

ISAAC (O/S)

Sava! Come here and have a look at this.

Sava frowns. He jumps off Randolph and exits the room.

Melody and Teri tighten their grip on Randolph.

The thief's body goes limp. He flashes a smug smile.

TERI

What are you so smug about?

53. INT. RANDOLPH'S UNIT. SPARE ROOM. NIGHT

Sava enters the room and is instantly awestruck.

The room is filled with expensive, professional editing equipment.

SAVA

(Breathless)

Shit!

ISAAC

This is how he did a superb editing job on our short film.

SAVA

He obviously knows how to use this shit.

Sava glances at Isaac who is smiling with boyish joy.

SAVA

Oh no! I know what you're thinkin'.  
No fuckin' way.

Isaac suddenly becomes desperate, agitated.

ISAAC

Oh c'mon Sava. We have to do it.  
It'll improve the quality of the short film we enter into the Howling Dog.

Sava scowls.

SAVA  
(Muttering to self)  
This is bullshit! I can't believe  
I'm agreein' to this.

Sava steps closer to Isaac, glares at him.

SAVA  
I don't wanna have to socialize  
with that prick. Ever! Got it? You  
want him than you deal with him.

ISAAC  
(Excited)  
Got it! You won't regret this Sava.  
I promise.

54. INT. RANDOLPH'S UNIT. LOUNGE ROOM. NIGHT

Isaac and Sava return to the lounge room.

Sava is fuming while Isaac is animated by  
boyish enthusiasm.

Isaac looks pleadingly at Randolph who is still  
under Melody and Teri.

ISAAC  
I know this may seem inappropriate  
but...um...could you please edit  
another short film for us?

Randolph raises an eyebrow.

55. EXT. APARTMENT BUILDING. NIGHT

Isaac is grinning like a little boy as he exits  
the apartment building. Sava walks behind him,  
his mood sullen. He carries the Canon XL1S.  
Behind Sava is Teri and Melody. They both look  
confused.

ISAAC (V/O)

Is this for real? How can it be possible? Sava and I had just benefited from a major disaster.

Our plan to win the Howling Dog competition has been reinforced by the very person who was about to destroy it.

Any who! I don't have time to ponder upon this stroke of luck. I have to get busy making a short film that'll win the Howling Dog.

56. INT. ISAAC'S RENTED HOUSE. SPARE ROOM. DAY

ISAAC (V/O) (CONT'D)  
There is a script that needs polishing.

Isaac sits at his computer, tapping away at the keyboard.

57. INT. ISAAC'S RENTED HOUSE. DINING ROOM. DAY

ISAAC (V/O) (CONT'D)  
Over a hundred storyboards have to be drawn. It's important we get those camera angles spot on.

Isaac and Sava are seated around a dining table. They study and discuss the small drawings that fill several dozen sheets of A4 size paper.

58. INT. NEWCASTLE REPORTORY CLUB. NIGHT

ISAAC (V/O) (CONT'D)  
An actor has to be auditioned to act along side Teri.

Sava and Isaac are both surrounded by a dozen actors. Each actor takes a turn exchanging dialogue from a script with Teri. Sava and Isaac study each actor's performance.

59. INT. SALVATION ARMY CLOTHING STORE. DAY.

Isaac and Melody sift through the racks of clothing.

ISAAC (V/O) (CONT'D)  
And finally costumes have to be made for our actors.

But remember what I said earlier about the thief triggering off a chain reaction. The pebble had been dropped, and destructive forces were rippling on the surface of my happiness.

60. INT. BARRY'S PAWN SHOP. DAY

ISAAC (V/O) (CONT'D)  
Soon those ripples will intensify and destroy my dreams.

Barry sits behind the front counter. He is laughing.

RANDOLPH  
So you'll be able to get me a false drivers license and I.D?

BARRY  
Yeah, I got connections that deal in that shit.

Barry is delighted. He gives Randolph a stupid grin and shakes his head in disbelief.

BARRY  
Unbelievable. So ya really reckon these two film students will have a contact number for this elusive, amateur moviemaking club I've been unable to find?

RANDOLPH  
I am certain.

BARRY

Shit! Every member of that club would have a video camera. It'd be like finding the Holy fucking Grail!

Barry laughs again.

BARRY

Fancy those two film students begging you to edit their short films after you stole their XL1S. What a pair of dip shits.

Randolph glances around the shop.

RANDOLPH

What happens to all these stolen DV cameras you buy? I never see them out on the shelf for sale.

BARRY

Ah, that's because all the stolen cameras are reserved for one very special customer. Shit! Sixty percent of the money I earn comes from his business.

Randolph is surprised and intrigued by this information.

61. EXT. ISAAC'S RENTED HOUSE. BACK YARD. DAY

The back yard is shabby. The grass is long, having not been mowed for two months.

An obese rabbit chews on the grass. It is Sava's pet

Sava is cleaning the rabbit's hutch with a bucket of soapy water and a scrubbing brush.

ISAAC (O/S)

Hey Sava! Melody and I have finished the costumes for our two actors. Check it out!

Isaac opens the back fly screen door and hurries towards Sava. Teri and GUAN follow him, dressed in the costumes they will be wearing for the production.

Melody exits the house to join Isaac in the back yard. She carries a mug of coffee.

Guan is a 14-year-old Vietnamese girl. She is timid, freckle faced and skinny.

Teri and Guan are dressed in the style of faded, op-shop clothing that the greenie culture favors.

ISAAC

You happy with how they look?

Sava studies Teri and Guan, likes what he sees.

SAVA

Shit yeah. You did a top job Isaac ol' boy.

MELODY

Oi! I helped picked some of the clothes too.

SAVA

Yeah, yeah. Good O to you too Calamity Jane.

ISAAC

So what time are we going to take our actors over to Ned's place to sing with his band?

SAVA

As soon as I'm done scrubbin' my rabbit's hutch clean.

Teri picks up the rabbit, cradles it in her arms. Guan stands besides her, scratching the rabbit's head.

TERI

I can't believe we're co-star to this fat rabbit. Doesn't it suck Guan?

GUAN

He's the cutest lead actor we'll ever get to work with.

62. EXT. NED'S RENTED HOUSE. ESTABLISHING. DAY

The house Ned and three of his mates rent is shabby from neglect. Music can be heard coming from the garage.

63. INT. NED'S RENTED HOUSE. GARAGE. DAY

Ned's three band members play the Devinyls song Science Fiction with their electric guitars and drums. Melody fronts the band, dancing and singing into a microphone. Her singing is terrible.

64. INT. NED'S RENTED HOUSE. LOUNGE ROOM. DAY

In the lounge room, the music and Melody's lousy singing can be heard as muffled background noise.

The lounge room is filled with over a hundred garden gnomes. They sit on top of the television and coffee table, on the shelves of a bookcase and under the window.

Guan stares at the gnomes. Isaac stands beside her.

GUAN

I read an article in the Newspaper about a serial "Gnomenapper." I thought it was a joke.

ISAAC

Now you can say you've met the "Gnomenapper" in person.



Sava and NED stand in front of a computer. On the monitor is displayed a music program. Teri stands behind them, staring at Ned.

Ned is 22 years old. He is small with a shaven head. He is dressed in the style of clothing that are popular with the Neo Nazi culture.

Ned and Sava are each drinking a can of beer.

NED

So what's this musical about dude?

Sava takes a sip from his beer.

SAVA

It's about two animal activists tryin' to rescue a rabbit. The problem is the rabbit doesn't wanna be rescued.

Ned screws up his nose in disgust.

NED

You want me to compose a musical about two hippies singin' about a fuckin' rabbit? Dude! I own a heavy metal band!

SAVA

Ah c'mon mate. You're the only person I know who is musically inclined. You gotta do it.

Ned notices Teri staring at him. He becomes paranoid.

NED

Sava. Tell ya actor to stare off. It's shittin' me!

SAVA.

(To Teri)

Cut it out Teri. You're bein' rude.

TERI

How long have you two been mates?

SAVA

We've been mates since primary school. Isn't that right Ned?

Teri crosses her arms, a stern expression on her face.

TERI

How is that possible? You're ethnic Fijian Sava. Your skins almost the color of mud cake and Ned is a Neo-Nazi.

Sava glances at Ned than has a laughing fit. Ned glowers at Teri.

SAVA

Ned dresses up like a Nazi so when someone gets offended by his smart mouth, they'll think twice about hittin' him.

NED

Yeah that's right! So don't go callin' me a racist ya fat cow!

Teri is shocked than hurt by the insult. She is on the verge of tears. Suddenly she clenches her teeth, punches Ned in the face.

Ned is knocked to the ground. He clutches his bleeding nose.

Isaac and Guan spin around, startled.

Sava is furious.

Isaac is devastated. He groans with dismay.

NED

Fuck! You broke my nose bitch!

Ned stands up, glares with contempt at Sava and Teri.

NED

I'm doing nothing for your stupid musical! Take the skank and piss off Sava!

Sava grabs Teri and heads for the front door. Isaac and Guan follow.

65. INT. STATION WAGON. DAY

Sava is driving while Isaac sits in the front passenger seat. Teri, Melody and Guan sit in the back.

Teri sits with her arms crossed. She is pouting as she looks out the window.

ISAAC

Great. So now we've got no music for our musical.

TERI

Well it's not my fault. Sava's mate was nasty to me.

SAVA

We're not blamin' you Teri. Besides, I wouldn't work with anyone who is disrespectful towards my actors.

Teri is touched by this remark. She looks at Sava through the rear view mirror, smiles sweetly. In the rear view mirror, Sava makes eye contact with Teri and smiles back.

GUAN

So what happens now?

SAVA

Isaac and I will just have to rewrite the lyrics to normal dialogue.

Isaac becomes mildly panicky.

ISAAC

No Sava! We can't compromise this short film. It's for the Howling Dog so that means it has to be special!

Melody rolls her eyes.

MELODY

Ah here we go. Everything has to evolve around that damn Howling Dog competition.

SAVA

Ned's the only person I know who's skilled with music. No Ned, no music. It's that simple.

Isaac frowns as he concentrates.

ISAAC

Randolph! He might know someone with musical talent.

Sava is enraged by the Isaac's suggestion.

SAVA

RANDOLPH!

66. EXT. STATION WAGON. DAY

The station wagon skids to a halt on the road.

67. INT. STATION WAGON. DAY

Everyone inside the vehicle is jolted forward by the sudden breaking.

Sava scowls at Isaac.

SAVA

Fuck that asshole! I don't want him anywhere near me.

ISAAC

Randolph regrets what he did to us and wants to put it behind him. Why can't you do the same Sava?

Melody gives Isaac a suspicious look.

MELODY

How would you know?

Isaac fidgets nervously.

ISAAC

Well . . . ah . . . Randolph phoned  
me the other day. He . . . um . . .  
wants to get more involved in  
making films with us.

MELODY

You never told us this.

ISAAC

Well of course I didn't! I was too  
scared to say anything cause I knew  
Sava would react the way he is now.

SAVA

I have every right to react the way  
I am.

ISAAC

C'mon Sava, for the sake of our  
plan, please let me ask Randolph.  
He might have contacts.

Sava resumes driving the car. He broods,  
refusing to look at Isaac

SAVA

Whatever.

68. EXT. ISAAC'S RENTED HOUSE. FRONT YARD. DAY

Sava's station wagon comes to a stop and  
everyone gets out.

Guan stands besides Teri.

GUAN

Hey Teri. Who's Randolph?

TERI

He's the editor.

Teri leans closer to Guan.

TERI (CONT'D)

(Whispering)

Get this. He's also a thief.

GUAN

A thief! What? Does he rob banks?  
Has he got a shotgun?

TERI

Nah, nothing major like that- not  
what I know of anyway. He steals DV  
cameras.

Guan is shocked.

GUAN

For real!

TERI

Yeah for real! He knocks 'em off  
from the Presto 24. He'll be coming  
here soon. Oh wait to see you him!  
He's so hot.

GUAN

But you said he was a thief.

TERI

Well, yeah, sure . . . but he's  
still a hunk!

Teri moves away from Guan.

Guan frowns, staring at Isaac and Sava with  
sudden contempt.

69. EXT. AMBER'S RENTED HOUSE. BACK YARD. DAY

Guan enters a small back yard that has a fern  
garden running rampant through it.

In the rear of the back yard, 19-year-old AMBER sits on a small wooden chair. A children's tea party set is laid out on a small table. Plush toys sit on chairs surrounding the table.

Amber is applying make up to her face. Already she has painted her face in a sickly white skin tone and has veins drawn around her eyes and on her neck. She is dressed in a bellowing, Victorian style dress. Ribbons are tied into her long black hair.

Guan notices several-opened box of Valium tablets on the table and shakes her head.

GUAN

Hey Amber, I think I've met the thief that stole your DV camera.

Amber is dubious.

AMBER

Since when did you hang around thieves?

GUAN

I only met the guy because he's the editor for that production I'll be acting in. I was told he stole a DV camera during the **Presto 24**.

AMBER

What does he look like?

GUAN

I'm not telling until you describe the thief you saw at the **Presto 24**.

AMBER

That's too easy. He was tall, smartly dressed. Confident.

GUAN

Oh wow! You've just described the thief I met. He's name's Randolph.

AMBER

(Chuckles)

Jeez, what a spin out. I can't make any movies cos' this Randolph bloke stole my DV camera, and here he is about to edit a short film.

Amber places a contact in her left eye that makes her iris look milky.

AMBER

Ah bugger it. I'm gonna make sure he doesn't get to edit his short film.

GUAN

How are ya gonna do that?

Amber places a second contact in her other eye.

AMBER

Sabotage. What else? You can get me inside information about their production schedule.

GUAN

Okay. Let's do it.

Amber points to a photographic camera sitting on a tri-pod behind GUAN.

AMBER

While you here, can you take my photo please? Saves me using the automatic

GUAN

Sure.

Amber bites a capsule that foams up in her mouth. She goes limp in the chair, dribbles foam down the front of her dress. Her make up creates the effect that she has been dead for several hours.

Guan takes Amber's photo.

70. EXT. LAKE MACQUARIE. JETTY. DAY



Production on the short film for the Howling Dog has begun.

Teri and Guan are in costume. They stand together on a wooden Jetty. Teri struggles to hold Sava's obese, pet rabbit as it kicks its hind legs.

Isaac holds a boom pole, watches Teri and Guan with anticipation.

ISAAC

Okay! This is it. The big crane shot! Everybody get ready?

TERI

Hurry up will ya! This rabbit weighs a ton.

Sava is looking through the viewfinder of the XL1S, adjusting the manual focus.

SAVA

Camera rolling!

The actors tense, waiting for their cue.

ISAAC

ACTION!!!

The two actors sing and dance down the length of the Jetty, moving in the direction of the shore.

The XL1S is tied to a bunch of helium balloons. The balloons lift the camera six meters into the air. Sava controls the floating camera with strings the same way a kite is flown.

ISAAC

CUT!!!!

Sava winds the string around his hand, reels in the floating XL1S.

Isaac moves beside Sava. He is very anxious.

ISAAC

My God! I hope it worked.

Sava switches the camera to Video mode and rewinds the tape.

Teri and Guan rush to Sava's side. Teri places the rabbit next to her feet, crosses her fingers.

TERI

Did it work?

The three wait for Sava's verdict. Sava plays back the footage.

With a big grin on his face, Sava winks, sticks his thumb up.

The actors and Isaac are elated, cheering triumphantly.

Sava unties the balloons from the camera and releases them into the air.

71. EXT. HIRE BOAT. DAY

Randolph steers an aluminum boat. A second boat is tied to the back of Randolph's boat. PELICAN BOAT HIRE is painted on the side of each vessel.

As he nears the jetty, he watches the cheering filmmakers and actors with mild curiosity.

The balloons float away on a current of air high above the lake.

72. EXT. LAKE MACQUAIRE. DAY

Over two hundred meters away from the Jetty, Amber sits on a jet ski. She is dressed in a hybrid combination of gothic fashion and faded army gear. She spies on Randolph with a pair of binoculars. The thief helps Isaac and Sava load filming equipment and props onto one of the boats.

73. EXT. LAKE MACQUARIE. DAY

The two hire boats streak across the huge expanse of water that is Lake Macquarie.

Sava and Teri ride in one boat packed with the filming equipment and props. Isaac, Randolph and Guan ride in the second boat

EXT. SAVA'S HIRE BOATS. DAY

The hire boats have come to a stop.

Sava operates the camera, checks the white balance.

Teri sits with Sava's pet rabbit on her lap.

TERI

I can't believe you're a rabbit lover. You know, like I've seen it with my own eyes but I just can't accept it.

SAVA

Shit Teri! I'm not a rabbit lover. I fuckin' hate 'em. I just like this one.

TERI

Ah you're such a grouch Sava. Watching you cuddle a rabbit just feels . . .(pause) Well it feels wrong.

Sava becomes melancholy.

SAVA

Rabbits remind me of my childhood in Fiji. My brother and I used to play with my grandmother's rabbits. She used to have over a dozen of 'em.

TERI

You miss Fiji, don't you?

Sava looks at Teri with surprise, gives her a sad smile.

SAVA

You're the first person to ever ask me that.

ISAAC (OC)

You ready Sava?

SAVA

Yeah, hang on!

EXT. ISSAC'S HIRE BOAT- DAY

Isaac tosses a plastic bottle with a mock rabbit attached to it out into the water. He holds a fishing line tied to the mock rabbit.

Guan sits at the front of the boat, searching the surrounding lake for a sign of Amber.

Randolph scratches his neck, gazing thoughtfully at Sava in the other boat. He turns to Isaac.

RANDOLPH

How did your commitment to filmmaking get so narrow-minded?

Isaac is stunned by the question.

ISAAC

You own ten thousand dollars worth of editing equipment. If that's not commitment than I don't know what is.

RANDOLPH

Editing for me is just a hobby. I've only done stuff like edit all the scenes from Pulp Fiction and Memento in to chronological order.

ISAAC

That's a very expensive jigsaw.

RANDOLPH

(Shrugging)

That's all it is to me. I only do it for amusement, not because I was compelled to do it.

Isaac frowns at Randolph, confused.

SAVA (OC)

I'm recording!

Isaac reels in the line. The mock rabbit cruises through the water, creating the illusion it is swimming.

ISAAC

Aren't you passionate about anything?

Randolph shakes his head slowly.

RANDOLPH

No. Why should I be? There's nothing solid with passion.

ISAAC

What do you mean?

RANDOLPH

Not all dreams are fulfilled, or even attainable. What will you do if your short film doesn't succeed?

Isaac is deeply troubled by this question. He trembles with fear, his brow furrows.

ISAAC

I don't even want to think about that.

75. EXT. LAKE MACQUAIRE. DAY

The two hire boats have dropped anchor next to a buoy.

In the boat loaded up with equipment, Sava looks through the viewfinder of the XL1S. Isaac

is in the second boat with Randolph, who holds a boom microphone above the two actors.

Teri and Guan both sit on opposite sides of the buoy, facing each other.

ISAAC  
ACTION!!!

Guan and Teri look at each. Nothing happens  
Teri speaks to Guan with a gruff Scottish accent.

TERI  
Action! Somethin' is supposed to happen lass.  
Guan bursts into a giggling fit.

GUAN  
I'm sorry. I forgot the first verse.  
Guan hums to herself.

GUAN  
Right! Yeah okay I'm ready now.

ISAAC  
Okay. ACTION!!!

Guan and Teri sing to each other. A sad song about lost rabbits and being stranded on a buoy.

ISAAC  
Cut! All right, that was great!

Sava gives Isaac the thumbs up. The two actors grin at each other.

76. EXT. LAKE MQUAIRE. DAY

Amber sits on her jet ski, watches the film crew through her binoculars. She glances at her watch. The digital display reads 11:45am

AMBER  
12:10pm: lunch on Pulbah island.  
You're right on schedule boys.

Amber shoves her binoculars into her backpack.

The Jet Ski speeds across the water. In the far background is Pulbah Island with several yachts sailing around it.

77. EXT. LAKE MQAUAIRE. DAY

Sava and Teri leave in their boat.

Isaac and Randolph sit down together at the back of their boat while Guan sits at the front.

Randolph prepares to kick over the engine, stops.

RANDOLPH

Isaac, I've been meaning to ask.  
Have you been involved with an  
amateur moviemaking club?

ISAAC

Yeah. I was a member when I was in  
high school. Have you been thinking  
about joining?

Randolph is thoughtful for a beat.

RANDOLPH

I was thinking that the club could  
be a good opportunity for me to  
edit movies for other amateur  
filmmakers.

Isaac smiles, delighted.

ISAAC

That's a great idea! Wow, isn't it  
funny how everything has worked out  
perfectly because you stole my DV  
camera?

Randolph's expression becomes severe, his jaw  
sets. He refuses to look directly at Isaac

Suddenly Guan spins around to face Isaac.

GUAN

Did Randolph steal your camera  
during the **Presto 24**?

Isaac is astounded by the question. He glances  
at Randolph.

ISAAC

Um . . . yeah, yes he did.

RANDOLPH

Not only did I steal it, I also  
held it for ransom.

ISAAC

That's how Sava and I met Randolph.

Guan quickly turns around to hide her face. She  
is very distraught.

GUAN

(Whispers)

Oh shit.

78. EXT. PULBAH ISLAND. SHORELINE DAY

Amber's jet ski floats in the shallow water  
near the shore.

Having dropped anchor, the group climbs out of  
the boats. Isaac and Sava carry a large esky to  
shore.

Guan is apprehensive, glances in every  
direction, searching.

Teri notices Guan's perturbed behaviour.

TERI

What's the matter Guan?

Guan acts irritable to hide her fear

GUAN

Nothing!



Guan hurries away from Teri.

Isaac opens up the esky.

ISAAC

Lunch is served. Grab a sandwich  
everyone.

Everyone but Guan moves towards the esky.

79. EXT. PULBAH ISLAND. SHORELINE. DAY

Amber hides behind saltbushes, watches the group that is gathered around the esky. In each hand she holds a Hand Held Marine Orange Smoke Signal.

Amber leaps out of her hiding spot, bolts towards the two unattended hire boats.

Guan spots Amber, breaks into a run.

GUAN

(Shouting)

NO AMBER! STOP!

Near the boats, Amber plunges the two signals into the sand.

Thick orange smoke gushes out of the signals.

Guan skids to a halt. The expanding cloud of orange smoke rapidly conceals the two hire boats.

Isaac and Sava turn around, mystified by the orange smoke that obscures their view of Amber and the boats.

ISAAC

My God! What's that?

Sava scowls, runs toward the orange cloud.

80. EXT. HIRE BOAT. DAY

Amber leans over the gunwale of the hire boat filled with equipment. She opens the rabbit cage's lid, grabs the rodent's neck and tosses it into the shallow water. The rabbit swims for shore.

Amber smiles triumphantly.

AMBER

Let's see you finish your movie now  
dickhead.

Suddenly Amber's eyes widen with awe. She picks up the Canon XL1S, admires it.

Suddenly Guan appears through the smoke.

GUAN

STOP AMBER! I've made a mistake!

AMBER

To late! It's already done.

Amber pushes past Guan, disappears into the smoke. She still holds onto the XL1S.

81. EXT. PULBAH ISLAND. SHORELINE. DAY

Amber bursts out of the dissipating cloud. She runs towards her Jet Ski.

Isaac, Teri and Randolph notice the XL1S in Amber's grasp. They pursue her.

82. EXT. HIRE BOATS. DAY

Sava stumbles through the smoke, bumps into Guan.

SAVA

What the fuck's goin' on?

Guan stares blankly. Horror is expressed on her face.

ISAAC (O/S)

Sava! Our camera's being stolen!

Sava disappears into the smoke.

Guan is left alone. Tears spill down her cheek. She looks devastated.

83. EXT. PULBAH ISLAND. SHORELINE. DAY

Amber straddles her Jet Ski and starts the motor.

Teri and Randolph are first to reach the Jet Ski. Too late! Amber spins it around in the water then speeds off.

Further down the shoreline, Sava pushes the empty hire boat into deeper water.

SAVA

(Shouting)

I'm chasing that Jet Ski!

Randolph glances at Isaac.

RANDOLPH

Why is it that when I'm with you guys, it feels like I'm trapped in a Hollywood movie?

ISAAC

It's Sava's way of thinking. Melody calls it "Movie Mentality."

Randolph points to his left hand side.

RANDOLPH

I'll go with Sava. You better deal with his rabbit.

Sava's rabbit dashes across the sand and disappears into the bush.

Randolph runs through the shallow water, bounds into the hire boat that Sava is climbing into.

RANDOLPH

I'm coming with you.

Sava glowers at him with contempt.

Teri rushes through the shallow water towards the moving boat.

TERI

Sava! Wait for me!

SAVA

STAY THERE TERI!

Teri stands in the water, glaring at the retreating boat with annoyance.

TERI

Ah God damn it! When do I get my Movie Moment?

84. EXT. LAKE MCQUARIE. DAY

The Jet Ski hurtles across the water at top speed. Looking over her shoulder, Amber notices the hire boat in pursuit. The XL1S camera is cradled in her left arm.

Sava steers the hire boat, trying to keep up with the Jet Ski.

A speedboat zooms past, its passing creating lines of choppy waves. Amber has no time to slow down the Jet Ski. It bumps roughly over the waves. Amber is knocked off her Jet Ski. She loses her grip on the XL1S as she is flung into the air and belly flops into the water.

The X1S tumbles through the air and splashes into the water.

Sava screams out in dismay and outrage.

The hire boat, traveling at top speed, collides into the up ended Jet Ski. The impact knocks Sava and Randolph high into the air. The boat flips and crashes upside down in the water.

Everyone thrashes about in the water, recovering from the shock of the collision.

Sava treads water, his face twisted with rage.

Amber clings to the Jet Ski, glaring at Randolph. She begins to laugh- a nasty, contemptuous laugh.

AMBER

Great! This is great! I'm glad how things turned out cause now we're even.

SAVA

What the fuck are you on about?

AMBER

Why don't you ask your mate? Ask him how he stuffed my production for the **Presto 24**.

Sava frowns at Amber.

SAVA

You're an amateur moviemaker!

Sava face turns to face Randolph.

SAVA

Oi! Did you steal her DV camera during the **Presto 24**?

Randolph silently considers this for a beat.

RANDOLPH

It's possible.

SAVA

But you stole my camera durin' the **Presto 24**.

AMBER

That's crap! If he'd done that than how would've I stolen it now?

Sava and Randolph ignore Amber.

SAVA

You bastard. How many DV cameras  
did you steal durin' the Presto 24?

A silent beat.

RANDOLPH

Twelve.

AMBER

TWELVE!!

SAVA

TWELVE!!

SAVA

Why the fuck would you do that?

RANDOLPH

It earns good money.

Sava is enraged.

SAVA

(Shouting)

You heartless prick! What you're  
doing is cold, fuckin' cold! You're  
not just stealin' cameras, you're  
stealin' peoples dreams for fuck  
sake!

The impassive expression that hides Randolph's  
emotions slips. His brow furrows as he stares  
at Sava and Amber with remorse.

Sava points at Randolph.

SAVA (CONT'D)

It not her fault my DV camera is  
destroyed! It's your fault. You  
started all this shit! I should  
never 'ave let Isaac talk me into  
lettin' you hang out with us.

Amber glances at Randolph than at Sava,  
confused.

AMBER

Hey, this is really spinning me out  
guys! Can one of you explain to me  
what the hell is going on?

85. EXT. PULBAH ISLAND. SHORELINE. DAY

Teri kneels on the sand, her arms around Guan to comfort her. Guan is crying. Isaac sits on the sand by himself, holding Sava's rabbit. His brow is furrowed as he stares blankly across the lake.

Amber's Jet Ski speeds towards Pulbah Island. Sava sits on the back, his arms around Amber's waist.

Guan and Teri stand up. Guan forces herself to stop crying. She gives Amber a venomous look.

Isaac jumps up, rushes towards the Jet Ski as it comes to a stop on the sand.

Amber is guilt ridden, refusing to look Isaac in the eye.

ISAAC

Guan told me everything.

Amber flinches, finally looks at Isaac with a pleading look.

AMBER

I- I didn't know the thief had also stolen your camera. Honestly, I didn't know.

Isaac suddenly looks around. He is anxious as he fiddles with the top button of his collard shirt

ISAAC

Sava, what have you done? Where's Randolph?

SAVA

I told him to fuck off!

Isaac is disgusted.

Suddenly he notices that Sava does not have the canon XL1S with him. He panics.

ISAAC

Oh my God! Where's our camera?

SAVA

It's sitting on the bottom of the lake.

Isaac lowers his head and moans.

SAVA

None of this would've happened if you hadn't invited that thievin' prick to join us. Ah fuck it! I reckon I'm better off making movies by myself. (Pause) I've had a gut full of this shit.

Teri gasps, shocked by Sava's decision.

Teri

Oh c'mon Sava! You don't really mean that. You're just very emotional. You and Isaac can't break your partnership.

SAVA

To late Teri, I've already done it.

86. EXT. WATERS SURROUNDING PULBAH ISLAND. DAY

ISAAC (V/O)

The chain reaction of disasters continues to explode around me like a string of Chinese firecrackers.

Amber rides her Jet Ski. She is miserable. Guan sits on the back, her arms around Amber's waist. She leans her head on her friend's back, her expression heavy with melancholy.

ISAAC (V/O) (CONT'D)

All ready it has claimed it's first victims, and in the most cruelest way possible. Poor Amber. The grief



she has to endure because of her blunder must be excruciating. I pray that she will be given the strength to forgive herself. But I know that my prayers are wasted.

87. EXT. LAKE MACUARIE. DAY

ISAAC (V/O) (CONT'D)

What about Randolph? How does all this affect him? He has a knack at hiding his emotions so I suppose know one will know but him.

Randolph steers the aluminium hire boat as it cruises across the lake. The front of the boat is dented in.

Randolph's jaw is set hard, his face tense as he struggles to hide a heavy weight of guilt behind a mask of stoicism.

88. EXT. LAKE MCQAIRIE. DAY

The second hire boat streaks across the surface of the lake. Teri steers it, her eyes wet with tears as she gazes with sadness at her two friends. Sava and Isaac sit on either ends of the boat, refusing to look at each other.

Isaac (V/O) (CONT'D)

But, it's obvious that the worst causality would have to be the partnership between Sava and I. Boy, did that get blown to pieces.

Oh God, my thoughts are so morose. Maybe it's best that I don't think at all.

89. INT. ISAAC'S RENTED HOUSE. LOUNGE ROOM. NIGHT.

Isaac lies across the double seater lounge, depressed as he watches THE MUPPET MOVIE on DVD. The scene playing on the TV screen is Kermit The Frog in a swamp, sitting on a log,

playing a banjo and singing the song "Rainbow Connection."

Melody enters the lounge room wearing men's flannelette pyjama. Her curly hair is still wet from her recent shower. She sits on the arm of the lounge chair that Isaac lies on.

MELODY

Watching the Muppets just to cheer  
your self up is a cry for help  
Isaac.

Isaac glances at Melody than resumes watching the TV.

The sound of the front door slamming against the wall can be heard. Loud footsteps echo in the hallway.

Sava staggers into the lounge room, drunk. He leans against the doorframe, takes a swig from a bottle of bourbon.

MELODY

The pub doesn't close for another  
two hours. What are you doing here?

SAVA

I come home 'cause I finally  
figured it out. I know why  
everything 'as gone to shit between  
me an' Isaac.

ISAAC

You've already told me what the  
problem is. Twice! I don't want to  
hear it again.

Sava scowls, his teeth clenched.

SAVA

Oi! Don't get me started on that  
thieving prick. I wasn't talkin'  
about him!

ISAAC

Than what's the problem?

Sava holds up two fingers, takes a swig from his bourbon bottle.

SAVA (CONT'D)

Two fuckin' words: Howling Dog.

MELODY

Dah! That's what I've been saying for the past month. Isaac is obsessed with that stupid competition.

ISAAC

I'm not obsessed! The Howling Dog is a Godsend! My God, we win that Sava and we become professional filmmakers.

SAVA

(Shouting)

Stop right there! That's the fuckin' problem!

Isaac cringes, frightened by Sava's raised voice. Sava bows his head, sad. He flops onto a lounge, sighs.

SAVA

Shit Isaac, I thought the reason we became partners was 'cause we wanted to make the sort a movies we like, our way. That was my reason for hookin' up with you.

Sava takes a sip form his bourbon bottle, expresses bitterness as he stares at the wall.

SAVA (CONT'D)

Why couldn't it have just stayed that way? Why'd we have to get so competitive?

Isaac is tormented as he looks at his troubled friend.

ISAAC

I'm sorry Sava but the Howling Dog is important to me. I have to go through with it

SAVA

Then there's no point in me stayin' 'ere anymore. I'm gonna pack up all me gear an' move out tomorrow. Our partnership is finished.

90. EXT. MJ FINNEGANS. ESTABLISHING. NIGHT

Finnegans is an Irish themed pub located on the corner of King Street and Darby Street.

91. INT. MJ FINNEGANS. BAR ROOM. NIGHT.

The bar room is full of drinkers sitting round tables. The atmosphere is cheerful.

Randolph sits on a plush lounge chair in the corner of the pub. Sitting beside him is a slender, beautiful woman dressed in sophisticated, business style clothing.

Randolph's mobile phone rings. He answers it.

RANDOLPH

Yes?

92. INT. PANEL BEATING SHOP. NIGHT

Barry has rung Randolph. He leans against a car, mobile phone pressed against his ear. A man removes the number plates from the car.

BARRY

Mate. Have you got that phone number for the amateur moviemaking club?

93. INT. MJ FINNEGANS. BAR ROOM. NIGHT.

Randolph plays it cool.

RANDOLPH

No.

BARRY

Ah c'mon mate, you said you'd get it.

RANDOLPH

I never got a chance Barry.

94. INT. PANEL BEATING SHOP. NIGHT.

Barry walks towards the spray booth. Through the glass window in the door can be seen someone spray-painting a car.

BARRY

(Agitated)

Why are ya talking to me like a pussy? What's the go with that mate?

Randolph does not respond.

BARRY

My customer is asking for another twenty DV cameras and I can't deliver cause all my revenues are dried up. You get what I'm saying?

RANDOLPH

I don't have the phone number Barry.

Barry

Not good enough mate, my customer is getting impatient. Give me the address of those two film students and I'll ask them myself.

95. INT. MJ FINNEGANS. NIGHT

Randolph is surprised by Barry's idea.

RANDOLPH

I'm afraid I can't do that with out their consent.

96. INT. PANEL BEATING SHOP. NIGHT.

Barry is furious. He kicks the door of the spray booth.

BARRY

You idiot! You fucking dead set idiot! You've just made the biggest fucking mistake of your life!

Barry switches off the mobile phone, his face twisted with rage.

BARRY

(Shouting)

FUCK!!

97. INT. APARTMENT BUILDING. STAIR WELL. MORNING.

Isaac knocks on the front door of Randolph's unit. After three separate knocks the door remains closed. Isaac gives up, turns to walk back down the stairs.

Randolph is coming up the stairs, dressed in the clothing he wore at MJ Finnegans last night.

Together they stop in their tracks, stare at each other.

RANDOLPH

Isaac. I didn't think I'd see you again.

ISAAC

I've . . .um . . . come to keep my end of a promise.

Isaac reaches into his pocket, pulls out a sheet of paper.

ISAAC

Here's the contact number for the amateur moviemaking club.

Randolph sighs, remorseful. He takes the piece of paper, moves up the stairs.

RANDOLPH

You better come up to my unit. I  
have to explain something to you.

Isaac frowns. He hesitates then follows slowly.

98. INT. RANDOLPH'S UNIT. LOUNGE ROOM. MORNING.

Isaac sits on the plush, double seater lounge,  
his brow furrowed as he fiddles with the top  
button of his collared shirt.

Randolph enters the lounge room, carrying a  
dinner plate. He places the plate on the coffee  
table than sits down on the double seater  
lounge opposite to the one Isaac sits on.

Isaac frowns as he watches Randolph.

RANDOLPH

A club full of amateur moviemakers  
was just another opportunity for me  
to steal more DV cameras. Just like  
with the Presto 24.

Isaac is horrified.

Randolph holds the bit of paper and sets it on  
fire with a lighter. He places the burning  
paper onto the plate. It is quickly burnt to  
ash.

ISAAC

My God. You used me.

Randolph is guilt ridden.

RANDOLPH

At first, yes I did use you Isaac.  
And now I regret that, believe me I  
do. I regret everything I've done.

Isaac stands up, angry, his eyes narrow. For  
the first time, all of his timidity is swept  
aside by his anger.

ISAAC

I defended you Randolph. Every time Sava and Melody badmouthed you, I defended you.

RANDOLPH

Didn't you just see me burn the paper? Doesn't that mean anything to you?

ISAAC

It's the thought Randolph! The thought.

Isaac rushes toward the front door.

RANDOLPH

Isaac, please. Listen to what I have to say.

ISAAC

Sava was right. You're not just a thief. You're a bastard thief. I should've listened to him in the first place and had nothing to do with you.

Isaac opens the door and freezes in the doorway.

99. INT. STAIR WELL. MORNING

Barry strides up the stairs. Behind him follow three tall, brawny men with a nasty disposition.

100. INT. RANDOLPH'S UNIT. LOUNGE ROOM. MORNING

Isaac backs into the lounge room as Barry strides through the doorway, followed by the three thugs. The four men block the front door.

Randolph's is calm and impassive.

Isaac trembles like a cornered rabbit.

BARRY

You selfish fuck Randolph! Look at the position you've put me into.



Barry kicks a large clay pot that sits in a metal stand, shatters the pot.

BARRY

Have a go at that. You didn't give me what I wanted so now I gotta play the sadistic head case and fuck you up!

Barry looks Randolph in the eye, points at Isaac.

Barry

Who's the Nancy boy?

RANDOLPH

He's just a Seventh-day Adventist Barry. He knocked on my door about three minutes ago.

Barry turns to face Isaac, looks the film student up and down. Isaac's brow is knitted together with worry as he fiddles with the top button of his collard shirt.

Randolph is tense, holds his breath.

BARRY

Go knock on someone else's door Jesus lover.

The three thugs step aside so Isaac can get past them.

Isaac refuses to move. He glances at Randolph, his eyes expressing concern for the thief.

Randolph stares with intensity at Isaac, his face expressing confidence.

RANDOLPH

Go phone Jesus and tell him I'll need his help.

Isaac nods, understanding, but clearly not happy about leaving Randolph. He slowly walks out the door.

Randolph sighs with relief.

BARRY

OI! What the fuck!

Barry suddenly lunges at Isaac, grabbing his shirt and yanking him back into the unit.

BARRY

If you're a Bible basher, than where the fuck is your Bible?

Barry clicks his fingers at the three thugs.

BARRY

Search him. See if he's got any ID.

One of the thugs grapple Isaac, immobilizing him while the second searches his pockets, snatches a wallet and tosses it to Barry.

Barry pulls out the driver's license and another plastic card, reads the details out a loud.

BARRY

Isaac Fitzroy. Number eight Nordel Street, Adamstown. What's this? You go to University.

As Barry looks through the content of Isaac's wallet, Randolph slowly steps backwards towards the side table. He grabs his car keys, slips them into his pocket.

RANDOLH

(Whispers to self)

Movie mentality. Movie mentality. What would Sava do? Think. Think!

Barry suddenly gawks at Isaac, surprised.

BARRY

Holy shit!

Barry turns to face Randolph. He glares at the thief with a mixed expression of loathing and confusion.

BARRY

This geek is one of your  
moviemaking buddies. You've been  
holding out on me!

Randolph ignores Barry. He tenses, ready for action.

RANDOLPH

Isaac! Run! I'll meet you down in the foyer.

Isaac gawks at Randolph as if he is insane. One of the thugs still has a tight grip on Isaac.

Barry glares at Randolph with disgust.

BARRY

You dumb fuck! We're blocking the  
front door. How is he gonna get  
out?

Randolph grabs a bronze statue of Ganesha from off the shelf of the cabinet, hurls it across the room. The statue hits the thug, who holds Isaac, in the head. The thug releases his grip on the film student.

Isaac scurries out the front door. His feet can be heard slapping against the steps as he retreats.

BARRY

We know where you live you retard!

Barry points at Randolph, snarls.

BARRY

You're a fucking dead man pretty  
boy!

Barry moves towards the thief. The thugs spread out so Randolph can't go around them and slip out the front door.

Randolph runs forward, but not to attack Barry. He wraps his arms around one of the plush, two-seater lounge chairs, lifts it up off the ground. He runs forward with the lounge, slams into Barry and the thugs. Randolph uses the bulk of the lounge to push past the men, races out the front doorway still clutching the lounge chair.

101. INT. STAIR WELL. MORNING.

Randolph continues running, holds the lounge out in front of him as he slams into the railing, topples over it and drops three stories down the stair well towards the foyer below.

Barry bursts out the front door of Randolph's unit. He clutches the railing; his mouth and eyes wide open as he watches Randolph fall.

BARRY  
(Whispers in awe)  
Unbelievable!

102. INT. FOEYER. MORNING

Isaac skids to a halt on the bottom set of stairs. He watches gob smacked as the two-seater lounge drops down the stair well and slams onto the floor of the foyer. Randolph crashes on to the lounge than bounces off, rolls across the floor.

Isaac rushes to Randolph's side, helps the thief get to his feet.

Randolph clutches his ribs as he stands, winces with pain. Blood dribbles from a cut on his lip.

ISAAC  
Oh my God! Sava would be so envious  
of what you just did.

103. INT. STAIRWELL. MORNING

The three thugs dash down the stairs. Barry follows behind them.

104. EXT. APARTMENT BUILDING. MORNING

The front double glass doors swing open as Isaac pushes through them. He supports Randolph whose body is still shocked from the impact of the fall.

Randolph points to his right.

RANDOLPH

My car is over there.

Isaac hurries in the direction Randolph indicated, still supporting the weight of the injured thief.

Randolph passes his set of keys to Isaac.

RANDOLPH

Here take these. I'm in no state to drive.

Randolph points to his RX-7 Mazda.

Isaac's eyes light up at the sight of the vehicle and the keys he holds.

ISAAC

Cool!

105. EXT. HUNTER STREET. MORNING

The RX-7 Mazda turns a corner sharply, its tires screeching. The Mazda speeds down Hunter Street, overtaking cars that are cruising to slowly.

Suddenly a black Falcon GT zooms past the Mazda. Barry is at the wheel of the GT; his three thugs sit in the back seat.

106. INT. RX-7 MAZDA. MORNING.

Isaac is behind the steering wheel of the Mazda. He gapes at the back of the GT with wide-eyed horror as it races ahead.

ISAAC

Oh my God! That maniac is heading to my place.

Randolph is calm and confident as he watches the retreating GT.

RANDOLPH

It's okay Isaac. We got an advantage. You know where you live. Barry has to find your street.

Randolph gazes out the window, his expression heavy with guilt.

RANDOLPH

I've placed you and Sava in grave danger.

Isaac gives Randolph a cheeky grin.

ISAAC

Sava would say this is my fault for letting you edit my short film.

107. INT. ISAAC'S RENTED HOUSE. SAVA'S BEDROOM.  
DAY

Sava packs the last of his clothes into a cardboard box. Five boxes are scattered throughout the room, each packed full of Sava's possessions.

Teri bursts into the room, pouting as she glares at Sava, exasperated.

Sava glances at Teri than sighs heavily.

TERI

Why are you leaving Isaac? You two are like Bert and Ernie. Those two Muppets are joined at the hip.

SAVA

Yeah but Ernie and Bert are gay.

TERI

THEY ARE NOT!!

Teri is upset. Sava moves closer to her, places his hands on her shoulders.

SAVA

Hey c'mon Teri. I don't wanna see you upset. There's no need to be.

Teri has a long face. She gazes forlornly at Sava, a tear spills down her cheek.

TERI

It's just that . . . I thought . . .  
.you're walking away from Isaac so  
that'll mean I'll never see you  
again.

SAVA

Are you kiddin'? You're the one who  
benefits cause now you'll get  
double the actin' jobs from Isaac  
and me.

Teri smiles weakly.

SAVA

You'll always be my leadin' lady.

Teri and Sava stare at each in silence.  
Suddenly Teri kisses Sava.

Sava pulls away, startled for a beat. Teri  
frowns; concerned she has done the wrong thing.  
But Sava puts his arms around Teri and hugs her  
tenderly. The two embrace.

108. EXT. ISAAC'S RENTED HOUSE. FRONT YARD. DAY

Melody walks up the side of the house carrying  
a cat carrier. Inside it is Sava's pet rabbit.

Teri and Sava are placing boxes in the back of Sava's station wagon. Melody arrives and hands the cat carrier to Sava.

Sava places the cat carrier into the back of his station wagon, closes and locks the tailgate.

MELODY

This is bullshit! You and Isaac are like the Paul McCartney and John Lennon of movie making.

TERI

I second that. This shouldn't be happening.

Sava bows his head, agony expressed on his face.

MELODY

You're both going to regret this.

SAVA

I already regret everything that's happened Melody. A little bit more won't make much of a difference.

Melody and Teri are both dismayed as they watch Sava open the car door.

Suddenly the screeching sound of a car skidding around the street corner startles Sava and the two young women.

Randolph's RX-7 breaks sharply out the front of the house, Isaac and Randolph scramble out of the vehicle.

Isaac rushes past Melody and Teri, goes straight into the house.

Melody and Teri gawk gob smacked at the bruise on Randolph's brow and the dried blood crusted on his chin and shirt.

MELODY

What the hell happened to you?



TERI

You fall down some stairs, hey?

RANDOLPH

In five minutes time, four dangerous criminals will be here to inflict you with worse injuries than mine.

SAVA

Well let 'em bring it on. I'll punch their lights out.

Suddenly Barry's black GT skids past the crossroads down the street, leaving a trail of smoking burnt rubber.

RANDOLPH

Shit! He's found it already.

The GT reverses into Nordel Street, skids to a stop in the middle of the road, roaring as the driver revs the engine.

Randolph opens the back door of Sava's station wagon.

RANDOLPH

(CONT'D)

There's no time to explain! Get in the car now! We got to get out of here.

MELODY

They look really scary Sava. I think you better listen to Randolph.

SAVA

I think you might be right Melody.

Melody and Teri scramble into the back seat of the station wagon. Sava hops into the drivers seat.

Isaac bursts out the front door, clutching the cordless phone and a phone address book.

Spotting the GT, Isaac eyes go wide with fear. He scrambles into the back seat of the station wagon and slams the door shut.

Barry drives the GT up the gutter and stops on the front lawn behind Sava's station wagon.

109. INT. STATION WAGON. DAY

TERI

They've blocked us in. We can't get out!

SAVA

Like fuck they 'ave!

Sava sticks the key into the ignition, kicks the motor over. It doesn't start.

110. EXT. ISAAC'S HOUSE. FRONT YARD. DAY

Barry and the two thugs surround the station wagon. Barry smashes the side window with a steering wheel lock.

111. INT. STATION WAGON. DAY

Teri shields her face with her arms as she is covered in a shower of broken glass.

112. EXT. STATION WAGON. DAY

BARRY

I want that fucking contact address.

A thug leaps on to the bonnet, stomps on the front windscreen with his metal-capped boot.

113. INT. STATION WAGON. DAY

The windscreen caves in, breaks apart all over Sava and Randolph in the front seats.

Sava turns the key in the ignition. The engine kicks over and revs out. Sava pushes up the column shift, putting the gears into reverse.

114. EXT. ISAAC'S RENTED HOUSE FRONT YARD. DAY

Sava drives in reverse, slamming the rear of his station wagon into the side of Barry's GT. The back wheels of the station wagon spin on the grass until they grip.

The station wagon pushes the GT across the road, up the gutter of the house opposite to Isaac's.

Barry is enraged by the treatment his GT just received.

BARRY

(Shouting)

Ah you fucking cunts!

The station wagon makes a hasty retreat.

BARRY

This has just gotten very fucking personal.

115. CONSTRUCTION SITE. DAY

The station wagon is parked out the front of a block of units that are under construction. Sava rummages through broken building materials that are piled in a Waste Hawk bin.

SAVA

I'm not givin' that prick what he wants! I don't care how pissed off he gets!

Sava pulls a thick stick of wood out of the rubbish.

SAVA

Barry wants to get nasty with us, than I say fuck him! We get nasty back at him!

Sava strikes the stick against the side of the waste hawk. It snaps in half. Sava scowls, rummages through the rubbish again.

TERI

Yeah! That's a choice idea. I say we watch some Once Upon Time In China DVDs to inspire us, than go beat Barry up with some really big sticks!

Isaac is unemotional as he watches the argument between his friends. He is lost in deep thought.

MELODY

(Sarcasm)

Hey I've got a great idea! Why don't we call the police?

SAVA

Ah yeah, Randy the wonder thief will put his hand up for that idea. If Barry goes down then Randolph will go down with him. (Sava turns to look at Randolph) Am I right?

RANDOLPH

Look Sava. The five of us can't use violence against Barry's thugs. They're criminals, we're just not in their league. We have to do it some other way.

Isaac snaps out of his thoughts.

ISAAC

There is an easier way.

Everybody turns to look at Isaac.

ISAAC

Don't you see? The crisis we're in never started with Barry. It didn't even start when I invited Randolph to edit my short film, or when Randolph stole all those DV cameras at the **Presto 24**. If we want to end this dilemma- end it forever -then we have to stop it at the source.

Randolph nods in agreement, understanding his point.

RANDOLPH

You're absolutely right.

TERI

Hey. I don't get it. What's Isaac talking about?

MELODY

That makes two of us Teri.

Sava grins, also understanding.

SAVA

Isaac you're a genius! If we knock out that business that buys hundreds of stolen DV cameras, than Barry won't need the moviemaking clubs contact number.

Teri pouts, crosses her arms against her breasts.

TERI

Nah, I'm not happy with that plan. It sucks! It's too subtle. I reckon we should go beat the crap out of Barry. He deserves it.

MELODY

Shit Teri! I'm so embarrassed to be your cousin right now.

Sava looks at Randolph with suspicion.

SAVA

Hey wait a minute. If we destroy this business, Barry won't be the only one who loses an income. You've made it clear that the only reason you steal is for profit.

Randolph bows his head, smiles sadly.

RANDOLPH

Hanging around amateur filmmakers has gained me the one emotion that will cripple a professional thief . . . empathy. No, I can never steal another camera during the **Presto 24** again.

Sava lips stretch into a wicked grin, exposing his teeth. He looks malevolent.

SAVA

All right than. LETS GO G-FORCE!!

116. EXT. TERI'S FLAT. DAY

ISAAC (V/O)

Myself, Sava and Randolph, we have become wreckage caught in the slipstream of a chain reaction that has become unstable from its own forward momentum.

Sava's station wagon pulls up at the front of the flat Teri rents. Melody and Teri get out of the car. The station wagon speeds off.

Teri watches the departing station wagon, her face twisted with rage.

TERI

Arrogant jerks! I have as much right to a Movie Moment as them!

MELODY

Ah that's crap and you know it Teri. The boys were spot on calling you unpredictable.

TERI

I can burn down a building just as goods as them. It's not like it's hard.

MELODY

Their mission relies on stealth and speed and you suck at both.

TERI

Ah screw 'em! I'm gonna create my own Movie Moment.

Teri stomps off toward the front door of her unit, leaving Melody to shake her head, annoyed.

MELODY

This Movie Mentality is starting to piss me off.

117. EXT. PETROL STATION. DAY

ISAAC (V/O) (CONT'D)

I loathe this Chain Reaction I am linked too. I despise the decision it has forced me to make. The Howling Dog was important to me. I never wanted to give that up!

Sava and Isaac pump petrol into Jerry cans.

118. INT. TERI'S FLAT. KITCHEN. DAY

ISAAC (V/O) (CONT'D)

But that's just the harsh reality of it all . . .

Teri leans against the sink, talking on the phone.

119. EXT. REAR OF PAWN SHOP. DAY

Randolph picks the lock of the back door and enters Barry's Pawn shop

120. INT. PAWN SHOP. DAY.

ISAAC (V/O) (CONT'D)

Something extremely important can suddenly seem insignificant when your life is threatened by violence.

Randolph searches through all the paper work that litters the front counter. He finds what

he is looking for: a small address book.  
Randolph flicks through the pages.

Written on one of the pages is the following:

Raymond Ison & Linda Hayden  
16 Lockheed Road. Dungog.  
Phone 0432 794 630

Will except Mini DV cameras only.  
Analog or High 8 video cameras are  
not acceptable.

RANDOLPH

Gotcha.

Randolph slips the address book into his pocket  
and leaves the shop.

121. EXT. LOCKHEED ROAD. DUNGOG. DAY

Sava's station wagon cruises down a lonely  
stretch of country road that is surrounded by  
fertile, hilly paddocks.

The break lights flash as the car slows and  
stops. On the right hand side of the road is a  
dirt track. A sign on the fence has the letter  
6.

122. INT. STATION WAGON. DAY

Randolph sits in the driver's seat, gazing at  
the dirt track.

RANDOLPH

According to Barry's address book,  
all of the stolen Mini DV cameras  
end up here.

Isaac sits in the passenger seat, glances  
anxiously at Sava in the back seat.

Sava is stuffing alcohol soaked rags into three  
glass bottles full of petrol.

SAVA



The petrol bombs are all set so  
we're ready for lights, camera and  
action!

Randolph breathes out slowly, looks determined.

RANDOLPH  
Right. Let's do this.

The three are silent for a beat; uncertain  
about whether they should go through with their  
mission.

Suddenly Randolph slams his foot hard on the  
accelerator, spins the steering wheel.

123. EXT. DIRT TRACK. DAY

The station wagon speeds along the dirt track,  
leaving a swirling cloud of dust in its wake.

After a bend in the dirt track, several shabby  
buildings start to slowly emerge from behind a  
hill.

124. INT. STATION WAGON. DAY

As the buildings come into full view, Isaac's  
eyes widen with surprise. He glances nervously  
at Randolph.

ISAAC  
Ah you sure this is the right address  
Randolph. That looks like a pig farm.

RANOLPH  
This is definitely the right place.

Isaac frowns. He is dubious.

ISAAC  
But what would a pig farm want with  
hundreds of DV cameras?

SAVA  
Who gives a shit Isaac! We're gonna  
burn it all to the ground.

125. EXT. PIG FARM. DAY

The station wagon skids past the front of the buildings, continues on toward the rear of a work shed.

On the other side of a grass field is a dozen wrecked cars piled high on top of each other, rusting away.

Suddenly the brakes on the station wagon lock up, the vehicle skids to a halt.

Two police cars are parked at the rear of the shed. Four Police officers are talking to three men dressed in dirty full cover overalls. All of them turn to look at the station wagon with surprise.

126. INT. STATION WAGON. DAY

Isaac stares at the police officers, uncertain.

ISAAC

Um . . . Should we be glad they're here?

Randolph looks out the window at the police officers.

RANDOLPH

They don't look pleased to see us.

SARGENT DOYLE, a tall man with a skinhead and a goatee, looks through the passenger window. He studies the three men inside with a stern expression.

DOYLE

STEP OUT OF THE CAR!!

The three remain seated in the car, nervous and uncertain.

DOYLE

OUT OF THE CAR NOW!!

Isaac, Sava and Randolph hurry out of the station wagon.

127. EXT. PIG FARM. DAY

DOYLE

You better have a good reason to be trespassing on private property.

Sava scowls at Doyle with indignation.

SAVA

Trespassing? Fuck that shit!

Sava points at the men in overalls.

SAVA (CONT'D)

Those men are the criminals. We can prove it

One of the men in overalls looks at Doyle questioningly.

MAN IN OVERALLS

Hayden insured me that this place was a well-hidden secret. How the hell can they know about it?

Doyle glances at the man with annoyance. His eyes narrow to slits as he glares at Sava.

DOYLE

Your Scooby Doo shenanigan has just landed you in deep shit.

The four police officers and the men in overalls surround Isaac, Sava and Randolph.

One of the men in overalls smiles smugly. From his pocket he brings forth a police badge, holds it out in front of himself.

Isaac and Sava are shocked.

128. EXT. ISAAC'S RENTED HOUSE FRONT YARD. DAY

Two Cars pull up at the front of Isaac's house. Another three cars park across the road. People clamor out of the cars, some of them carrying long poles, others hold DV cameras. All of them look angry as they march onto the front lawn.

129. INT. ISAAC'S RENTED HOUSE. BED ROOM. DAY

One of Barry thugs is keeping watch out the bedroom window. Everything in the room is trashed.

The thug frowns, watches the people gather on the front lawn. Six more cars pull up, more people with sticks and cameras get out.

THUG 1#

Shit!

130. INT. ISAAC'S RENTED HOUSE. LOUNGE ROOM. DAY

Barry and a second thug are pulling apart the furniture in the lounge room, spilling out the content of draws and pawing through it.

BARRY

Where the fuck is that contact address.

THUG 1# (O/V)

Hey Barry! Come check this out.

Barry hurries out of the lounge room.

131. INT. ISAAC'S RENTED HOUSE. BED ROOM. DAY

The thug is still looking out the window. Barry does the same.

BARRY

No fucking way!

132. EXT. ISAAC'S RENTED HOUSE. FRONT LAWN. DAY

A total of forty cars are parked in the street. The crowd armed with poles and DV cameras face the front door.

Melody stands at the front of the crowd. Beside her is Amber and Guan.

The front door opens, Barry and his three thugs emerge.

Red lights appear on the front of all the DV cameras as everyone who has one switches the record button.

Barry face is seen a dozen times over on the LCD screens.

Melody glares at Barry with contempt.

MELODY

Here it is! This is what you wanted. Meet all the members of the amateur moviemaking club.

Barry glances over the angry crowd, growls.

AMBER

Come on then! Come take our cameras.

The three thugs glance at Barry, uncertain what to do.

Suddenly the crowd parts down the middle. Teri strides confidently down the gap, her body fully clad in a mish mash of ice hockey and gridiron protective gear. She carries a long piece of 4b2.

TERI

Hey any of you guys see a movie called Red Sonja? It's one of my favorites.

Barry and the three thugs spread out, take fighting positions as Teri nears them.

TERI (CONT'D)

Now Brigitte Nielson. She's so cool. I've always dreamed of fighting burly men like she did in

Red Sonja. And guess what gentlemen? You've given me an opportunity to fulfill my childhood fantasy.

Teri smiles sweetly

TERI (CONT'D)

Thank you.

Teri swings the shaft of wood hard, whacking a thug in the side of the head. The thug crumples to the ground, clutching his bleeding head.

The two other thugs move fast, slamming their fists and feet into Teri's body.

Teri staggers back in pain and surprise. She topples over.

Melody and the crowd gasp in fear at the ferocity of the attack.

Teri rolls over on to her side, grits her teeth as she clutches her ribs.

TERI

Ouch! Bloody hell that hurt! I thought this protective shit was supposed to protect me.

MELODY

(Angry)

Yeah, protect you from sport injuries. I told you your idea was stupid.

The two thugs move in to attack Teri. But the crowd thrusts their poles forward, pushing the thugs back.

The amateur filmmakers surround Barry and the three thugs. They use their poles to slap Barry and his thugs into submission.

Teri leaps into the fray.

TERI

Save some for me!

133. EXT. PIG FARM. DAY

An unmarked police car, a paddy wagon and a small police truck drive along the dirt road that leads to the pig farm.

The vehicles park in a row out the front of the workshop.

Two detectives step out of the unmarked vehicle. Both of them look Peeved.

ISON is a male detective, aged 42. HAYDEN is a female detective, aged 38.

134. EXT. WORKSHOP. DAY

Doyle stands out the front of the workshop to greet Hayden and Ison.

DOYLE

We're still interrogating them sir.

ISON

They shouldn't even be here in the first place.

HAYDEN

Well they're here so deal with it.

ISON

We've kept our illicit business hidden from Internal Affairs for four years. How could these nobodies find it?

Hayden frowns, displeased.

HAYDEN

That's not the issue Ison. It's what should we do with them to keep our business secret.

Ison bows his head, troubled.

ISON

Shit! Damn! When I chose  
corruption, I hoped this'd never  
happen.

Doyle gives the two detectives a reassuring  
smile.

DOYLE

Would it put your minds at ease if  
I'd told you that two of the young  
men were film students?

Hayden and Ison look surprised. Ison grins

ISON

That is good news.

135. INT. FREEZER ROOM. DAY

The freezer room is filled with dozens of  
eskys, staked up on top of each other. Isaac  
sits on top of an esky, a thick blanket wrapped  
around his huddled body.

Sava, who has a thick blanket draped over his  
shoulders, opens the lid of one of the eskys.  
It is filled with pigs' intestines. Sava pushes  
the esky onto the floor, spilling its contents,  
opens a second esky. It is filled with pigs'  
lungs.

Sava screws up his face with disgust.

SAVA

Why the hell would anyone wanna  
preserve the inedible parts of a  
pig?

Isaac shrugs.

ISAAC

Maybe they film all this stuff with  
a hundred stolen video cameras.



Sava looks at Isaac, is affected by the misery his friend suffers. Sava sits down on an esky next to Isaac.

SAVA

Oi, Stop stressin' out. Randolph will sweet-talk the cops into lettin' us go.

ISAAC

Yeah, I guess so. If anyone could, it'd be Randolph.

Isaac remains miserable. He Looks at Sava with pain expressed in his eyes.

Sava's face softens, looks at Isaac with concern.

SAVA

Well, if you believe that then why are you still glum?

Isaac struggles to speak from the heart.

ISAAC

I . . . well um . . . you see . . . er . . . I'm sorry Sava. I'm sorry for allowing the Howling Dog to become more important to me than our partnership.

Sava looks gruffly at Isaac.

SAVA

Why'd you have to latch on to the Howling Dog for?

ISAAC

I had to Sava. The Howling dog is a short cut.

SAVA

A short cut to what?

ISAAC

You know what the deal is. Several thousand people have the same goal as us. There aren't enough producers and studios and film grants for all of us. Some of us are going to miss out

Sava gives Isaac's shoulder a gentle squeeze.

ISAAC (CONT'D)

I don't want to miss out Sava. That's why winning the Howling Dog was so important to me. It could have helped us jump the cue.

Sava grins at his friend, slaps him on the forehead.

SAVA.

Idiot! If its talent that opens the doors in the film business than you've got nothin' to worry about.

Isaac smiles shyly, touched by Sava's words

Suddenly the door to the freezer unlocks and opens. Three policemen shove Randolph into the room.

The policemen toss a blanket at Randolph then slide the door shut and lock it.

Randolph stares thoughtfully at Sava and Isaac.

RANDOLPH.

Looks like these corrupt police have got a directing job lined up for you two.

Isaac and Sava glance at each other.

136. EXT. REAR OF SMALL TRUCK. DAY

The rear door of the truck is wide open. A policeman stands inside the truck, hands out

riot armor and batons to a dozen policemen.  
They strap the armor to their bodies.

In full riot gear the police look menacing and dangerous.

137. INT. WORK SHOP. DAY

The armored police march through the workshop in a tight formation. They all carry a baton. Doyle is at the lead of the formation.

The formation stops at the freezer door.

138. INT. FREEZER. DAY

Isaac, Sava and Randolph stare at the police with wide-eyed terror. The police grabs them, shoves them out of the freezer room.

139. INT. LUNCH ROOM. DAY

Hayden and Ison sit silently round a lunch table. On the table, a small television and video player has been set up.

140. INT. PIG PENS. DAY

The police, led by Doyle, march their three captives past the rows of pens that hold pigs.

Up ahead, two people in overalls carry a limp, naked body between them. Doyle signals the formation of armored police to stop to let the men and their morbid load pass by.

Isaac and Sava look at the limp body with awe.

SAVA

Fuck me! That's a latex dummy.

ISAAC

Oh my God! It looks so real.

Randolph scrutinizes the latex body, doubts what he is seeing.

The police roughly poke their batons into Isaac and Sava's back, forces the two film students to keep moving.

141. INT. STUDIO. DAY

The police shove their three prisoners through the workshop's door. Doyle blocks the doorway so the three can't escape.

The room is a bustle of activity.

Broken Mini DV cameras are lined up on a bench. A man carefully breaks open the shattered cameras with tools to retrieve the Mini DV tape.

Monitors, computers and editing equipment are scattered through out the room. People operate the equipment.

The two detectives stand in the middle of the room.

As Isaac, Randolph and Sava pass the electronic equipment they see the following footage on a monitor:

A shot of the interior of a car as it travels at high speeds. Two men are bound with ropes in the front seats, their eyes wide with fear.

The interior becomes a sudden twisted wreck of metal as the car collides with something solid. The two men are mangled and ripped apart by the crumpling car.

Footage ends.

Randolph pales, revolted and disturbed by what he has witnessed.

Sava and Isaac are amazed by the footage. They are impressed.

ISAAC

Oh my God! That's a fake!

RANDOLPH

Are you sure about that?

SAVA

Of coarse it is. The actin' was as wooden as a Thunderbird puppet.

HAYDEN

Our films sell from anywhere up to twelve thousand dollars on the black market.

RANDOLPH

So this is all about making fake snuff films and selling them as the real deal?

Hayden nods her head.

SAVA

You cops are a fucking disgrace!  
(Sarcastic)  
Do your mothers know about this?

ISON

I wouldn't be critical if I were you. We've decided to have you make our films.

Sava is out raged. Isaac is miserable.

HAYDEN

Having you work for us is an insurance that our secret can be entrusted with you. The dirtier your hands get being part of our team, than the less likely you'll tell anyone what you uncovered here today.

Isaac's depression shifts to anger. He glowers at the two detectives. Slowly he straightens his back, his nervous posture erased by determination, indignation.

ISAAC

You're bluffing!

Sava gawks at Isaac, shocked. Randolph raises an eyebrow, intrigued.

Hayden and Ison glance at each other, unsettled.

Hayden suddenly glares at the three young men, looks menacing.

HAYDEN

You really wanna make that gamble?  
We can bury your dead bodies on  
this property and file your case as  
Missing Persons.

ISAAC

You couldn't do it! I'm calling  
your bluff!

Hayden is furious.

SAVA

Isaac! Shut the fuck up will ya.  
These cops are for real!

Isaac stares harshly at Sava. He is resolute, assured, so very unlike his normal self. Sava is impressed.

ISAAC

I'm fed up with being scared! Lets  
do what we came here to do.

Sava glances around the room, concentrating.

SAVA

Ah crap. We're gonna need some  
Movie Mentality.

Sava grabs a chair, lifts it up.

SAVA

Everyone on the table now!

Sava, Isaac and Randolph leap onto the table. Sava slams the chair into Ison and Hayden, pushes them back against the fridge and bench.

Doyle rushes forward, raises his baton. Sava swings the chair, hitting Doyle and knocking him against the wall.

Sava bashes the metal legs of the chair against the ceiling, shattering the paneling and creating a hole.

The armored police storm the room as Sava scrambles up through the hole followed by Isaac and Randolph.

The two detectives gawk open mouthed at the hole in the ceiling. Footsteps can be heard in the ceiling as the three young men rush off.

HAYDEN

I suppose that's their way of saying fuck you.

ISON

Creative little buggers aren't they?

Hayden turns to face Doyle.

HAYDEN

Sergeant Doyle. They must not get off this property

DOYLE

Understood.

142. INT. PIG PEN. ROOF. DAY

Isaac, Sava and Randolph scamper across the support beams in the roof above the rows of pigpens. Each pen has a pig in it. The police are running in the walkways between the rows of pens.

143. INT. PIG PEN. DAY

A POLICE OFFICER points up at the roof.

POLICE OFFICER

There they are!

Doyle looks up, spots the three young men moving across the support beams in the roof.

DOYLE

Donaldson! Get me some tear gas!

DONALDSON bolts down the walkway between the rows of pens.

Doyle glances at the police officers gathered around him.

DOYLE

Murphy, stay with me. The rest of you go outside and grab some tear gas from the truck. I want a perimeter around this pigpen.

The armored police obey Doyle's commands.

144. INT. PIG PEN. ROOF. DAY

Isaac, Sava and Randolph climb across the support beams in the roof. Five meters below them are the rows of pigpens.

ISAAC

How are we going to start a fire and dodge police at the same time?

Sava gives Isaac an impatient look.

SAVA

Let's just focus on getting off this roof first.

Randolph points to the left where the slant of the tin panels that make up the roof is steep.

RANDOLPH

There! Head for that skylight.



145. INT. PIG PEN. DAY

Donaldson returns, carrying a grenade discharger and several canisters of tear gas.

Doyle takes the grenade discharger.

DOANLDSON

It's loaded.

Doyle points the weapon up at the roof and fires.

The canister clatters against the support beams and drops into a pigpen. A cloud of tear gas rises, engulfs the surrounding pigpens. Pigs squeal in pain.

146. INT. PIG PEN. ROOF. DAY

A second canister is fired. The cloud spreads, engulfing the pigpens, rises to the roof.

The pigs squeal and thrash about.

Isaac winces in pain. His eyes are blood shot, wet with tears. He stops, rubs his eyes

RANDOLPH

Keep moving!

Isaac glances at the thief whose eyes are red and painful also.

Sava squints his eyes, slips, wraps his arm around a beam to prevent a fall. He keeps moving.

The three men reach the skylight. Sava and Randolph brace themselves against the beams and kick at the skylight panel.

147. EXT. PIG PEN. ROOFTOP DAY.

The skylight panel pops out of its housing, slides down the slant of the roof. The three young men scramble through the hole, collapse

onto the tin paneling, rubbing inflamed eyes.  
Their breathing is labored.

148. EXT. PIG FARM. DAY

Doyle and Murphy rush out of the pigpen  
building. Hayden and Ison run to Doyle's side.

DOYLE

They're outside on the roof.

ISON

Tell the others to hold their  
positions until they're on the  
ground.

149. EXT. PIGPEN. ROOFTOP. DAY

Isaac, Sava and Randolph sprint across the roof  
towards the maintenance ladder.

One by one they scabble down the rungs of the  
ladder.

150. EXT. MAINTENCE LADDER. DAY

ISAAC

Where are we going?

SAVA

The workshop. Be plenty of fuel to  
start a fire there.

151. EXT. PIGPEN. DAY

The moment the three young men are on the  
ground, racing towards the workshop, two baton-  
wielding policemen move to block their path.

Sava takes the lead. He changes direction as he  
runs. The other two follow, so to do the  
police.

Doyle runs forward, Murphy following him.

DOYLE

FALL BACK!! FALL BACK!!

The two police pursuing the three young men obey.

A tear gas canister drops onto the ground in front of the three young men, erupts in a plume of tear gas.

A second and a third canister drops near them, each canisters contribution of gas thickening the cloud. The three young men stagger through the gas together, trying to escape it.

152. EXT. PIG FARM. OPEN GRASS FIELD. DAY

Isaac, Sava and Randolph stumble out of the cloud, keep moving forward, their eyes red and swollen, breathing difficult. They are on an open grass field that slopes slightly toward bush.

Isaac wipes tears from his eyes.

ISAAC

I can hardly see.

Randolph glances over his shoulder, sees the workshop behind the dissipating cloud of tear gas.

RANDOLPH

We're moving away from the workshop!

Sava stops, turn to look, scowls.

SAVA

We've really fucked up now!

He runs forward in the direction of the bush.

SAVA (CONT'D)

We'll hide out in those trees and figure out what to do.

Doyle and Murphy run onto the grass field. The two detectives and four armored police carrying grenade dischargers follow them.

Doyle raises his hand to stop the group.

DOYLE  
BLOCK THEIR EXIT!! USE YOUR TEAR  
GAS.

Doyle and the police fire their grenade  
dischargers.

Several streams of tear gas spiral over the  
heads of Isaac, Sava and Randolph as the  
canisters arc through the air and land at the  
edge of the bush, creating a thick wall of  
teargas.

The three young men change direction, now running  
parallel with the wall of gas.

Doyle runs forward, the other police follow

DOYLE  
FLANK THEM! KEEP THE WALL OF TEAR GAS  
UP!

The three young men keep running. The police  
run parallel to them. More tear gas canisters  
are fired into the bush, blocking the three  
young men's escape route.

DOYLE  
DIRECT THEM INTO THAT PILE OF WRECKED  
CARS!

Sava takes the lead, moving away from the bush.  
Up ahead, blocking their path is the pile of  
wrecked cars.

153. EXT. PILE OF WRECKED CARS. DAY

The three young men skid to a halt. The pile of  
wrecked cars looms high above them, a massive  
obstacle blocking their escape.

The police have split up into two groups as  
they near the pile of wrecked cars. They flank  
both sides of the three young men.

Isaac watches the police close in with dismay.  
He is trapped and he knows it.

Sava scowls.

SAVA

FUCK! The cops have been herdin' us  
like sheep!

The three young men scrambles up the pile of  
wreckage as fast as they can.

The police and the two detectives gather at the  
bottom of the pile. Hayden jumps onto the  
crumpled boot of a car, stares at the two  
students above her.

HAYDEN

Your attempt to escape us was a  
waste of time. I don't know why you  
even bothered.

Hayden slowly moves further up the pile.

HAYDEN (CONT'D)

We'll never let you off this pig  
farm until we have your grantee  
that you'll join us.

Isaac and Sava both glare at Hayden with hatred.

ISAAC

We'll never join you.

Hayden is furious, snarls at the two film  
students.

HAYDEN

If you do not comply we will have  
no choice but to dispose of you!

Ison huffs with inpatients, climbs up on to the  
pile of cars.

ISON

I don't get it! We're giving you a unique filmmaking opportunity. Why do you resist that? If you join our business, you'll receive a percentage of the profits. Isn't that what you want, to make films and be paid for it?

Isaac and Sava glance at each other, disgusted by the offering. They both turn to look at Randolph who is gazing with quiet anger at the interior of the car they lean against.

Both film students turn to look at what has caught Randolph's attention.

Inside the car are two mutilated latex dummies, splattered in dried pigs blood and rotting entrails. Six metal mounts have been screwed into the interior around the dummies. On two of the mounts are smashed up DV cameras.

ISAAC

So that's why they required so many stolen cameras.

Randolph reaches for one of the cameras, breaks it off the mount. He turns to face the two detectives, holds the camera high so they can see it.

RANDOLPH

Have you bothered to ask Barry who he steals these cameras from?

Hayden and Ison stare blankly at Randolph.

RANDOLPH (CONT'D)

He steals them from amateur moviemakers!

Randolph hurls the camera at Hayden's feet.

Ison and Hayden look troubled. They glance at each other, both unhappy with the decision they are forced to make.

Ison indicates to the police to move forward.

The armored police climb up the pile of wrecked cars towards the three young men.

Suddenly the whining sound of a motorbike's engine can be heard faintly. The sound is getting closer.

The police stop, startled as they listen to the sound.

Hayden and Ison spin around. Infuriated by the sound of a motorbike approaching.

ISON

Fuck! Damn! This farm has become a  
fucking hostel!

Isaac cocks his head as he listens to the increasing whine of the motorbike's engine. He gasps with surprise.

ISAAC

Oh my God! That sounds like  
Melody's motorbike.

Sava frowns, listens more carefully to the sound.

The whine of the motorbike has now become a scream. It is obviously on the dirt track that leads to the pig farm.

Also the sound of cars, lots of them, can be heard approaching.

From behind a bend in the dirt track, a motorbike appears. It is Melody's and she is riding it hard. On the back sits Teri, still clad in protective sport gear. She looks like a plastic plated knight charging on a mechanical warhorse. In her left hand she holds a banner made up of a royal blue bed sheet tied to a pole. Painted onto the sheet in bold white paint is a crude picture of a stick figure operating a DV camera mounted on a tripod.

Written above the stick figure is "CREATURES OF CREATION."

Following behind the motorbike are dozens of cars owned by the amateur moviemaking club.

The three young men gape at Teri with relief and joy.

Randolph is almost laughing hysterically.

RANDOLPH

You got to be kidding me. A cavalry  
is B-grade trite.

Sava grins at Randolph.

SAVA

You've just described Teri's  
favorite kind a movie.

Isaac gazes dreamily at Teri and her blue banner, smiles.

ISAAC

God bless Movie Mentality.

Melody stops the motorbike across from the pile of wrecked car.

Teri stands up on the bike, her posture stiff and puffed with pride. She waves her banner at the police, a tear sliding down her cheek as she smiles triumphantly.

TERI

(Shouting)

I'VE DONE IT! I'VE ACHEIEVED MY  
MOVIE MOMENT! IN YOUR FACE SAVA!

The amateur moviemakers scramble out of their cars, still carrying their wooden poles or DV cameras. The crowd rushes toward the pile of wrecked cars.

Doyle climbs off the wrecked car. The other police do the same.



DOYLE  
FORM A FORMATION!

The police all pack in close together, holding their batons in front of them ready to strike. They march forward to face the charging crowd.

The two opposing forces clash.

Teri leaps off the motorbike, stabs the bottom of her banner's pole into the ground.

She reaches behind her back and yanks the stick of 4b2 that has been duct taped to her back.

Melody rolls her eyes, shakes her head as she notices the fanaticism that has engulfed Teri.

MELODY  
Hey Xena. Don't you think you're becoming lost in your childhood fantasy?

Teri snarls at Melody.

TERI  
Xena! XENA!! I'm suppose to be Red Sonja God damn it!

Teri charges into the fray.

154. INT. CAR. DAY

Amber and Guan sit in the back of a car. Amber watches the fighting crowd with interest.

AMBER  
What a shame those club members are gonna get whipped. I reckon it's those cops that deserve a good flogging.

GUAN  
How do you know the cops will win that brawl?

Amber gives Guan a "you're an idiot" look.

AMBER

They're equipped with riot gear.

Beside Guan is Barry, bound in rope with duct tape stuck to his mouth.

155. EXT. PILE OF WRECKED CARS. DAY

ISAAC

C'mon! Let's blow this joint!

Isaac scrambles down the piled cars followed by Sava and Randolph.

The tight formation of armored police smash their way through the crowd of club members, beating them back with their batons.

Isaac, Sava and Randolph run in the direction of the workshop.

Suddenly Ison and Hayden charge the three young men, slamming into Sava and Randolph, knocking them both to the ground.

Isaac stops, spins around to see Sava and Randolph wrestling with the two detectives.

SAVA

Go Isaac! Go!

Ison punches Sava in the face.

Isaac turns and runs hard.

Hayden breaks free from the tangle of wrestling bodies, pursues Isaac.

The crowd is unable to break the tight formation of the armored police. Many of them are getting severely clubbed by batons.

The crowd loses heart, breaks up and retreats. Teri is left standing by herself, whacking the police with her piece of 4b2.

Doyle points his grenade discharger at Teri's stomach, fires off a canister at point blank.

Teri is knocked flat on her back, clutching her stomach and gritting her teeth.

TERI  
(In pain)  
Cool!

156. INT. WORKSHOP. ENTRANCE. DAY

Isaac charges through the main entrance of the workshop. He skids to a stop, looks frantically around, searching.

Isaac rushes into the next room

157. INT. WORKSHOP. MAIN WORKROOM. DAY.

In his haste, Isaac trips over a wheel jack, loses his balance and slams against the wall.

Isaac glances around the room, searching. In the middle of the room is a car. Tools of every description sit on shelves or hang on the wall.

Isaac spots an oxy welder. He rushes over to it, wheels it into the next room.

158. INT. WORKSHOP. ENTRANCE. DAY

Hayden stops in the doorway, glances from left to right. She moves cautiously into the room. A faint clattering sound grabs her attention.

She strides toward the door way to the next room.

159. INT. WORKSHOP. PAINT ROOM. DAY

Isaac is now in the room where they make the latex dummies and paint them.

He searches the shelves full of 4-liter drums, grabs the ones that have a "highly flammable" warning on them.

Isaac pours the contents of the drums around the room.

Hayden appears in the doorway, glares at Isaac.

Isaac jumps with fright, startled by Hayden's sudden appearance.

They stare intensely at each other for a beat.

Hayden sighs, looks disappointed and tired. She leans against the doorframe.

HAYDEN

How did you know we were bluffing?

ISAAC

You produce fake snuff films. That says a lot about you and your partner.

Hayden nods her head, understanding.

HAYDEN

This business was very profitable. You've taken that away from us.

ISAAC

You should never have brought DV cameras stolen from amateur moviemakers. Our cameras are the only out let we have for our creativity. You take that away from us and we become really pissed off!

Hayden snorts with bitter amusement.

HAYDEN

You and all you friends out there have made that very clear.

Hayden turns to leave, pauses. She looks back at Isaac.

HAYDEN

Make sure you do a thorough job of burning this place. I don't want any evidence of this business existence being traced back to my partner or myself.

Hayden exits the room.

160. EXT. PILE OF WRECKED CAR. DAY

Two policemen hold a kicking, struggling Teri between them. They hurl her onto the grass beside Sava and Randolph.

One of the policemen digs his knee into Teri's back while the second hand cuffs her hands behind her back.

Sava and Randolph are also hand cuffed, pinned down by the police.

Ison glances across the field to the workshop. He spots Hayden walking across the field towards him.

A plume of thick smoke spirals out of the workshop.

Ison is saddened by the sight of the smoke.

ISON

Ah Jeez! Damn! That little bastard!

Ison sighs heavily as his shoulders slump. He looks glum. Doyle steps beside Ison.

ISON

Oh well. The money was good while it lasted.

DOYLE

No point having a secret business if it's no longer a secret.

Ison turns around. Pushes the policemen off their captors.

ISON

Let 'em go. It's all over.

161. EXT. WORKSHOP. DAY

Isaac strides confidently out of the front entrance of the workshop as it erupts into flames.

ISAAC (V/O)

As I feel the heat from the burning workshop on my back, I suddenly gain a new perspective on the Chain Reaction.

Isaac pauses, smiles with content as he looks around his surroundings.

ISAAC (V/O) (CONT'D)

I only have to look around me to see what has resulted from it.

162. EXT. GRASS FIELD. DAY

Members from the Amateur Moviemaking Club chat excitedly amongst themselves as they record images of the burning building with their DV cameras.

ISAAC (V/O) (CONT'D)

A plan to infiltrate an Amateur Movie Making Club and steal all the members' cameras has been stopped.

163. EXT. CAR. DAY

Amber and Guan call over two policemen and point into a car. The police drag out of the car a still bound Barry.

ISAAC (V/O) (CONT'D)

For the first time in three years, no DV cameras will be stolen during the next **Presto 24**.

164. EXT. STATION WAGON. DAY

Randolph sits on the bonnet of Sava's station wagon, relaxed as he watches the police cars drive away.

ISAAC (V/O) (CONT'D)  
The knowledge of this will ease  
Randolph's burden of guilt.

165. EXT. PILE OF WRECKED CARS. DAY

ISAAC (V/O) (CONT'D)  
Two friends have discovered their  
true feelings for each other.

Sava helps Teri remove the protective sports gear from her torso. Teri grins as she lifts her singlet top to show Sava a large bruise on her hip.

TERI  
Check it out! I got shot point  
blank with a tear gas canister.  
Isn't that cool?

SAVA  
Happy days!

166. EXT. GRASS FIELD. DAY.

Isaac walks across the grass field, smiling to himself.

ISAAC (V/O) (CONT'D)  
If the Chain Reaction caused so  
much good, well than, I can  
honestly say with confidence that  
it was worth me sacrificing the  
Howling Dog and the short cut it  
would have provided me.

Melody runs up to Isaac, hugs him. Isaac returns the hug fondly.

ISAAC (V/O) (CONT'D)

Don't worry about me. I'm happy and at peace. Admitting to Sava my fear of failure was the best thing I could ever do for myself. Sure I have yet to over come that fear, but hey, I can always work on that when I find myself linked to a new Chain Reaction.

Isaac and Melody walk together hand in hand. Several Club members rush up and greet them.

ISAAC (V/O) (CONT'D)

All that matters to me now is my love for Melody and the truth that it's unimportant if I succeed or fail in fulfilling my dream of becoming the next Steven Spielberg. I should be content with just pretending to be Steven Spielberg.

167. EXT. PIGFARM. GRASS FIELD. TWIGLIGHT.

Teri's royal blue banner is still spiked into the ground. The banner flutters in a soft breeze. The sun sets in the background, the dying sunlight bathing the scene in an orange tint. Lying in the grass below the banner is a misplaced DV camera.

ISAAC (V/O) (CONT'D)

When you're a part of the Mini DV generation you're aloud that simple daydream.

Life is good.

THE END