

# Aussie & Harriet

A Romantic comedy

by

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&

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April 30, 2013

IN DARKNESS:

A FAINT BEEPING sound gradually gets louder.

Seconds later, the beeping is met by the sound of a SLOW DRIPPING TAP.

FOOTSTEPS ECHO with the sound of ROLLING WHEELS.

It's followed by the sound of LOUD BREATHING.  
FADE IN:

A BLINDING WHITE LIGHT.

The sound of a female MOANING is heard followed by the sound of RUNNING FOOTSTEPS.

The light becomes tolerable to the eye just as the BLURRY IMAGE of a MAN'S HEAD appears.

MAN  
(Muffled)  
Are you all right?

Just then, the blurry man's head DISAPPEARS, followed by the sound of SOMEONE RUNNING.

MAN'S VOICE  
(Australian accent)  
Hey! Someone! Get in here! She's  
awake!

The fluorescent light and the ceiling become clear now.

The same man reappears:

JAYMOND is well built, in his early thirties and is Australian. He is wearing a security uniform and is your average Joe.

JAYMOND  
Peter? Theresa?

Jaymond dashes to the door, but hospital equipment catches the eye.

JAYMOND'S VOICE  
Roxanne? Roshelle? Come in!  
Get in here! Get in here now!  
Come on, Harriet's awake!

INT. HOSPITAL ROOM - DAY

Seconds later, the once-empty room becomes crowded with hospital staff who are looking on as if they are seeing their favorite movie star.

DR. PETER TARNAWSKI, in his late fifties, comes through the crowd.

JAYMOND

Peter? Do you want me to  
call the police?

DR. TARNAWSKI

I wouldn't worry  
about them, right now.

Beat.

DR. TARNAWSKI CONT'D

Can you hear me?

HARRIET, Middle Eastern and in her early twenties, moans. She has long and beautiful black hair and could easily be a successful model. A white bandage rests above her eye.

DR. TARNAWSKI CONT'D (CONT'D)

Do you speak English?

Harriet looks around the room at everyone like a deer stares into a car's headlights.

DR. TARNAWSKI

Can you understand me?

Dr. Tarnawski sees the fear in Harriet's face and touches her hand which she realizes is attached to an I.V. unit.

Startled, Harriet moves back her hand.

DR. TARNAWSKI (CONT'D)

It's all right.  
We're here to help you.

Harriet says something, but because of the noise, her lips move, but there is no sound.

DR. TARNAWSKI (CONT'D)

What was that?

DR. TARNAWSKI CONT'D

(to the staff)  
Come on, folks.  
(MORE)

(CONTINUED)

CONTINUED:

DR. TARNAWSKI CONT'D (CONT'D)  
 We don't need all of  
 Sydney Hospital in here.

JAYMOND  
 Show's over.

Jaymond clears the room and is about to close the door behind  
 him, when...

DR. TARNAWSKI  
 Not you Jaymond.

JAYMOND  
 What do you need me for?

DR. TARNAWSKI  
 Miss -

HARRIET  
 (American Accent)  
 - Where am I?

DR. TARNAWSKI  
 You're in hospital.

Harriet looks more confused than ever.

HARRIET  
 Hospital?  
 How did I get here?

JAYMOND  
 In an ambulance.

DR. TARNAWSKI  
 Yeah, that's good.  
 (To Harriet)  
 I'm Doctor Peter Tarnawski.  
 This is Jaymond who found you.  
 What's your name?

Harriet just stares into space. She can't remember.

HARRIET  
 I don't know.

DR. TARNAWSKI  
 That's okay.  
 How old are you?

HARRIET  
 I don't know.

(CONTINUED)

CONTINUED: (2)

DR. TARNAWSKI  
Where do you live?

She stares at him with a blank expression on her face.

DR. TARNAWSKI (CONT'D)  
You have an American accent  
and appear to be Middle Eastern.  
Are you Arab American?

She continues to stare.

DR. TARNAWSKI (CONT'D)  
Are you a student?  
Can you remember if you came  
to Australia for summer break?

HARRIET  
Australia?

THERESA, the head nurse, in her early forties and average looking comes into the hospital room.

THERESA  
(With a British accent)  
Peter? Is Harriet all right?  
Does she need anything?

DR. TARNAWSKI  
Harriet is fine.

JAYMOND  
I'll have a cold beer  
Theresa since you're asking.

THERESA  
(to Jaymond)  
I've just downed the last one out  
of the fridge.  
God it was good.  
But there's plenty of prune juice  
if you want me to grab you one?

JAYMOND  
Get out of here you old tart.

Theresa, laughs and leaves.

HARRIET  
So my name is Harriet?

JAYMOND  
No, I just called you Harriet.

(CONTINUED)

CONTINUED: (3)

HARRIET

What do you mean you  
just called me Harriet?

JAYMOND

Well... they reckon I will talk  
to any Tom, Dick or  
Harry or in your case Harry-ett.

HARRIET

Oh.

JAYMOND

It was either that or the lady in  
ward thirteen with the dark tan.

HARRIET

And he found me?

JAYMOND

I'm surprised too.  
I lose my lunch here every day.  
Especially when I eat the cafeteria  
food with prune juice. And up it  
comes.

HARRIET

How did you find me?  
Maybe you put me here  
in the first place?

JAYMOND

No, police already  
questioned me three weeks ago.

HARRIET

Three weeks?

Dr. Tarnawski glares at Jaymond.

JAYMOND

Your eyes tell me I  
shouldn't have said that.

HARRIET

Doctor? Have I been  
here for three weeks?

DR. TARNAWSKI

Yes, but we can talk about this  
later. What's important now is that  
you're okay.  
And we're going to run a series  
(MORE)

(CONTINUED)

CONTINUED: (4)

DR. TARNAWSKI (CONT'D)  
of tests to get you better.  
And you'll be back on your feet in  
no time.

HARRIET  
Better? I don't know why I'm here.  
I don't know where I live.  
I don't even know how old I am.  
All I know is everyone around here  
is calling me Harriet and you say  
I'm okay? And that we'll talk about  
this later? Well guess what doctor?  
It's later.

DR. TARNAWSKI  
Easy Harriet, you don't want to put  
any extra strain on your voice.

HARRIET  
You! Raymond?

JAYMOND  
(Pointing to his name tag)  
It's Jaymond. See? Raymond with a  
J.

HARRIET  
Cute. Tell me how you found me.

JAYMOND  
Peter?

DR. TARNAWSKI  
Yeah Jaymond, go ahead.

JAYMOND  
I was giving my  
friend a lesson in pool.

FLASHBACK

INT. POOL HALL - EVENING

It's a classy joint inside a pub and restaurant complete with  
music playing.

Jaymond watches as his colleague, ROOSTER, well built and in  
his early thirties, sinks the eight ball.

Jaymond takes out twenty dollars from his wallet, hands it to  
Rooster and shakes his hand.

(CONTINUED)

CONTINUED:

ROOSTER

You'll never learn, mate.

JAYMOND

I'll get that twenty off of you  
next time.

JAYMOND (CONT'D)

(V.O.)

It was one of those nights where  
I was feeling really energetic  
and I thought what the  
heck I will walk to the train  
station.

EXT. DOWNTOWN SYDNEY - NIGHT

Jaymond tries desperately to hail a cab several times, but no  
one stops.

Obviously frustrated, he continues walking down the busy  
street.

JAYMOND

(V.O.)

I got to the rail station with  
plenty of time and even said g'day  
to this nice old man.

EXT. SYDNEY TRAIN STATION - NIGHT

The STATION MASTER, who should have retired years ago, blows  
a whistle.

The train doors start closing as an exhausted Jaymond runs  
down the platform stairs, crashing into a MAN in his late  
sixties - nearly knocking him over.

JAYMOND

Sorry mate!

Jaymond makes the train in the nick of the time, as the doors  
close and the train speeds off.

INT. DOUBLE DECKER TRAIN CARRIAGE - NIGHT

Jaymond starts to go upstairs when the sight of a YOUNG  
HANDSOMLY DRESSED COUPLE, making out, makes him go to the  
downstairs compartment, instead.

INT. TRAIN CARRIAGE'S LOWER DECK - NIGHT

Jaymond is more comfortable here because no one is in the carriage.

But his eyes come to glaze at a body, lying in the aisle at the end of the carriage.

He approaches to find the body of a female:

The skirt has been ripped revealing her underwear.

Her bra is exposed and her ripped blouse over her head.

Jaymond immediately checks for a pulse.

He then lifts the blouse over her head to notice Harriet bleeding profusely from a head wound.

He pulls out his mobile phone and starts dialing.

INT. HOSPITAL ROOM - PRESENT DAY

JAYMOND

- And I'd say you must have  
been bashed and robbed  
because you've got no  
identification.

HARRIET

Bashed and robbed?  
Then, maybe I was -

DR. TARNAWSKI

No. Thankfully, you were not raped.

Tears swell in Harriet's eyes as she starts to cry.

JAYMOND

Harriet, don't do that.  
You're safe now.  
After all you're in hospital.

DR. TARNAWSKI

I know, this is not an easy time  
for you.  
But the stronger you are, the  
faster you will recover. Look on  
the bright side -

JAYMOND

- Yeah some people have been in a  
coma for years.

(CONTINUED)

CONTINUED:

DR. TARNAWSKI

You're alive and whoever did this didn't break any of your bones.

DR. TARNAWSKI CONT'D

There's no internal trauma and all of your scans indicate a clean bill of health.

JAYMOND

Hey Peter, aren't there coma patients who wake up for an hour or two and drop back off again?

DR. TARNAWSKI

Now is not the best time for questions, Jaymond. We don't want to upset her anymore than she already is.

JAYMOND

But I've heard that they talk, walk and even cry and they're still in a coma?

DR. TARNAWSKI

Jaymond.

JAYMOND

She might still be in a coma for all we know.

DR. TARNAWSKI

Jaymond, hush.

HARRIET

If this is awake, then I think I'd rather go back to sleep.

DR. TARNAWSKI

We're going to run some more tests and scans. The police will probably want to talk to you. And then you'll be free to go home.

HARRIET

Excuse me? Go where?

JAYMOND

Doctor Tarnawski? We don't want to upset her anymore than she already is.

(CONTINUED)

CONTINUED: (2)

HARRIET

Has anyone come looking for me?

DR. TARNAWSKI

I'm afraid not.

INTERCOM VOICE

Doctor Tarnawski. Doctor Peter Tarnawski. Please come to reception.

DR. TARNAWSKI

If you'll excuse me.

He leaves Jaymond and Harriet alone.

HARRIET

But you asked about me?

JAYMOND

Huh?

HARRIET

You visited me every day?

JAYMOND

Well, yeah, I do work here you know.

HARRIET

And the flowers?

JAYMOND

Now, you don't expect me to come and see you and not bring flowers, do you? That would be very ungentlemanly. I also got you chocolates. Did you like them? I like the caramel ones personally.

HARRIET

So what did you do while I was sleeping?

JAYMOND

I would sit down in this chair and tell you about my exciting day at work. But, you, would just tell me to shut up.

Harriet smiles.

(CONTINUED)

CONTINUED: (3)

Out of the corner of his eye, Jaymond catches a SLIM MIDDLE AGED PROFESSIONALLY DRESSED WOMAN watching from the doorway. She waves to him and then walks away.

INT. HOSPITAL'S PHYSIO SECTION - MORNING

Harriet is amongst TWO ELDERLY FEMALE PATIENTS learning how to walk again.

A PHYSIO-THERAPIST, in his late twenties, is working closely with the two older women.

Using a walker, Harriet gets familiar with her legs again.

Jaymond walks in to the room.

JAYMOND

Hey Brian? Is this where  
you're training them  
for the Olympics?

The old women laugh.

JAYMOND (CONT'D)

(whispers to old woman1)  
If only I was ten years older...

OLD WOMAN1

Oh stop it, you.

OLD WOMAN2

If I was fifty years younger,  
I would have chased you down.

JAYMOND

(whispers to old woman2)  
Yeah. But why would I be running  
from a lovely lady like you?

The elderly women laugh.

OLD WOMAN1

Oh Jaymond. You always make our  
day.

JAYMOND

And how is our latest addition?

BRIAN

Well, Harriet has really come on  
in leaps and bounds over the last  
day or two.

(CONTINUED)

CONTINUED:

JAYMOND

That's great. So how are you?

HARRIET

I'm getting there.

She has a stumble but Jaymond puts his arm around her and supports her.

JAYMOND

This walking thing is easy.

Just one foot after the other.

The SLIM MIDDLE AGED PROFESSIONALLY DRESSED WOMAN comes into the room with a MIDDLE EASTERN MAN wearing a suit and in his thirties.

WOMAN

Sorry to interrupt.  
The police are here to get a statement from Harriet.  
So Brian whenever you finish, just bring her to my office.

Brian the Physio nods his head.

The Woman and the Middle Eastern man leave.

JAYMOND

(To Brian)

Mate, you got work here.  
I'll bring her up.

HARRIET

You probably have work, too.

JAYMOND

Probably.

INT. HOSPITAL CORRIDOR - MORNING

Jaymond is pushing Harriet in a wheelchair.

She is nervous.

JAYMOND

You're going to be fine.

HARRIET

They're going to ask me for my name. What am I going to say?  
I don't know?

(CONTINUED)

CONTINUED:

JAYMOND

That's all you can say.  
Look, they understand  
what happened to you.

HARRIET

Good, maybe they can tell  
me my name if they know.

JAYMOND

Harriet-

HARRIET

Maybe they can tell me my age.  
My star sign. My likes and  
dislikes. Maybe they can even tell  
me my pin number.

JAYMOND

You should just tell  
them what you know.

HARRIET

But that's the thing - I don't  
know.

JAYMOND

Look, don't stress yourself out.  
It's not an interrogation.  
You're the victim,  
you're not a suspect.  
The police will help you,  
not arrest you.  
They want to find out what  
happened to you and maybe prevent  
it from happening to someone else.

HARRIET

Jaymond, it's hard.  
I don't know how I got here.  
God, who am I?

JAYMOND

That's easy.  
You're my friend.

They continue down the hallway.

From around one of the corners, appears the mysterious MIDDLE  
EASTERN MAN.

He takes out a walkie talkie.

(CONTINUED)

CONTINUED: (2)

MIDDLE EASTERN MAN

We got a go.  
Contamination between suspect and  
hospital worker.

INT. HOSPITAL WARD - HARRIET'S ROOM -- DAY

Harriet is sitting on the lounge chair talking to Dr.  
Tarnawski.

HARRIET

What do you mean  
I have to stay longer?

DR. TARNAWSKI

Well, we want to transfer you  
to another section where they  
specialize in trauma victims.

HARRIET

Who is we?

DR. TARNAWSKI

We means, me, the rest of  
the hospital medical staff.

HARRIET

We doesn't know what me  
feels like, okay?

She stands up.

HARRIET (CONT'D)

Look, I can stand on my own two  
feet. I can walk from here to  
there. I am better.

DR. TARNAWSKI

Physically, you have recovered  
remarkably. But we, excuse me, I  
and the rest of the hospital  
medical staff, believe that the  
trauma experts will help you  
recover fully.

HARRIET

You want me to see a shrink, don't  
you?

DR. TARNAWSKI

Well, the Psychiatrist will  
help along with the  
other trauma specialists.

(CONTINUED)

CONTINUED:

HARRIET

You're going to transfer  
me to the loony ward?

DR. TARNAWSKI

It's not a mental asylum. It is a  
part of this hospital filled with  
people like you, who experienced a  
violent episode.

Jaymond walks in to Harriet's room.

JAYMOND

Hey Peter!  
How is Harriet  
the champion today?

Both look at Jaymond uncomfortably.

DR. TARNAWSKI

Think about what I've said  
and we'll talk about it again  
tomorrow.

He leaves Jaymond to Harriet.

JAYMOND

So what was all that about?

HARRIET

(Clinches her teeth)  
I just want to get out of here.  
I've spoken to the police,  
to the doctors, the nurses.  
And now we want to put me in  
the so called non-mental asylum  
trauma section of this hospital  
filled with other people  
like me who have experienced  
violent episodes.

JAYMOND

We are having a tough  
day at the office.

HARRIET

Jaymond, look at me. I'm fine.  
Why won't they let me go?

Jaymond picks up the TV remote and starts surfing through the  
channels, not really paying attention to what's on. He then  
turns the television off and starts playing with his wedding  
ring.

(CONTINUED)

CONTINUED: (2)

JAYMOND

I don't mean to be awful here,  
but go where? Harriet, you don't  
even know where you live.  
And maybe by spending a few  
days over there, you'll start  
remembering. And the staff are very  
good - they've helped a lot of  
people. Some a lot worse off than  
you. Trust me.

HARRIET

Look... I'm sorry.  
I didn't mean to take it out on  
you. You've been very good to me.  
And I suppose you're right,  
where would I go? Your wife is a  
very lucky woman.

JAYMOND

I'm not married.  
I've just recently divorced.

HARRIET

The wedding ring?  
Why are you still wearing it?

JAYMOND

Look, see, it won't come off.

Theresa comes in.

THERESA

There you are Jaymond. Andrea wants  
you.

JAYMOND

Yeah, that's what  
all the girls say.

THERESA

Yeah, you wish.

INT. HOSPITAL - PSYCHIATRIST'S OFFICE -- MORNING

ANDREA BOLTON sits behind a desk. She is the SLIM MIDDLE AGED  
PROFESSIONALLY DRESSED WOMAN.

There is a LOUD KNOCK.

ANDREA

Come in Jaymond.

(CONTINUED)

CONTINUED:

Jaymond walks into her office and goes straight for the beige leather sofa and lies down.

JAYMOND

How you going Doc?

It all started on my parent's farm.

JAYMOND CONT'D

Her name was Susie and she was just the hottest cow I've ever seen. There was something about the way she moo-ved which was quite erotic. No, very erotic. And I just grabbed those udders and -

ANDREA

Jaymond you've met Officer Sharkawi.

Jaymond, surprised with embarrassment, sits right up and acknowledges the MIDDLE EASTERN MAN, seen earlier, in his mid thirties wearing a suit.

JAYMOND

Yeah, how you going? I was just -

ANDREA

I will get straight to the point. They want to transfer Harriet. You know how anxious she is to get out, right? Well, I'm going to recommend that they release her temporarily into your care. What do you think?

JAYMOND

Uh-huh.  
And the punch line is?

ANDREA

There's no punch line. We just feel the hospital environment is not going to help her remember who she is or was.

JAYMOND

And what? I will?  
Look, you have got all the experts here.

ANDREA

Yes, but she trusts you.

(CONTINUED)

CONTINUED: (2)

JAYMOND

Trusts me?

ANDREA

Okay, she knows you.

JAYMOND

Andrea, with all due respect  
to your profession,  
I think the job has gotten to your  
head.

ANDREA

Jaymond, I'm really going  
out on a limb here.

JAYMOND

Then stop monkeying around.  
You've got a whole ward  
dedicated to trauma victims.

ANDREA

Jaymond, we know -

JAYMOND

Professionals. Doctors.

ANDREA

Jaymond -

JAYMOND

- I'm just a security guard.

ANDREA

Jaymond let me finish -

JAYMOND

- And is it normal procedure for  
a trauma patient to leave  
with someone she hardly knows?  
I mean, she needs professional  
help. And what? All of a sudden my  
level two security diploma can give  
her that?

ANDREA

I know. It's not normal procedure.  
But we just think the hospital  
environment is not conducive to her  
recovery.

(CONTINUED)

CONTINUED: (3)

JAYMOND

Conducive?  
Speak English, Doc.

ANDREA

(looks at Sharkawi)  
Bottom line:  
She needs to be out of here and  
she's going home with you.

She hands him an envelope.

ANDREA CONT'D

Take this.

JAYMOND

What's this?

ANDREA

Some money.

JAYMOND

Man, you guys have really  
thought this through.

OFFICER SHARKAWI

(Middle Eastern accent)  
And we will be there  
in case there is any danger.

JAYMOND

Danger?

OFFICER SHARKAWI

Well, there is a security concern.  
After all she does not remember  
who she is or says she does not,  
anyway. And..

JAYMOND

And what?

OFFICER SHARKAWI

She is Middle-Eastern.

JAYMOND

But so are you, Sharkawi.

OFFICER SHARKAWI

I know who I am.  
And we would like to know,  
who she is.

(MORE)

(CONTINUED)

CONTINUED: (4)

OFFICER SHARKAWI (CONT'D)

And Doctor Bolton's - Andrea's medical recommendation is just the thing needed to get the answers.

JAYMOND

I got it.  
All of this is about spying on her.  
The girl has been bashed senseless and robbed.  
Harriet has been through a lot.

He sets the envelope on the table.

OFFICER SHARKAWI

I know this is your office, Andrea.  
But can we have a minute -

ANDREA

Certainly.

She leaves.

Sharkawi sits in her chair, her desk becoming his own.

OFFICER SHARKAWI

Sit down, please.

Jaymond sits.

OFFICER SHARKAWI (CONT'D)

She has been through a lot.  
I do not disagree with you there.  
But here is the thing. If we do not find out who she is, she may put this country through a lot.

JAYMOND

I've told the police a hundred and sixteen times that she was left for dead.  
And we complain when tourism is down? I can't believe my own country is asking me to spy on a tourist.

OFFICER SHARKAWI

Or terrorist who may have been left for dead because she did want to take part in a major operation.  
They do that. She may be innocent, I don't disagree. But she could have connections to...  
"organizations."

(CONTINUED)

CONTINUED: (5)

JAYMOND  
An Aussie James Bond.

Officer Sharkawi laughs.

OFFICER SHARKAWI  
No one is asking  
you to do such a thing.  
We're simply asking you  
to help us..."monitor"  
A potential terror suspect.  
I mean where else would she go?

He rises and gives his card to Jaymond.

INSERT ON BUSINESS CARD  
"Ramadan Sharkawi, Australian Federal Police"

OFFICER SHARKAWI (CONT'D)  
Here is my card.  
Call me at anytime if you need  
anything. Who knows? You could be  
involved. Uh. Excuse me.  
You could help us prevent a major  
catastrophe.

Sharkawi extends his hand to Jaymond who takes it and shakes  
it reluctantly.

He opens the door where Andrea stands.

OFFICER SHARKAWI (CONT'D)  
Andrea.

ANDREA  
Ramadan.

Sharkawi leaves, Andrea returns.

Jaymond stares as if he has been betrayed by a psychiatrist  
he thought was his friend.

JAYMOND  
I suppose he put you up to this?

ANDREA  
Look you are a trusted member  
of this hospital staff.  
You are very reliable.  
And I've known you for a long, long  
time.

(CONTINUED)

CONTINUED: (6)

JAYMOND

Enough of the speeches Andrea, how  
the hell can you do this to me?

Jaymond starts to play with his wedding ring.

JAYMOND (CONT'D)

Especially now.

ANDREA

If it is any comfort I really do  
think you can help her.

Jaymond sighs, picks up the envelope and heads out the door.

JAYMOND

Right or not. This Sharkawi bloke  
did not give me much of a choice,  
now did he?

ANDREA

Jaymond?

JAYMOND

Sorry Doc, haven't got time to  
hear any more patronizing.

ANDREA

Apart from helping Harriet  
and whatever Sharkawi told you,  
trust me you are going to help  
yourself a lot more.

Looking totally confused, Jaymond leaves.

INT. HOSPITAL CORRIDOR - OUTSIDE HARRIET'S ROOM -- DAY

Jaymond paces back and forth.

He looks over to find that Andrea has joined him.

ANDREA

Jaymond, I can't tell you enough -

JAYMOND

Don't tell me how good  
of a person I am for doing this.

ANDREA

I don't have to.

(CONTINUED)

CONTINUED:

JAYMOND

So as soon as she remembers, that's it. My job is done, Sharkawi can have her.

Andrea grabs his hand.

ANDREA

My your hands are sweaty.

JAYMOND

What do you think?  
I have no idea what to do,  
she is probably uncertain  
and a little scared, but  
I can tell you one thing,  
I am a lot more bloody  
scared than she is.

ANDREA

I know the last few months have  
been really difficult for you.  
But you have to know that  
I would never go along with this  
if I didn't think you were  
physically and mentally prepared  
for it.

JAYMOND

Yes you would because it's more  
of a security issue, than anything  
else. I still think I should get a  
second opinion.

The sound of an OPENING DOOR is heard.

ANDREA

Too late.

Jaymond and Andrea turn around.

ANDREA (CONT'D)

(Whisper)  
Did you get her that?

JAYMOND

(Whisper)  
That's all they had down at the  
souvenir shop.

Harriet is standing in the hospital corridor wearing a corny, summer tourist tee-shirt type dress with the flip-flops to match. But oddly enough, she still looks very appealing.

EXT. JAYMOND'S APARTMENT BLOCK - MIDDAY

An Ambulance with flashing lights and no siren pulls up.

Rooster, this time, dressed as an ambulance driver, gets out of the driver's seat.

He opens the backdoors of his vehicle where Jaymond and Harriet are sitting.

JAYMOND

Thanks for the lift.

ROOSTER

(Bad British accent)

The Ambulance Chauffer service has delivered you to your front door, me lady.

(Normal voice)

Here love, give me your hand.

Jaymond extends his hand to his friend.

ROOSTER (CONT'D)

Not you, you ugly bastard.

JAYMOND

Your gentlemen skills aren't much better than your pool playing.

Rooster helps Harriet out of the ambulance.

HARRIET

Thanks.

Jaymond gets out and Rooster closes the backdoors.

ROOSTER

So I will see you  
two tonight at Cherokee's.

Rooster opens the driver's door and hops in.

ROOSTER (CONT'D)

But Jaymond?

JAYMOND

Yeah?

ROOSTER

You may want to take her shopping first.

(CONTINUED)

CONTINUED:

JAYMOND

You reckon?

Rooster checks out Harriet from the top to the bottom.

ROOSTER

Yeah, I reckon.

The ambulance drives off.

Jaymond spots a BLACK MAN wearing sunglasses standing on the roof of a Dry Cleaner's and leads Harriet in before she can take notice.

INT. JAYMOND'S APARTMENT - DAY

Jaymond and Harriet walk into the one bedroom flat.

It's a typical bachelor pad: messy, but not dirty.

Jaymond's wedding pictures are hanging neatly on the wall.

There are framed portrait photos of his ex-wife orderly arranged.

A couple of unpacked boxes sit out of the way.

There's a wedding album on the coffee table.

A little ashamed, Jaymond cleans up as he shows Harriet around.

JAYMOND

Make yourself at home.  
Take a load off your mind.  
I'll sleep on the sofa.  
Your room is through that door.  
In here is the bathroom.

Jaymond puts the toilet seat down.

JAYMOND (CONT'D)

And just around there is the  
kitchen. Whatever you need just  
help yourself.

HARRIET

You haven't been here long, have  
you?

JAYMOND

What gives that away?

(CONTINUED)

CONTINUED:

Harriet is staring at one of the wedding photos.

HARRIET  
Your ex-wife, she is very pretty.

JAYMOND  
Yeah, she is. Thanks.

HARRIET  
How long have you  
worked at the hospital, Jaymond?

JAYMOND  
Too bloody long.  
Do you want to get cleaned up?  
Not that you're dirty  
or anything like that.  
But if you want to freshen up,  
I've got a towel somewhere.

He opens one of the boxes, looks inside and closes it.

Looks inside a second box and takes out a towel.

JAYMOND (CONT'D)  
Here you go.  
You prefer coffee or tea?

HARRIET  
Whatever you're making is fine.

JAYMOND  
I can make either.  
Just got to rinse some cups out.

HARRIET  
Don't trouble yourself.

JAYMOND  
It's okay, Nothing to it.

HARRIET  
Tea is fine.

JAYMOND  
I don't drink tea so  
I don't actually have any.

HARRIET  
Then, coffee it is.

(CONTINUED)

CONTINUED: (2)

JAYMOND

You know, I was going to get  
some before I came home this  
afternoon. Let me just look to  
see what is in the fridge.

He only finds a liter of milk and a six pack of beer.

JAYMOND (CONT'D)

Tell you what after you shower,  
I will take you out for  
lunch and we will go shopping.

Jaymond continues to clean up the apartment as Harriet closes  
the bathroom door behind her.

He makes his way to the bedroom and his clothes are  
everywhere. The door shuts behind him.

His phone vibrates.

JAYMOND (CONT'D)

Hello?

OFFICER SHARKAWI

(O.S.)

Secured?

JAYMOND

(whispers)

Jesus.

On the roof, I saw -

OFFICER SHARKAWI

(O.S.)

Thaddeus. Yes, one of ours.

JAYMOND

Where is the ethics in all of this?

OFFICER SHARKAWI

(O.S.)

Read Kant.

He hangs up.

When the door re-opens, the room is tidy and Jaymond is  
carrying a large full plastic garbage bag to which he puts  
next to the boxes.

He sits in his favorite lounge chair and goes to reach for  
his wedding album, but changes his mind.

(CONTINUED)

CONTINUED: (3)

He looks at the bathroom door still hears the SHOWER RUNNING, he quickly picks up the album and starts flipping through the photos.

Jaymond hears the sound of the SHOWER STOP.

He puts the album down, trying to make it look as if it hasn't moved.

The bathroom door opens and Harriet, with a towel tucked into her cleavage and long hair still dripping wet, comes out.

HARRIET

You have a blow dryer?

Jaymond is too busy admiring her beauty to have heard what she said.

HARRIET (CONT'D)

Hello?

Blow dryer, anyone?

JAYMOND

Uh, no, I don't.

She walks over to the boxes and starts to reach for the garbage bag.

HARRIET

Towels in here?

JAYMOND

No.

In the box just there.

Jaymond watches as she bends over and the towel moves up her thigh.

HARRIET

This one?

Jaymond nods.

She returns to the bathroom and closes the door behind her.

Jaymond looks at the framed photo of his ex-wife next to him and places it face down.

EXT. WESTFIELD SHOPPING MALL - AFTERNOON

It's not too busy.

INT. WESTFIELD SHOPPING MALL - OUTSIDE A WOMEN'S BOUTIQUE --  
DAY

Jaymond is sitting on a chair, waiting.

He watches the shoppers walk back and forth.

A YOUNG WOMAN, resembling his ex-wife catches his eye.

She runs behind a YOUNG MAN and taps him on the shoulder.

He turns around and kisses her and the two walk off holding hands.

HARRIET  
(O.S.)  
Jaymond?

Jaymond turns around to find Harriet, wearing a knock out summer outfit.

HARRIET (CONT'D)  
Is it me?

JAYMOND  
I still like the other one.

HARRIET  
You can have it.

She hands him a bag as he checks her out carefully.

JAYMOND  
That looks really good on you.

Jaymond reaches for his wallet.

HARRIET  
For one hundred and eighty  
three dollars and seventy six  
cents, it better.

Jaymond closes his wallet and puts it back in his pocket.

JAYMOND  
On second thought, wear this.

He hands the bag back to her.

HARRIET  
I'm only teasing you.

(CONTINUED)

CONTINUED:

Jaymond and Harriet disappear into the women's boutique and re-emerge with another bag.

JAYMOND

So what do you want to do next  
Harriet?

HARRIET

Well Jaymond, that's obvious.  
I think it's time I get you out of  
your clothes.

JAYMOND

Pardon?

INT. WESTFIELD SHOPPING MALL - OUTSIDE A MENSWEAR SHOP -- DAY

Jaymond comes out holding a shopping bag and wearing a modern summer outfit and sunglasses.

JAYMOND

Do you think this suits me?

TWO SLIM GIRLS in their mid twenties walk together and smile at Jaymond.

JAYMOND (CONT'D)

Ladies.

The two slim girls giggle and continue walking off.

HARRIET

Does that answer your question?

Harriet then imitates the giggle of the two girls.

JAYMOND

Better take a number and  
get in line, girl.

The two share a laugh.

Out of the corner of his eye, Jaymond spots Officer Sharkawi staring at him and Harriet and talking into a radio device.

Harriet doesn't notice.

EXT. CHEROKEE'S TAVERN - EVENING

This popular restaurant and pub is part of a street of shops on a busy intersection.

SEVERAL MEN & WOMEN are on the sidewalk smoking.

## INT. CHEROKEE'S TAVERN - EVENING

Inside this smoke free establishment, the theme of this reasonably crowded establishment is timber - vintage woodsmen tools decorate the walls.

The BARMAIDS wear jeans and tight orange and brown tee-shirts with the word "Cherokee's" spread across the bosom area.

All bartenders are female.

A small stage is located at the end of the bar counter - up against the wall.

Two pool tables lie on the opposite end of Cherokee's.

A BARMAID carries a tray of beers and wine to a table located near the billiards area.

At the table sit Rooster, Dr. Tarnawski, Andrea, Theresa, and even Brian the PHYSIO - who is showing signs of having too much to drink.

ROOSTER

Racquela, you're a champion!

RACQUELA, in her mid twenties and very cute, sets the drinks on the table.

RACQUELA

I'll have to charge you guys delivery next time.

They jess the barmaid.

BRIAN

Hey Racquela, did you hear the one about the physio and the barmaid?

THERESA

Oh Brian, put a sock in it.

Racquela laughs it off and goes back to her duties.

DR. TARNAWSKI

Have you seen Rebecca the new intern?

ANDREA

Yes. What about her?

(CONTINUED)

CONTINUED:

DR. TARNAWSKI

I ask her to prepare the I.V. unit and always, she does the same thing. She somehow manages to stick the needle in her hand instead of the patients'. It never fails. God? Where do they find them? And Andrea - why do I always get them?

ROOSTER

Peter! Don't talk about work. It's Friday and we just got paid. And now we're spending it. Cheers!

THERESA

Here! Here!

BRIAN

Hey! I got a good story about a Physio and a barmaid.

Everyone laughs.

Jaymond and a timid Harriet enter wearing the clothes they purchased earlier.

\*Note - Jaymond will start to look more appealing with each scene.

HARRIET

I don't want to do this.  
I can't do this.

She starts to walk out, but Jaymond grabs her arm.

JAYMOND

What are you talking about?

HARRIET

They're going to stare and say stuff and treat me like an invalid.

JAYMOND

Don't be stupid.  
They are a good bunch and they already know you anyway.

He sees Rooster and the gang.

JAYMOND (CONT'D)

Look, there they are now.

(CONTINUED)

CONTINUED: (2)

HARRIET  
 (Sucks it in)  
 I guess it's show time.

The two make their way to Rooster and the gang.

ROOSTER  
 I see someone has done some  
 shopping?

THERESA  
 K-mart was obviously closed, eh?

Everyone laughs except for Harriet.

HARRIET  
 (To Jaymond)  
 See?

JAYMOND  
 (To Harriet)  
 They're just having  
 a dig at me, not you.

THERESA  
 Yeah, we're not having  
 a go at you, love.  
 Just the ugly fellow you are with.  
 Come and sit down  
 next to me, Harriet.  
 (To Jaymond)  
 And you, you stingy bastard?  
 Why don't you get this lovely  
 flower a drink?

ANDREA  
 Yeah, get her a wine.

Harriet looks at Dr. Tarnawski.

DR. TARNAWSKI  
 If a person comes out of a comatose  
 and vitals are normal, he or she  
 can resume normal activities.

She waits for the translation.

DR. TARNAWSKI CONT'D  
 Yes, you can have a drink.

JAYMOND  
 Just take it easy a few days.

(CONTINUED)

CONTINUED: (3)

THERESA

Dr. Jaymond everybody.

JAYMOND

Nurse Ratchet, ladies and gentlemen. Well listen. I'll get this round. The usual everyone?

Everyone nods.

JAYMOND (CONT'D)

(To Theresa)

And Drano with a twist of lemon for you.

Theresa smacks Jaymond's bum.

THERESA

Go on! Hurry up!  
Get us our drinks.

DR. TARNAWSKI

How are you feeling?

HARRIET

Uh, not bad.

DR. TARNAWSKI

Headaches? Numbness?  
Pins and needles?

HARRIET

No.

DR. TARNAWSKI

Any pain?

THERESA

You mean aside the one she came in with?

Harriet smiles.

ANDREA

You look very pretty.  
In my professional opinion,  
I would deduce that Jaymond had  
no involvement in the selection of  
those clothes.

(CONTINUED)

CONTINUED: (4)

HARRIET

Umm...I picked them out, but  
Jaymond.  
He's nice.

Jaymond returns with the drinks and sets them down.

HARRIET (CONT'D)

He bought these clothes for me.

Jaymond looks at Andrea with guilt.

ROOSTER

And I bet you  
picked his clothes out?

Harriet, still nervous, nods.

THERESA

(to Harriet)

That's the best Jaymond  
has looked since - for years.

Jaymond hands Brian his drink.

BRIAN

What happened to the other barmaid?  
This one sure is ugly.

Jaymond hands Harriet a wine.

BRIAN (CONT'D)

Hey? Did I tell you about the -

THERESA & ANDREA

(Almost at the same time)

Shut up!

Later that evening:

Cherokee's Tavern is full.

The once empty stage now features a MAN singing Karaoke quite well.

But the gang has moved from the table to the pool area.

Rooster and Dr. Tarnawski are paired up against Jaymond and Theresa.

Harriet is obviously more relaxed and is talking to Andrea and Brian.

(CONTINUED)

CONTINUED: (5)

BRIAN

I think it's my round.

ANDREA

Nothing for me, thanks.

BRIAN

What about you four?

JAYMOND

I'll have a beer.  
Harriet you want another wine?

HARRIET

No.

JAYMOND

Yeah, you should take it easy.

HARRIET

I'll have a beer.

Rooster misses an easy shot.

THERESA

Well done.  
Make that two Brian.

ROOSTER

Three beers.

DR. TARNAWSKI

Mineral water for me.

BRIAN

I'm with you doc,  
I'm going to have the same.

An unbalanced Brian leaves to get the drinks.

THERESA

Petal, why don't you  
come and take my shot?

JAYMOND

Yeah come on, you  
couldn't do any worse.

Harriet takes the cue from Theresa and approaches the table.

She lines up the shot.

(CONTINUED)

CONTINUED: (6)

HARRIET  
Just like this?

ROOSTER  
Yeah.  
You're all right.

She hits and completely misses the white ball giving everyone a little laugh.

ROOSTER (CONT'D)  
Go on, have another shot.

THERESA  
Yeah, come on love.

Harriet chalks up the cue.

She then lines up the shot - taking more time than before.

She hits and sinks one ball.

Harriet jumps up and down.

Surprised, the gang erupts into laughter.

ANDREA  
Nice shot sweetie!

ROOSTER  
(To Jaymond)  
Wow! Finally getting  
some real competition.

Harriet goes to sit down but Dr. Tarnawski grabs her by the arm.

DR. TARNAWSKI  
Where you going?

You get another shot.

HARRIET  
That's kind of you, Peter.  
But you don't have to give me  
special treatment just  
because I'm your patient.

DR. TARNAWSKI  
No! That's the rules.  
You keep going, until you miss one.

(CONTINUED)

CONTINUED: (7)

HARRIET

Oh!?

Brian approaches with the drinks.

JAYMOND

See if you can sink this purple one, here.

HARRIET

(Attempting an Australian accent)

Mate, let me have a mouth full of beer, first, hey? And the purple ball will go down like a sack of spuds.

It's so cute that the whole gang laughs uncontrollably as Harriet has a gulp from her beer.

She lines up the next shot.

Harriet hits the cue ball and sinks the purple and the remaining ball in one amazing shot - - leaving the eight ball.

JAYMOND

Hey! Looks like I'll get me twenty dollars back.

Harriet sinks the black ball and wins the game.

Theresa, Jaymond and Harriet group hug.

Dr. Tarnawski and Rooster put their hands out and shake Harriet's hand.

DR. TARNAWSKI

And who is the little hustler, then?

ROOSTER

Hey! Do us all a favor and give Jaymond some lessons.

They all make their way back into the bar.

ROOSTER (CONT'D)

Hey Jaymond?  
I'm on duty tomorrow night.  
And I got two tickets to the day-nighter which means I can't go.

(CONTINUED)

CONTINUED: (8)

JAYMOND  
(Sarcastic)  
Ah, that's sad.

Rooster hands his mate the tickets.

ROOSTER  
Why don't you take Harriet  
and show her a bit of Aussie  
culture?

JAYMOND  
You're giving me the tickets?

ROOSTER  
Don't get all  
wishy-washy on me.

HARRIET  
What are you  
guys talking about?

JAYMOND  
We're off to the  
cricket tomorrow night.

HARRIET  
(Confused)  
Cricket?

The KARAOKE MC, in his late forties, is wearing a loose fitting Cherokee's tee shirt and jeans with sneakers.

He's on stage, holding a microphone and patting a YOUNG GIRL on the shoulder.

KARAOKE MC  
Again, put your hands  
together for birthday girl Jenny.

Everyone claps.

KARAOKE MC (CONT'D)  
She's eighteen now. It's all legal.  
Jenny can throw away that fake ID,  
she has been using for last two  
years. Okay, who is next?  
Justin? No. Okay, Sandy? No.

He spots Jaymond.

(CONTINUED)

CONTINUED: (9)

KARAOKE MC (CONT'D)

Jaymond. Hey come and do  
your Prince impersonation  
and party like it's 1999.

The crowd cheers on Jaymond to take the stage.

ROOSTER & BRIAN

No!

THERESA

Come on!  
We're having a good night!

ANDREA

Yeah! We don't want to  
spoil this marvelous occasion.

DR. TARNAWSKI

And he sucks anyway.

JAYMOND

You guys just don't know talent  
when it stares at you in the face.

KARAOKE MC'S VOICE

And your name is?

HARRIET

(O.S.)

Harriet.

Jaymond, Rooster, Brian, Dr. Tarnawski, Andrea and Theresa  
turn to look at the stage at the same time.

KARAOKE MC

Ladies and gentlemen?  
Give it up for Harriet.

As Harriet takes the microphone from the MC, the gang has  
made their way through the crowd, to the front of the stage.

The MUSIC from Gloria Gaynor's "I will survive" or a similar  
popular hit begins from the karaoke machine.

Harriet is an excellent singer.

The gang, in particular Jaymond, all look on with amazement.

The crowd is also responding very well to her arousing moves.

Harriet is like a professional entertainer and starts to  
involve the audience.

(CONTINUED)

CONTINUED: (10)

About half way through the song:

a terrified look comes on her face, she stops singing, looks at the crowd and drops the microphone.

This as the music continues, but without lyrics.

Harriet is busy using her hands to cover her chest area - as though she is naked.

She falls to her knees - facing the audience.

The crowd is confused and knows something is not right.

The Karaoke MC jumps on stage and turns the music off.

The gang approaches Harriet.

ANDREA

Harriet, what's wrong?

THERESA

Come on flower, you're okay.

DR. TARNAWSKI

Give her some air, everyone.

ROOSTER

Yeah, come on.

Rooster starts pushing the crowd away from Harriet and looks at a stunned Jaymond.

ROOSTER (CONT'D)

Jaymond! Snap out of it  
mate and give us a hand.  
She's going to be fine.

BRIAN

Peter, do you want me  
to call an Ambulance?

DR. TARNAWSKI

Hang on.

Harriet sees the top of a Bar mat and rips it down.

RACQUELA

Is there anything I can do?

As if Harriet has just washed her hair, she wraps the towel fabric around her head.

(CONTINUED)

CONTINUED: (11)

ANDREA  
(To Racquela)  
Quick, get me a rain coat  
or a long jacket in the lost and  
found.

Racquela disappears.

ANDREA (CONT'D)  
Jaymond?

Jaymond looks at Andrea.

THERESA  
Get a hold of yourself.

ANDREA  
Take her home right now!

Racquela returns with a rain coat which Andrea grabs out of her hands and drapes Harriet with it.

Jaymond with the help of the gang and Racquela walk Harriet out the door.

EXT. CHEROKEE'S TAVERN - NIGHT

Smokers look on as Rooster waves down a taxi.

Jaymond and Harriet climb in and the taxi takes off.

ROOSTER  
What the hell was  
that all about?

BRIAN  
Yeah, is she going  
to be all right?

THERESA  
Jaymond looked  
pretty out of it too.

RACQUELA  
His heart is really  
copping a battering, lately.

ANDREA  
Jaymond may be feeling that way.  
But it's Harriet who is  
really going through a hard time.

(CONTINUED)

CONTINUED:

ROOSTER

What's the story Doc?

DR. TARNAWSKI

I think Andrea knows more  
about this than me.

They all look to Andrea for the answer:

ANDREA

Harriet has just been in  
there having a few drinks,  
a good night and wearing a nice  
dress.

THERESA

Yeah?

ANDREA

And that goes against  
everything she has  
been brought up to know.

THERESA

I'm still not with you.

ANDREA

Well, imagine being a police  
chief and you go to bed one night  
and you wake up in the  
morning to find yourself in jail.  
How scary would that be?

ROOSTER

Yeah?

ANDREA

Just as scary as Harriet doing  
all these things tonight  
and realizing she is Muslim.

INT. JAYMOND'S APARTMENT - MORNING

Jaymond and Harriet sit at the breakfast table.

Harriet has made a headscarf out of a white bed sheet which  
she is wearing with jeans and a long sleeve summer blouse.

She still looks attractive as ever, but is shy in front of  
Jaymond.

Every time she catches him looking at her, Harriet puts her  
head down.

(CONTINUED)

CONTINUED:

There is an uncomfortable silence.

JAYMOND

Glad I cleaned those sheets.  
Who would have thought part  
of my bed would end up on top of  
your head?

The corny poetry puts a much needed smile on Harriet's face.

JAYMOND (CONT'D)

You made progress last  
night, wouldn't you say?

Harriet nods.

JAYMOND (CONT'D)

And a voice like yours, mate,  
you should get a recording  
contract. And you know? There's  
this hospital security guard who  
can be your agent and he'll only  
take say... seventy-percent.

Harriet gives him a bigger smile than before.

JAYMOND (CONT'D)

Do you want -

HARRIET

You're not comfortable with me.  
This (points to her veil) is making  
you uncomfortable.  
It also makes a lot of people,  
nervous.

JAYMOND

I'll have to admit it's different.  
But I thought I was making you  
uneasy. So if you don't want to  
stay here, I can see Andrea and -

HARRIET

What?  
You don't want me here?

JAYMOND

God no, it's not that.  
I thought staying here might  
be against your beliefs or  
something.

(CONTINUED)

CONTINUED: (2)

HARRIET

It is. But God knows my  
intentions are clean.

Jaymond looks confused.

He hands her toast.

JAYMOND

That's Vegemite on toast, try it.  
Us Aussies all grow up on it.

She takes a bite, hates it, and politely spits it out into Kleenex.

Jaymond bursts out laughing.

JAYMOND (CONT'D)

I've never met any American  
yet who likes Vegemite.  
They reckon it tastes like axle  
grease.

Jaymond laughs and Harriet joins in.

HARRIET

Not that I've ever eaten axle  
grease, but if I did, I can  
imagine, it would taste something  
like this, yes.

JAYMOND

Come on I'll buy you breakfast.

HARRIET

Are there any shops where  
I can get a real headscarf?

His cell phone rings - unknown number.

JAYMOND

Hello, Patrick.  
Did you get the pad lock?

INT. OFFICER SHARKAWI'S CAR - MORNING

He sits chewing on Beef Jerky, (which he does often),  
drinking Diet Dr. Pepper.

OFFICER SHARKAWI

Is all well?

INT. JAYMOND'S APARTMENT - MORNING

Jaymond is so fidgety he bumps into the table.

JAYMOND

Good, good.

He closes his cell.

JAYMOND (CONT'D)

There's a strong Middle Eastern  
community down the road  
from the restaurant which  
will make you feel right at home.

INT. TAXI - MORNING

Jaymond and Harriet are in mid conversation.

JAYMOND

So let me get this straight?  
It's forbidden for an outsider  
to see your hair, bare legs,  
arms, but hands are okay?

HARRIET

Yes. Husband, father, brother,  
uncle and Grandfather are okay,  
but not cousins. Do you know that  
some Muslim women won't even  
reveal themselves to other women?

JAYMOND

How come?

HARRIET

Because there are some women who  
have desires towards other women.

JAYMOND

Even in the Muslim world?

HARRIET

Yes.

(Pause)

And for us, the hair gets the man's  
blood flowing as much as if  
he was checking out certain  
other parts of a female's body.

JAYMOND

Remind me again.  
What parts?

(CONTINUED)

CONTINUED:

HARRIET

You know what I'm talking about.  
We believe adultery and  
unfaithfulness happen whether you  
are single or married.  
Not wearing this could lead to  
that. Understand?

JAYMOND

Just the hands and face?  
I don't get it.  
If that's all you can see  
how can you fall for someone?

HARRIET

Just because that's all you can  
see, it doesn't mean that,  
that is all you get.  
And still today, there are some men  
who ask their moms to  
find them a suitable bride as  
dating is not allowed.  
Though it goes on.

JAYMOND

No dates?  
Because of the adultery thing?

HARRIET

Exactly.

JAYMOND

Two people can't just... date?

HARRIET

We believe that if two people  
are on a date together, the third  
person with them is the devil.

Jaymond reacts.

JAYMOND

(To taxi driver)  
Just up here, mate.

EXT. SYDNEY STREET - DAY

The taxi pulls over to the curb and Jaymond and Harriet get out.

A car pulls up for a split second for Jaymond to notice Thaddeus.

EXT - AL JAMEEL CLOTHING CENTER - DAY

The sign is written in red on yellow colors.

Jaymond and Harriet approach the store.

From left to right, he points to a smaller sign in Arabic and says:

JAYMOND

Al Jameel Clothing Center.

She laughs.

HARRIET

Your Arabic is a bit backwards  
because it's

(Pointing right to left)

Al Jameel Clothing Center.

JAYMOND

You guys read backwards?

HARRIET

Do the English drive on  
the wrong side of the road  
or the Americans?

INT. AL JAMEEL CLOTHING CENTER - DAY

This nicely presented store caters to Muslim men and women.

The women's department takes up most of the shop's space.

Inside, there are FEW CUSTOMERS - mostly ARAB WOMEN.

Jaymond and Harriet enter.

A VEILED FEMALE STORE OWNER approaches Harriet and the two engage in a short conversation in Arabic without translations.

She starts to show Harriet around the women's section.

JAYMOND

I'll just wait here, then?

Jaymond tries to blend in. TWO PRETTY YOUNG FEMALE CUSTOMERS, wearing veils, smile at the Aussie in the Arab store - as they leave.

JAYMOND (CONT'D)

Ladies.

(CONTINUED)

CONTINUED:

Jaymond looks at traditional Arab Men's wear.

He picks up some of the merchandise - including a Koffiyeh - the head gear for much older Arab men.

JAYMOND (CONT'D)

What the -

Meanwhile, Harriet comes out of a dressing room - wearing a colorful headscarf and matching blouse which suits her very well.

HARRIET

(In Arabic with English subtitles)

I'll take both of these things.

VEILED STORE OWNER

(In Arabic with English subtitles)

It looks really good on you.  
Does your husband want to buy that?

Harriet looks at Jaymond and does a double take.

The Aussie is wearing the Koffiyeh, almost looking like an Arab man.

But with his shorts, tee-shirt and flip flops, Jaymond looks quite ridiculous.

JAYMOND

So what do you reckon?

(Pause)

Hold on, hold on.

He puts his sunglasses on and grins cheesily.

JAYMOND (CONT'D)

Hey!

HARRIET

(To shopkeeper)  
(Arabic with English subtitles)

No. I have never  
seen that man before.

Both women smile.

EXT. HAYA'S CAFE - MIDMORNING

A row of tables and chairs are located on the patio where Jaymond and Harriet sit.

A sign in Arabic and English reads Haya's Café.

Diana Haddad's "Saken" comes out from speakers.

JAYMOND  
(Pointing right to left)  
Hi-ya's Café.

HARRIET  
Better. But it's Hey-ya.

JAYMOND  
Aww, now you're just being  
difficult.

Jaymond looks inside the café:

This is your typical café/restaurant with a Middle Eastern touch, but not overdone.

He sees a MUSLIM COUPLE, flirting with each other and turns back to Harriet.

Just then a WAITER, no more than 25 years old, Middle Eastern with a soap opera appearance to him, approaches Jaymond and Harriet.

WAITER  
(With Middle Eastern  
Accent)  
Good morning I'm Hassan.  
Are you two ready to order?

Harriet looks and acts like a teenager who has just seen her favorite pop star.

HARRIET  
Umm...I'm sorry, are what we to  
ready? I mean, are we ready to  
what? This is a very nice waiter.  
Restaurant.

JAYMOND  
(Looking at the menu)  
What is Car-shit?

(CONTINUED)

CONTINUED:

HASSAN

That is Karr-Shatt. It is  
Sheep intestines with rice and  
spice. Very nice.

HARRIET

(Looking at Hassan)  
Very nice.

JAYMOND

No thanks. What about mukh al  
arrouf?

HASSAN

Mukh Al Kha-rouf.  
Excellent choice.  
By the way, this is  
very good for your... mind.

He winks.

JAYMOND

Yeah, but what is it?

HASSAN

(Smiles)  
Lamb's brains. Very nice.

JAYMOND

What is fellow-fill?

HASSAN

Falafel.  
It is the droppings  
of a horse - but deep fried.

JAYMOND

Very nice?

HASSAN

I am just, as you say,  
making a funny, yes?

Harriet is giggling like a love struck teenager.

HASSAN (CONT'D)

Falafel is fried mashed chic peas  
and with Hummus, it is very nice.

HARRIET

Get us, falafels, hummus,  
salads and two Arabic coffees.

(CONTINUED)

CONTINUED: (2)

JAYMOND  
(Attempts the waiter's  
accent)  
That's very nice.

HARRIET  
(In Arabic with English  
subtitles)  
So you know what we want right?

HASSAN  
(In Arabic with English  
subtitles)  
Yes. But how do you  
want the coffees?

HARRIET  
(In Arabic with English  
subtitles)  
No sugar.

HASSAN  
(In Arabic with English  
subtitles)  
I'll get the order going.

HARRIET  
(In Arabic with English  
subtitles)  
Thanks.

The waiter leaves.

Jaymond looks at Harriet in a way not seen before.

HARRIET (CONT'D)  
Why are you staring  
at me like that for?

JAYMOND  
I'm not staring.

HARRIET  
Yes, you are.

JAYMOND  
It's not very polite to speak  
in another language  
in front of me.

HARRIET  
Jaymond? You're not  
jealous, are you?

(CONTINUED)

CONTINUED: (3)

JAYMOND

Don't be stupid, woman.

(Pause)

What were the two of  
you going on about anyway?

Harriet laughs in a teasing way.

EXT. ROYAL BOTANIC GARDENS - AFTERNOON

Jaymond and Harriet are seen strolling along a pathway with colorful gardens on either side.

The Sydney Harbour Bridge can be seen in the background.

There are several other people of varying ages also walking along the path and sitting on the grassed areas.

Harriet is laughing the same way she was at the café.

JAYMOND

You are still teasing me  
about that waiter?

HARRIET

No. Not really.  
He was handsome though.

Harriet laughs again as Jaymond tries in vain to change the topic.

JAYMOND

You know this is one of  
the first gardens in Australia.

HARRIET

It is very...

(Pause)

Handsome.

JAYMOND

Actually, to tell you the truth,  
I hardly notice the flowers.

HARRIET

Really.

JAYMOND

I come here all the time  
and just, relax and think.

(CONTINUED)

CONTINUED:

HARRIET

This place must mean  
a lot to you.

Jaymond points.

JAYMOND

Just over there was where  
I exchanged wedding vows.  
She picked that spot just  
to have the old coat hanger  
in all the photos.

HARRIET

Coat hanger?

JAYMOND

It's what us Aussies call  
the Sydney Harbour Bridge.

Jaymond seems to be in a trance as he stares at the area.

JAYMOND CONT'D

Just over there, what the -

HARRIET

What is it?

JAYMOND

I don't know.

A small crowd of people have gathered in a circle as if  
witnessing a prize fight along the pathway. Other people are  
seen racing towards the area.

Jaymond and Harriet hastily begin their way over to the  
scene.

A YOUNG GIRL of around 8 years of age is lying motionless on  
the ground.

A WOMAN, early 30's and clearly the child's mother, is  
frantically trying to get help and is calling out in an  
unknown foreign language.

The only audible word, is her saying the name "Laura" over  
and over again.

Harriet pushes her way through the on lookers and starts to  
examine the young girl just as an experienced doctor would.

In an urgent tone, Harriet begins to talk to the mother in  
the same foreign language.

(CONTINUED)

CONTINUED: (2)

The language is Hebrew.

It is clear Harriet is asking questions as the mother responds.

A siren is faintly heard but it quickly becomes louder.

An ambulance is seen and comes to a stop close to the gathered crowd.

Two medics, mid to late 30's, get out of the ambulance and rush to the young girl.

MEDIC 1

Okay everyone, back away,  
give us all some air.

HARRIET

You need to get some insulin -

MEDIC 2

Are you the mother?

HARRIET

No, but I am a -

Medic 2 turns to the mother.

MEDIC 2

Then you must be the mother, tell  
me has your daughter ever done this  
before?

HARRIET

She does not speak English  
and I am telling you  
there is every chance this girl -

The two medics are not taking any notice of Harriet as they attend to the girl.

MEDIC 2

There doesn't appear to be any  
injury. I will start the oxygen.  
You better get the gurney ready.

MEDIC 1

No worries.

JAYMOND

Guys.

(CONTINUED)

CONTINUED: (3)

MEDIC 2

Jaymond.

JAYMOND

You better listen to  
this lady, I think she  
said something about insulin.

Both medics look at Harriet as though she was a University lecturer.

HARRIET

The mother told me her daughter was  
always thirsty and had been very  
lethargic recently, especially the  
last few days. There is every  
chance she is in a nonketotic  
hyperosmolar coma.

They look at her confused.

HARRIET CONT'D

She needs insulin and  
intravenous fluids now.

JAYMOND

I'll give you a hand with the  
gurney.

Jaymond and Medic 1 quickly gather the gurney and lift the girl onto it and wheel her to the ambulance.

MOTHER

(Hebrew with subtitles)  
What is happening now?

HARRIET

(Hebrew with subtitles)  
Everything is going to be all  
right. Laura will be all right.  
Please come with me in the  
ambulance.

MOTHER

(Hebrew with subtitles)  
Thank you, thank you so much.

The girl is loaded into the ambulance.

The mother, Jaymond and Harriet accompany the medics and with sirens blazing, the ambulance moves off.

(CONTINUED)

CONTINUED: (4)

Officer Sharkawi is seen in the crowd talking on his cell phone, grinning.

EXT. AUSTRALIAN FEDERAL POLICE - MORNING

Really refine building.

INT. AUSTRALIAN FEDERAL POLICE/SHARKAWI'S OFFICE - MORNING

Well kept. Andrea is listening to Jaymond and Officer Sharkawi.

JAYMOND

What? Are you saying she is a terrorist now?

OFFICER SHARKAWI

Jaymond, not all terrorists wear suicide belts. There are those who plan, who recruit, who-

JAYMOND

-No, I don't care what you say. I can't do it anymore.

OFFICER SHARKAWI

For all we know there could be, right at this moment, an attack planned somewhere in Sydney. And this young woman could be our way of preventing such disaster.

JAYMOND

Take a look at yourself in the mirror, recently?

ANDREA

Is that why you want Jaymond to stay on this?

Sharkawi sits at a desk, looking at Jaymond and Andrea.

JAYMOND

I can't carry on like this.

ANDREA

Ramadan, you can't blame him.

OFFICER SHARKAWI

Jaymond, please.

(CONTINUED)

CONTINUED:

JAYMOND

Man tries to do good.  
Save the life of a person.  
Then you're asked to deceive that  
person.

ANDREA

And you are helping that  
person regain her identity.

OFFICER SHARKAWI

I have involved the Shin Bet.

JAYMOND

The what?

OFFICER SHARKAWI

Israel's internal security service.

JAYMOND

Now hold on.

She didn't do anything.

OFFICER SHARKAWI

Yet. She knows fluent Hebrew,  
Arabic and English.  
God knows what else.

JAYMOND

So speaking more than  
one language is a federal crime?  
If I had known that,  
I would have had my ex-wife  
arrested.

ANDREA

Calm down.

JAYMOND

Just because he's jittery, Andrea,  
it doesn't mean all of Australia  
has to be.

ANDREA

Hold on -

OFFICER SHARKAWI

(forceful)

-Australian authorities pay me to  
be jittery.  
I get this way so the country stays  
safe.

(MORE)

(CONTINUED)

CONTINUED: (2)

OFFICER SHARKAWI (CONT'D)

You see the news. What's around us.  
People run a marathon in the US  
and bombs go off at the end of  
the finish line instead of  
fireworks.

A Marathon, where innocent people  
come out to have fun.

If someone was more jittery,  
it may have been prevented.

A boy was killed in that blast.

That could be my boy. Your boy.

Movie goers go to watch the  
latest Batman film, a gunman with a  
painted face like the joker  
opens fire killing 12 people  
including an 8 year old girl. That  
could be my girl. Your girl.  
Andrea's daughter.

So jittery? Yes. Proudly.

Now if you will excuse me.

Sharkawi looks at the door as if to give the hint for Jaymond  
and Andrea to leave, which they do.

EXT. FAST FOOD RESTAURANT - NOON

From outside, Jaymond and Andrea can be seen eating a burger.

INT. FAST FOOD RESTAURANT - NOON

Both are finishing up their lunch.

ANDREA

How's your burger?

JAYMOND

Tasted better to tell you the  
truth.

ANDREA

What do you know about me, Jaymond?

JAYMOND

Besides that you hate me?  
Come on, I have to  
get back to Harriet.

ANDREA

Harriet can wait.

She touches his hand.

(CONTINUED)

CONTINUED:

JAYMOND

Andrea?

ANDREA

Watching you with Harriet has -  
I feel embarrassed.

JAYMOND

It's just me.

ANDREA

That's the thing.  
It is and it isn't.

JAYMOND

Is this a trick question?

ANDREA

You're so confident.

Jaymond bursts out laughing.

JAYMOND

I feel better.  
Thank you for that.  
You almost had me there.  
(imitating her)  
You're so confident.  
And I'm so late.

She squeezes the Ketchup packet and it squirts into her eye.

EXT. SYDNEY CRICKET GROUND - NIGHT

From above, the stadium resembles a luminous fish bowl in a dark room.

While the ground is lit up like it is day, the sky, on the other hand is night.

A sold out crowd sit in the sphere shaped open arena.

In the mass of cricket fans, Jaymond and Harriet are spotted in an upper deck of a grand stand.

Harriet is wearing a gold Australian supporter's jersey and is pointing towards the middle of the field.

JAYMOND

That's Michael Clarke.  
He is the captain of Australia.  
There is a roar from the crowd.

(CONTINUED)

CONTINUED:

JAYMOND (CONT'D)

What a shot. See how he got his  
front foot forward and  
just drove it through cover?

HARRIET

Drove it where?

JAYMOND

Cover. It's a position on the  
field. Just about everywhere out  
there has its own special name.  
Like, there is mid on, there is mid  
off, extra man, point, slips, gully  
-

HARRIET

Golly.

JAYMOND

And when they field really close  
to the batsman it's called  
silly mid on or silly mid off.

HARRIET

Yes, that would be silly.

The crowd goes wild startling Harriet.

JAYMOND

Copy book stuff that.  
See the way he rolled his wrist  
when he played it.  
It's all timing.  
He is on form tonight.

JAYMOND CONT'D

Harriet do you know  
how many people  
would love to be in your  
shoes right now watching this?

Jaymond looks at Harriet who is totally lost.

JAYMOND

You haven't understood a  
single word I've said  
all night, have you?

HARRIET

That is not true.  
I understood when  
you said Harriet.

(CONTINUED)

CONTINUED: (2)

The game goes on.

Jaymond's hand gestures suggest he is explaining to Harriet what is happening on the field.

On the field, an Australian batsman gets out.

Harriet's cheering gets confused looks from nearby Aussie fans.

JAYMOND

No. That's bad.  
You see, you don't  
want Australia to get out.

HARRIET

But they are  
cheering down there?

JAYMOND

But they are  
supporting the other team!

HARRIET

Oh.

As the match progresses, Harriet becomes even more enthusiastic.

At one point, Jaymond is surprised and impressed to find that Harriet has joined some Aussie fans to boo an opposing team member.

When Australia hits the winning run, Jaymond and Harriet jump up and down while hugging each other.

EXT. STREET - NEAR THE SYDNEY CRICKET GROUND -- NIGHT

Traffic is very heavy and there are long lines at the bus station.

Harriet is waving an Australian supporter's flag at Jaymond.

JAYMOND

She never tried to like cricket.

HARRIET

Well I think it's not about  
the game itself,  
but who you are with.

(CONTINUED)

CONTINUED:

JAYMOND

No. She never made much  
of an effort there either.

HARRIET

And you know why your team won?

JAYMOND

Because they were good?

HARRIET

No, because I was  
there to cheer them on.

JAYMOND

Right. It had nothing to do with  
play or talent.  
The Aussies just knew Harriet  
was in the crowd tonight.

HARRIET

I really enjoyed it in the end.

JAYMOND

Hadn't noticed.

HARRIET

So it's not far  
from here you said?

JAYMOND

No, the train station is  
about a fifteen minute stroll.

HARRIET

Let's make this night  
last longer and walk.

JAYMOND

Right-O Doc.  
After you...

Harriet and Jaymond start to walk together side by side.

The Cricket field becomes more distant as they stroll.

JAYMOND (CONT'D)

That was very impressive the way  
you handled yourself  
at the Botanic Gardens today.

HARRIET

It was just instinct.

(CONTINUED)

CONTINUED: (2)

JAYMOND

So you are remembering things?

HARRIET

Yeah, I guess I am.

JAYMOND

So can you remember  
what happened to you?

HARRIET

Right now. It's funny.  
I don't think I'd want to.

JAYMOND

Not remember?

HARRIET

No. I don't want to  
spoil such a great night.

Suddenly, Harriet is on her back.

FEMALE VOICE

Why don't you watch  
where you're going, freak?

Jaymond looks at an OVERWEIGHT TATOED YOUNG WOMAN with  
SPIKED HAIR.

JAYMOND

(As he helps Harriet up)  
Well, why don't you look  
out where you're going?  
(to Harriet)  
Are you okay?

HARRIET

Yeah.

The young woman stops and Jaymond also notices THREE  
SIMILARLY DRESSED SLIM BUILD MALE PUNKS.

The punk girl checks out Harriet from the top to the bottom.

PUNK GIRL

You got a lot of nerve wearing  
that. And you know?  
I'll take it.

PUNK GUY 1

We'll take your wallet too.

(CONTINUED)

CONTINUED: (3)

JAYMOND

What? And you're not  
even going to say please?  
Didn't your mother teach you any  
manners?  
Or was she too busy getting  
tattoos?

PUNK GUY 2

We'll teach you  
something, all right.

JAYMOND

(Looks at punk girl)  
What? I know it's not going  
to be healthy eating habits.

PUNK GUY 3

Hey! Don't say that  
about my woman!

JAYMOND

Oh my, aren't you lucky.  
You're getting two  
for the price of one.

HARRIET

Come on Jaymond,  
let's just go.

PUNK GIRL

You're not going anywhere you  
terrorist until you give me that  
jersey. And I'll take that  
thing off your head too.

PUNK GUY 3

No, you don't want that honey.  
The bitch has probably  
got a bomb under it.

The punks laugh it up.

HARRIET

Look, I'll just give  
them my jersey.

JAYMOND

But I bought  
that for you.

(CONTINUED)

CONTINUED: (4)

PUNK GIRL

Aw, how sweet!  
Buying your little Arab  
slut a present.  
Now, give it to me.

JAYMOND

And who is going to take it?  
There are three of you.  
Or five, if you include your woman.  
And even then, I don't like your  
chances.

Punk guy 3 charges to hit Jaymond.

But with one move, Jaymond puts him on the ground.

Punk Guy 1 & 2 each take out a knife.

JAYMOND (CONT'D)

Oh. Knives?  
(To Punk Girl)  
What do you got?  
The leg of lamb?  
Or have you already  
scoffed it down?

PUNK GIRL

Cut him up boys!

Just as the two punks charge at Jaymond, they freeze.

Officer Sharkawi and Thaddeus are seen a short distance  
behind Jaymond and Harriet.

PUNK GIRL (CONT'D)

Look, he has a gun.

The 3 male punks run off.

OFFICER SHARKAWI

No. It is one of those stun guns.  
But I have never been able to  
use them properly. I think I hit  
this.

The gun fires off wires which attach themselves to the Punk  
Girl, but there is no electrical charge.

Thaddeus is standing next to the Punk Girl, who is obviously  
so frightened she cannot move.

(CONTINUED)

CONTINUED: (5)

OFFICER SHARKAWI (CONT'D)  
Thaddeus, that is what I always do  
wrong. I forget to set the charge.  
Let's see, I press this.

THADDEUS  
I think the  
girl has shit herself.

Officer Sharkawi walks towards the punk to disconnect the  
wires from her clothes.

OFFICER SHARKAWI  
Pew.

THADDEUS  
Like I said,  
she shit herself.

JAYMOND  
Come on Sharkawi, let her go. I  
think she has learnt her lesson.

Sharkawi unclips the wires from the Punk Girl, who then runs  
awkwardly away.

SHARKAWI  
Besides, we are saving  
the Police department  
a fumigation bill.

HARRIET  
What are you doing here?

OFFICER SHARKAWI  
I was on duty at the cricket  
and a good thing that I was.  
You guys need a lift somewhere?

JAYMOND  
No. Thank you.  
Train station is just down there.

Sharkawi nods his head at Harriet and along with Thaddeus,  
they disappear into the darkness.

HARRIET  
That was nice of him.

Yet, she is very unsure of what has just happened.

FLASHBACK

INT. CENTRAL TRAIN STATION - LOWER DECK -- NIGHT

Harriet is hit in the head by attackers, whose faces are blurred out and not seen.

END FLASHBACK

EXT. STREET - NEAR SYDNEY CRICKET PLAYGROUND -- EVENING

Jaymond is staring at Harriet.

JAYMOND  
What's that look  
on your face?

HARRIET  
It's nothing.  
But of all the people to run into.

JAYMOND  
Yeah, well, Sharkawi  
certainly does get around.

EXT. CENTRAL TRAIN STATION - NIGHT

Jaymond and Harriet are standing on the platform.

It's busy with MOSTLY CRICKET SPECTATORS.

JAYMOND  
Yeah, terrified of them.

HARRIET  
How come?

The train pulls into the station.

JAYMOND  
The relationship didn't last  
long enough for me to find out.

Jaymond and Harriet, along with the LARGE NUMBER of PASSENGERS, start boarding.

JAYMOND (CONT'D)  
Maybe it was the  
crush to get on.

INT. DOUBLE DECKER TRAIN CARRIAGE - NIGHT

Jaymond and Harriet are standing in the locomotive's corridor.

(CONTINUED)

CONTINUED:

HARRIET  
Aren't you still curious?

JAYMOND  
Doesn't matter.  
Upstairs or down?

HARRIET  
Doesn't matter.

JAYMOND  
Downstairs is  
probably less crowded.

HARRIET  
Downstairs, it is.

INT. LOWER DECK TRAIN CARRIAGE - NIGHT

It's crowded, but Jaymond and Harriet manage to find separate seats at the front - facing each other.

HARRIET  
I'm surprised.

JAYMOND  
What?

JAYMOND CONT'D  
That the train was on time?

HARRIET  
I don't know.  
I guess it's nothing.

JAYMOND  
What's that smile  
on your face for?

HARRIET  
Oh, knives?  
What do you got?  
The leg of lamb?

They both share a laugh.

HARRIET (CONT'D)  
You are a very  
quick thinker.

JAYMOND  
You reckon?

(CONTINUED)

CONTINUED:

HARRIET

I reckon.

JAYMOND

She used to  
think that.

HARRIET

No. Because if she did,  
she would be sitting  
here, not me.  
No matter what her phobia was.

The train stops and nearby PASSENGERS get off, giving Jaymond and Harriet more space.

JAYMOND

So has cricket got  
itself a new fan?

HARRIET

Considering I never thought  
I would understand it,  
I've really allowed it to grow on  
me.

She looks out the window as an oncoming train goes pass, but Jaymond's eyes remain fixed on Harriet.

HARRIET (CONT'D)

Why are you looking  
at me like that?

JAYMOND

Like what?

HARRIET

Like you are waiting  
for me to do something.

Jaymond rehearses in his mind what he is going to say to Harriet.

HARRIET (CONT'D)

What?  
What is that look?

JAYMOND

It was on a lower deck carriage  
just like this one.  
You were lying right there.  
I came in the other end.  
And I saw you.

(CONTINUED)

CONTINUED: (2)

Harriet shakes her head and chuckles lightly.

HARRIET  
Reality check.

JAYMOND  
So, have you been on  
a Sydney Train before?

HARRIET  
Don't you mean do I remember  
what happened to me on a  
lower deck carriage  
just like this one?

JAYMOND  
I don't want to upset you.

HARRIET  
You mean, do I remember lying right  
there?  
Remember how I ended up in the  
hospital?  
Shit! You mean I didn't tell you?  
Yeah! Yeah! I just wanted a  
free pass to the cricket.  
I was lonely and looking for  
somewhere to live and you came  
along: my knight in shining armor.

Jaymond's face turns red with fury.

HARRIET (CONT'D)  
You're asking me  
if I remember?

JAYMOND  
Sor-ry for trying to  
help the damsel in distress.

HARRIET  
(Voice cracks)  
The damn damsel can't  
remember a damn thing.

She starts to cry.

Jaymond jumps up and sits next to Harriet - putting his arm  
around her.

She buries her head in his chest.

(CONTINUED)

CONTINUED: (3)

HARRIET (CONT'D)

Sorry! Sorry!  
I'm sorry!  
That was stupid!  
I'm stupid!

JAYMOND

Hey! Look at me!  
I said look at me!  
You're not stupid,  
okay? You're not!  
You're going to be all right.  
We're going to make it through  
this.

INT. JAYMOND'S APARTMENT - MORNING

Harriet knocks on the coffee table waking Jaymond up.

HARRIET

(With a bad French maid  
accent)

Bonjour Monsieur Jaymond.  
Viva la coffee?  
Black, one sugar.  
Just the way ze like it.

JAYMOND

Thanks Mademoiselle.  
What are you all  
dressed up for?

HARRIET

Nothing, silly.

JAYMOND

Nope.  
There's got to  
be a reason for this.

She sits down next to him.

HARRIET

No reason.  
And guess what?  
I'm going to go grocery shopping.

JAYMOND

I'm convinced you want something.

HARRIET

I feel good and  
I feel like walking.

(CONTINUED)

CONTINUED:

JAYMOND

Okay, I will just have  
a shower, shit, shave  
and shampoo.

HARRIET

Sure.

JAYMOND

She-ya later then.

Harriet leaves the apartment and when she comes back in,  
Jaymond is in the shower.

He is doing his best impression of Frank Sinatra's "New York,  
New York" or similar and very badly.

Listening and laughing, she sets a small plastic bag on the  
coffee table.

After badgering a few more lines of the song, the sound of  
the shower stops.

Harriet is still tiptoeing closer to the bathroom door.

Jaymond starts singing again, only this time, muffled because  
he's brushing his teeth at the same time.

The bathroom door swings opens and Jaymond emerges, tooth  
paste around his mouth, hair soaked and wrapped in a towel.

Unaware of Harriet's presence, he continues singing, using  
the toothbrush as a microphone and half dancing as well.

Jaymond does a full turn and stops, realizing he has an  
audience.

Harriet is laughing loudly.

HARRIET

Don't stop on my account,  
I'm the only one here in the  
audience.  
And it's a good thing too,  
because you suck.

Jaymond goes back to brushing his teeth.

HARRIET (CONT'D)

Encore! More! More!  
(Like a crazed young  
teenager)  
Can I have your autograph?

(CONTINUED)

CONTINUED: (2)

JAYMOND  
 (Toothbrush in mouth)  
 No. I just got to  
 get back to my groupies.

He walks into the bathroom, goes back to the sink and the sound of Harriet SCREAMING startles him.

Jaymond dashes out.

HARRIET  
 Jaymond,  
 I studied biology at Rutgers University in New Jersey and medicine at Temple University in Philadelphia. Both times I graduated at the top of my class. I passed the boards with flying colors. I just turned 26 on November 27th. My mother's name is Maral. My father's name is Hashem. I have a younger sister named Dunia. I was born in San Francisco, but we lived in Sunnyvale for two years, before my parents went back to Jerusalem where I grew up. I came to Australia to attend a medical seminar, but I don't think I made it.

Harriet is face to face with Jaymond.

JAYMOND  
 What else?

Their eyes carefully engage in their own conversation.

HARRIET  
 I can't remember.  
 Is that okay?

Jaymond is nervous.

JAYMOND  
 It's more than okay.  
 You're nearly there.  
 Can you remember your name,  
 so I can stop calling you Harriet?

HARRIET  
 Yes, my name is -

Jaymond's cell phone rings.

(CONTINUED)

CONTINUED: (3)

JAYMOND  
Come on. Tell me.

The ringing gets louder and louder.

HARRIET  
I will tell you after  
I thank God properly.

JAYMOND  
But you might forget again?

HARRIET  
(O.S.)  
Answer that phone!  
And get dressed!  
We're going out as soon  
as I finish praying.

Harriet goes into the bedroom and shuts the door.

Jaymond answers the phone.

JAYMOND  
Hello?  
(into the phone)  
Where outside? But I'm in a towel-  
Hello?

He runs to his door and opens it and when he sees Sharkawi, he closes it behind him partially.

Harriet comes out from the bedroom.

HARRIET  
Hey Jaymond, I forgot the -

She sees the door ajar and hears voices coming from the corridor.

JAYMOND  
(O.S.)  
(Whisper)  
Haven't you gathered  
enough info on her?  
She's in a good mood.  
She's remembering.

OFFICER SHARKAWI  
(O.S.)  
What has she remembered?

(CONTINUED)

CONTINUED: (4)

Harriet tiptoes; her feet the fantasy of any man with a foot fetish.

JAYMOND

(O.S.)

Who she is, her birthday.  
She's recalling things  
here and there -  
She is a doctor and  
she has a sister -

Now she can see them but she does not believe it.

OFFICER SHARKAWI

Has she given you any names?

JAYMOND

Just that of her mom and dad. Baby  
sister.

OFFICER SHARKAWI

Just a little longer.  
We have reduced the alert from  
red to yellow, but there is still  
an alert. Why is she here?

JAYMOND

Yeah, she's in Australia because  
there's a medical seminar.  
That's medical, not chemical.

OFFICER SHARKAWI

Good work, colleague.

He hands him money.

Harriet reacts and dashes back inside.

Jaymond throws the money back to him.

JAYMOND

I don't want your money.  
And we're not colleagues.  
She's harmless.  
Wouldn't hurt a fly.

OFFICER SHARKAWI

How touching.

Jaymond goes back upstairs.

(CONTINUED)

CONTINUED: (5)

OFFICER SHARKAWI (CONT'D)

You can fall in love  
with her all you want.  
But first make sure  
she is not a threat.

Jaymond stops on the top step.

JAYMOND

I've been with her and  
can say she is  
certainly no threat to  
this country or any other.

Sharkawi still is unsure and goes out the front door.

Jaymond goes inside and ducks just in time for a coffee mug  
to shatter against the kitchen wall.

He turns to find Harriet standing by the kitchen door,  
quivering, tears streaming down her cheeks.

HARRIET

So all of this has been like what?  
Your job?

She heads for the front door.

JAYMOND

Harriet.  
It's not like that at all.

She stops.

HARRIET

Not like that, huh?  
I saw you take the money.

JAYMOND

I threw it back in his face.

HARRIET

Just answer this.  
Did you pay for anything  
while we were together? No, wait.  
Have you taken money before to  
babysit me?

She's got him there.

(CONTINUED)

CONTINUED: (6)

JAYMOND

I was going give  
them the money back  
as soon as -

She goes to speak but her voice cracks and she leaves.

JAYMOND (CONT'D)

Harriet!

He races after Harriet until he remembers he is only wearing  
a towel.

EXT. JAYMOND'S APARTMENT - MORNING

The Aussie runs out of his apartment - dressed this time.

He looks around, but Harriet is not in sight.

JAYMOND

Harriet!

EXT. STREET - MORNING

Jaymond walks down his block looking for Harriet.

It's the morning rush hour and he bumps into PEOPLE going to  
work.

Jaymond catches a glimpse of Harriet from behind -- on the  
other side of the busy street.

JAYMOND

Harriet!

He begins to cross the street, but a car honks its' horn and  
Jaymond backs up on the sidewalk to let the automobile pass.

Eventually, he manages to cross the road.

EXT. ADJACENT STREET - MORNING

Jaymond is trying to hurry through the CROWD.

JAYMOND

Excuse me! Oh? Sorry!  
Pardon me! Excuse me!  
Thank you.

He spots Harriet.

JAYMOND (CONT'D)

Harriet! Please! Stop!

(CONTINUED)

CONTINUED:

She keeps on walking.

He finally manages to catch up to her to realize it's NOT Harriet.

JAYMOND (CONT'D)

Sorry!

I thought you were someone else.

The VEILED WOMAN looks at him and keeps walking on.

Jaymond looks up and down the CROWDED sidewalk and realizes that Harriet... is gone.

EXT. HAYA RESTAURANT - MIDDAY

Jaymond is sitting in the same place he sat with Harriet not too long ago - sipping a coffee.

Ragheb Alama's "Asef Habibti" plays gently on the speakers.

He looks around desperately, but doesn't see her.

A YOUNG LEBANESE WAITRESS approaches Jaymond's table.

LEBANESE WAITRESS

Can I get you something else while you are waiting for your friend?

JAYMOND

No thanks.

(reads name tag)

Mira.

The Lebanese waitress walks away.

JAYMOND (CONT'D)

Excuse me, love?

LEBANESE WAITRESS

Yes?

JAYMOND

This is probably a strange question, but have you seen the girl I was with the other day?

LEBANESE WAITRESS

You mean your doctor friend?

JAYMOND

Yes! That's the one!

(CONTINUED)

CONTINUED:

LEBANESE WAITRESS

Sorry, but I haven't.  
Why? Have you lost her?

JAYMOND

God, I hope not.

INT. WESTFIELD SHOPPING MALL - AFTERNOON

Jaymond is standing on an upper level leaning over the railing - looking at the SHOPPERS below.

A YOUNG WOMAN, thirties, quite pretty and smartly dressed, taps Jaymond on the shoulder.

JAYMOND

Harriet!

QUITE PRETTY WOMAN

(With An American accent)

Actually, it's Amanda.  
And you look a bit lost.  
Are you looking for someone?

JAYMOND

Yes.

AMANDA

And I suppose her name is Harriet.

JAYMOND

Uh-huh.

AMANDA

I hope you find what  
you're looking for.  
If it doesn't work out for you,  
not that I don't want it to,  
but I mean, look mister,  
I work in that store. Bye!

He looks at Amanda as she runs off and she looks back, smiles and waves, and then disappears into the CROWDED mall.

EXT. CHEROKEE'S TAVERN - EARLY EVENING

The sun has nearly set on Sydney.

INT. CHEROKEE'S TAVERN - EARLY EVENING

It's not crowded but there are a FEW CUSTOMERS.

Jaymond is sitting at the bar drinking his first beer.

(CONTINUED)

CONTINUED:

RACQUELA  
Get you another beer handsome?

JAYMOND  
Yeah. No, actually,

Racquela make it a rum and coke.

RACQUELA  
One of those busy days  
at the hospital, huh?

Jaymond hands Racquela money.

JAYMOND  
You could say that.

RACQUELA  
Hey Jaymond, how's your friend  
going? Is she okay?

JAYMOND  
I wish I knew.

RACQUELA  
Well, you know what they say?

JAYMOND  
What's that?

RACQUELA  
Watch out what you wish for.

JAYMOND  
Yeah, it should be watch out  
what you get yourself in to.

Racquela grabs the top of Jaymond's hand and squeezes it.

RACQUELA  
It's going to be okay, mate.  
I promise you.

She goes back to her work as Jaymond focuses on his drink.

After a couple of sips from his rum and coke, Gloria Gaynor's  
"I Will Survive" or the same tune Harriet sung in karaoke is  
HEARD from the bar's jukebox.

HARRIET  
(O.S.)  
You know?  
(MORE)

(CONTINUED)

CONTINUED: (2)

HARRIET (CONT'D)

It's a sin for me to be in here now  
that  
I know who I am.

Jaymond turns around and sees Harriet.

JAYMOND

Where have you been?

HARRIET

Around all this alcohol.

JAYMOND

We can go somewhere else.  
I have been looking everywhere.

HARRIET

Then again, I had a few wines.

JAYMOND

That's fine.  
I'm not spying on you, okay?

HARRIET

(Refers to her veil)  
And God, I wasn't wearing this  
either.

JAYMOND

Listen, I'm not working  
for Sharkawi.

HARRIET

For me,  
I was dressed inappropriately.

JAYMOND

But you didn't know.

HARRIET

I even neglected my prayers.

JAYMOND

I was worried about you..

HARRIET

And I wore that tight dress in  
public.

JAYMOND

And I tried to get out of it.

(CONTINUED)

CONTINUED: (3)

HARRIET

I stood in front of you wearing  
just a towel.

JAYMOND

What?!  
What are you on about?

HARRIET

I know I will be forgiven.

JAYMOND

I'm sure you'll be forgiven  
because you weren't yourself.

HARRIET

But I'm not sure you  
will forgive me.

JAYMOND

It's just a misunderstanding.  
You haven't done anything  
wrong for me to forgive you.  
I, on the other hand -

HARRIET

Yes I have.

JAYMOND

Trust me Harriet,  
you don't have a  
bad bone in your body.

HARRIET

I'm sorry Jaymond.  
The moment I saw you talking to  
Sharkawi, I just knew I had to get  
out of there because I was scared  
that maybe you really didn't care  
about me.  
And that it, I, was just part of  
your job...

JAYMOND

Look, my *job* was to help you  
remember and Andrea said you were  
more likely to recall things  
outside the hospital environment.  
And when I couldn't find you, well,  
that terrified me because I didn't  
think I would ever see you again.  
So care? Of course I care about  
you.

(CONTINUED)

CONTINUED: (4)

HARRIET

I know it's wrong for me to be in this place and done what I done. But it can't have been that bad if a guardian angel was with me the whole time while I was doing it.

Jaymond smiles in acknowledgement of understanding of what Harriet has been trying to say.

HARRIET (CONT'D)

Come on, take me home.

JAYMOND

Yes you have some calls to make.

The two start to leave...

JAYMOND (CONT'D)

See you later Racquela

Racquela winks as she continues her duties.

JAYMOND (CONT'D)

Do you want to go past the shopping centre? Because I found this really nice shop.

The Aussie and Harriet exit Cherokee's Tavern.

INT. JAYMOND'S APARTMENT - NIGHT

Jaymond is sitting in his favorite chair.

Harriet paces with a cordless phone in her hand.

JAYMOND

You shouldn't be.

HARRIET

But am I, so what should I do?

JAYMOND

Just ring him, will you?

HARRIET

And then what?

JAYMOND

Do you want me to talk to him?

HARRIET

Could you?

(CONTINUED)

CONTINUED:

JAYMOND  
Absolutely not.

She dials the number, then cancels the call and puts the phone on the coffee table.

JAYMOND (CONT'D)  
Why did you do that for?  
It took you bloody ages  
to dial the damn number.

HARRIET  
I want to practice on you first.

JAYMOND  
What?

HARRIET  
You be me and I'll be him.  
No, you be Shadi and I'll be -

JAYMOND  
Harriet?

HARRIET  
Yes!

JAYMOND  
Oh come on, I don't want to do  
this.

HARRIET  
Please.

JAYMOND  
Women! No matter where  
you're from, you're all the same.

HARRIET  
Ring. Ring. Ring.

JAYMOND  
So now you got two parts?

HARRIET  
(Agitated)  
Ring! Ring! Ring!

JAYMOND  
Goodness!  
Is that the phone ringing?  
Well, I better answer it since  
(MORE)

(CONTINUED)

CONTINUED: (2)

JAYMOND (CONT'D)  
there's nobody else around.  
Clunk! Hello?

HARRIET  
(In a whisper)  
What do I say?

JAYMOND  
(In a whisper)  
Try hello.

HARRIET  
Hello?

JAYMOND  
(In a bad Middle Eastern  
accent)  
Harriet is that you?  
Come home,  
I just got some fresh Hummus.

Harriet laughs and hits Jaymond on the shoulder.

HARRIET  
Come on, be serious.

JAYMOND  
(In bad Middle Eastern  
accent)  
Okay, honey  
it's not that fresh. And I have  
been going out on dates and eating  
them afterwards.

HARRIET  
Stop it!  
And he's from Texas.

JAYMOND  
(In a bad John Wayne  
accent)  
Hello little lady.

HARRIET  
Jaymond!

JAYMOND  
(Over dramatic)  
Harriet? Is that you?

HARRIET  
Yes, Shadi it's me.

(CONTINUED)

CONTINUED: (3)

JAYMOND  
 (Over dramatic)  
 Why!  
 Where have you been my love?

HARRIET  
 I've been in hospital  
 in Australia.

JAYMOND  
 (Over dramatic)  
 Hospital? Austria?

HARRIET  
 But I'm okay and  
 I'm in Australia.

JAYMOND  
 (Less dramatic)  
 What for? Sale on dingos?

HARRIET  
 This nice man found me unconscious  
 and saved me. I was in a coma for  
 three weeks.

JAYMOND  
 Nice man?

Harriet stands next to Jaymond.

HARRIET  
 Yes, Shadi. He's a nice man  
 who works at the hospital.

HARRIET (CONT'D)  
 And he's helped me a lot in my  
 recovery.

For the first time, Harriet's eyes widen with a sexual desire  
 towards Jaymond.

JAYMOND  
 (fighting it)  
 When are you coming home?

HARRIET  
 This man is like chocolate cake -

She sits on the arm of Jaymond's favorite arm chair.

(CONTINUED)

CONTINUED: (4)

HARRIET (CONT'D)  
My favorite food but bad for my  
diet.

JAYMOND  
(Very nervous)  
I'm just going to go and  
put the stove on the kettle.  
The kettle on the stove!  
I'm going to plug it in.  
I'm going to make coffee. Would you  
like one?

Harriet, in a trance like state, pushes him back when he  
tries to get up from the arm chair.

Jaymond grabs the phone out of the Harriet's hand and hits  
redial.

The sound of the PHONE REDIALING is heard.

JAYMOND (CONT'D)  
Hello?  
You have a call from Australia.

He hands Harriet the phone.

HARRIET  
Shadi? It's me.

She walks into the bedroom and closes the door.

Jaymond gets up to the Kitchen and puts the kettle on the  
stove.

Harriet can FAINTLY be heard talking to Shadi, but the words  
cannot be made out.

Jaymond has made the coffee and is back in his arm chair.

With an envious look on his face, seen only once before at  
the Haya Restaurant, he listens to the sound of HARRIET  
BURSTING out into LAUGHTER every now and again.

Harriet comes out of the bedroom to find Jaymond sitting back  
in his arm chair with his eyes closed.

HARRIET (CONT'D)  
Jaymond!  
Did you fall asleep?

(CONTINUED)

CONTINUED: (5)

JAYMOND

(Waking up)

How did it go?

HARRIET

Perfect. The great thing about true love is you can always pick up where you left off.

JAYMOND

That's good.

Now, what about giving your folks a ring?

They're probably worried sick.

HARRIET

You don't mind if I make another call?

JAYMOND

Of course not.

Harriet dials a ten to eleven digit number.

EXT. THE OLD CITY OF JERSUALEM - MORNING

While it's night in Australia, it's the MORNING RUSH HOUR here.

ISRAELI POLICE and SOLDIERS patrol near JEWISH WORSHIPPERS praying at the Wailing Wall and MUSLIMS entering the Dome of the Rock.

EXT. OLD APARTMENT COMPLEX - EAST JERUSALEM

This more traditional flat is located in the ARAB SECTION of the city.

The sound of a PHONE RINGING can be heard.

INT. HARRIET'S PARENTS' APARTMENT - LIVING ROOM

Typical Middle Eastern type furniture fills the unit.

The phone rings.

The door opens and HARRIET'S MOTHER, an ELDERLY LARGE WOMAN wearing the full traditional Black Muslim gear with only her hands and face exposed, enters with one plastic bag of groceries.

She rushes to the phone and picks it up.

(CONTINUED)

CONTINUED:

HARRIET'S MOTHER

Hello?

Her eyes widen.

Listening to the person on the other end, Harriet's mother drops the plastic bag...puts her hand over her chest...then hangs up in panic and takes the phone off the hook.

INT. JAYMOND'S APARTMENT - NIGHT

Harriet is confused.

HARRIET

Mom?  
Are you there?

JAYMOND

What's wrong?

HARRIET

She's not there.

JAYMOND

Well, ring again.

Harriet redials and the sound of the PHONE ENGAGED is heard instead of ringing.

HARRIET

It's busy.

JAYMOND

We'll try again later, after  
we've had something to eat.

In the Kitchen:

Jaymond and Harriet start to prepare a quick salad/light dinner.

HARRIET

At least my mom heard my voice  
and now knows I'm okay.  
But your phone bill is going to be  
huge.

She laughs.

JAYMOND

No worries.  
Just give me a consultation and  
we'll call it quits because you  
(MORE)

(CONTINUED)

CONTINUED:

JAYMOND (CONT'D)

see, Doc, I got this bad back.  
Or I think my tonsils, look, (opens  
mouth) need to be put back in.

HARRIET

But that's nothing a little shot  
can't fix.  
I will go get my needle and  
you bend over and decide  
which cheek you want this little  
prick.

JAYMOND

No. That's okay.  
I've just recovered miraculously.

HARRIET

Or I can call a good  
proctologist friend of mine.

JAYMOND

Now, you're really getting  
to the bottom of things.

She pretends to put rubber gloves on.

They laugh it off and sit at the table for dinner.

INT. A LARGE OFFICE - JERUSALEM - DAY

A cigarette burns in the ashtray of this nicely furnished  
office.

An ARAB MAN, in his late thirties, medium build with a light  
beard and moustache sits at a desk wearing an expensive suit  
with no tie.

He is listening on the phone.

The SOUND of the MUSLIM CALL TO PRAYER begins and can be  
heard because an office window is open.

The Arab Man hangs up the phone aggressively.

He jumps up from his chair, slams the window shut and with a  
YELL, punches a wall.

He falls back into his chair and looks at his new wedding  
ring.

The Arab Man scribbles something on a piece of paper and  
pushes a button.

(CONTINUED)

CONTINUED:

The sound of SOMEONE IN HIGH HEELS TRYING TO RUN is heard.

The door opens quickly and a MIDDLE-EASTERN WOMAN, barely twenty, with long red hair, lots of make-up and dressed far from conservatively, rushes into the office - waving her hands to dry her nails.

RED HEADED GIRL  
(Arabic with English  
subtitles)  
Mister Ashraf!  
What's wrong?

The Arab Man, now known as Ashraf, a chain-smoker, hands his MARRIED secretary the paper - which she takes awkwardly because of her wet nails.

She reads the note.

RED HEADED GIRL (CONT'D)  
(Arabic with English  
subtitles)  
Sydney? Australia?  
But you were there just a month  
ago?

RED HEADED GIRL CONT'D  
I thought we were going to spend  
this weekend together, my love?  
I even dyed my hair just  
the way you wanted it.

Ashraf shoots her an evil look.

RED HEADED GIRL CONT'D  
(With Attitude Now)  
(Arabic with English  
subtitles)  
Does that mean I go Mister Ashraf?

She heads towards the door, high heels clicking louder than ever.

RED HEADED GIRL  
(Arabic with English  
subtitles)  
You would never give  
your wife that look.

The secretary leaves the room shutting the door behind her.

Ashraf feverishly hits the keys on his computer keyboard then stops.

(CONTINUED)

CONTINUED:

He backs away from his desk, stands up and in anger punches down on his desk.

His computer monitor reveals a newspaper website that contains a photo identikit picture of Harriet with the headline "Police no closer to mystery woman's identity"

EXT. BONDI BEACH - MIDDAY

Jaymond and Harriet are in a part of the vast beach which is not so crowded.

Even with a veil, Harriet looks stunning as she walks on the beach carrying her sandals.

She rubs her toes against the sand.

HARRIET

I was wondering when you  
were going to bring Shadi up again.

JAYMOND

Shoddy?

HARRIET

It's Shadi. Come on,  
you know that.

JAYMOND

Shadi, that's it.  
And how is he today?

HARRIET

Why?  
Are you jealous?

JAYMOND

Can't a man ask  
a question?

HARRIET

He was so happy  
to hear my voice.

JAYMOND

You sounded even  
happier to hear his.

HARRIET

Were you listening  
in on my conversation?

(CONTINUED)

CONTINUED:

JAYMOND  
It's a bit hard not to -

HARRIET  
Jaymond!

JAYMOND  
Considering you were giggling  
and carrying on like  
a love-struck teen.

HARRIET  
I was not!

JAYMOND  
Okay, it was more like eleven.

A TENNIS BALL hits Jaymond in the head.

Harriet bursts out with laughter.

Jaymond picks up the tennis ball and looks around to find the owner.

It is then he sees a group of MEN, WOMEN and CHILDREN playing Cricket.

MAN  
Sorry, mate!

BOY WITH BAT, who could be 7, 8 or 9 years old, approaches Jaymond.

He gives the boy his ball back.

MAN (CONT'D)  
Well Son, what  
do you say to the man?

BOY WITH BAT  
Sorry, mister.

JAYMOND  
That's all right.

HARRIET  
But next time, front foot  
forward and roll your wrist.

The man smiles at Harriet, unsure whether she was joking or being serious.

(CONTINUED)

CONTINUED: (2)

Jaymond and Harriet watch the boy and his father as they run across the beach and continue their game.

JAYMOND

He's a very lucky guy.

HARRIET

Who?

JAYMOND

Nice day. The beach. Family. This is the sort of stuff that matters. Look at him - playing ball with his kid. Man, He's lucky.

Jaymond starts to play with his wedding ring.

JAYMOND (CONT'D)

No, he's a very lucky man. And I will tell you why. I gave her everything! There wasn't anything I didn't do for her. But her manipulative parents wouldn't let her live her Goddamn life. They controlled her. Us! As though she and me was their property. The fucking bitch. But it's not just her parents fault. Oh, no. It's her fault. The woman who loves her man will always be there for him. I even turned down a top promotion in Melbourne. But because mommy has to have her little girl in Sydney, I missed out on double money. And she has to do what mommy says - God forbid she would ever stand up to her.

Harriet drops to her knees.

JAYMOND (CONT'D)

Did you hurt yourself?

HARRIET

(Barely audible)

It can't be.

(CONTINUED)

CONTINUED: (3)

JAYMOND

What? Did you twist your ankle?

Jaymond squats down to check out her ankle.

HARRIET

It can't be.

JAYMOND

What?  
What can't be?

HARRIET

Tell me again,  
how you found me.

JAYMOND

Why? I've already told you. I mean,  
I took you on the train and even  
showed you.

Harriet aggressively grabs Jaymond's shoulder and brings him slightly closer.

HARRIET

Tell me again.

JAYMOND

You were on the floor in the train  
carriage.

HARRIET

Before that and before you even got  
on the train.

JAYMOND

I remember I was running late.  
And there was an elderly couple.  
I nearly knocked the poor old man  
over and just made the train.

HARRIET

I know what happened.

FLASHBACK

EXT. THE TRAIN - LATE EVENING

The train speeds along the track. Despite the loud sound of the locomotive, the sound of an argument in a foreign language is audible.

## INT. TRAIN CARRIAGE - LATE EVENING

The same MAN Jaymond bumped into in the very beginning and Harriet's mom, are arguing with Harriet in Arabic.

Harriet is one of those moderate Muslims, wearing a tight summer blouse, a tight full length skirt with the matching high heeled shoes and veil.

Although there are no subtitles, through Harriet's narration and the actions which coincide, it's understood - a daughter having a confrontation with her Arab parents.

## HARRIET

(V.O.)

My parents had come to see me because they wanted me to go back home and marry Ashraf who is from a wealthy family.

I didn't want to talk about it. We just had a goodnight out and didn't want to spoil it by bringing up the subject. But they didn't come to talk either.

They came to order me back.

I told my dad I couldn't marry someone I didn't love.

And my dad said you're a doctor, stop talking about American love you see in the movies. This is marriage, love comes after.

(V.O.)

My mom said Ashraf will make sure there is always food on the table and even a car and a house.

I told mom, then you marry him.

My father said as an Arab girl,

I was aging rapidly and soon, meaning my late twenties,

he said no one would propose to me.

He also said I was hurting the family's reputation by staying

unmarried. And mom added it gave a

green light for the neighbours to

gossip. She yelled why isn't their eldest daughter married, they would

say? What are the parents hiding?

I didn't know what to say

to get them off my back.

(MORE)

(CONTINUED)

CONTINUED:

HARRIET (CONT'D)

My dad was screaming at me from the left and my mom coming at me from the right.  
And then I blurted it out.

HARRIET (CONT'D)

(with English Subtitles)

I've been sharing an apartment with a man for the past six months.

Like an involuntary action, the father slaps his daughter across the face.

Harriet's mother rips off her daughter's veil, revealing her hair.

The Father and Mother shake, slap and pull Harriet's hair.

In the skirmish, one of Harriet's shoes comes off.

Harriet's mother picks up the shoe and starts hitting her daughter over the head with the heel.

HARRIET'S MOTHER

(Arabic English subtitles;  
as she hits)

How could you do this to me?  
You bitch! You whore!  
You've ruined my life and  
everything that would have come  
with it!

This causes the father to step back and watch in horror.

Harriet starts calling out for her father in English and Arabic.

The father's face becomes remorseful.

HARRIET'S FATHER

(Arabic With English  
subtitles)

Enough! You mad woman!  
You're killing her!

Despite her husband's screams, Harriet's mother continues to beat her daughter over the head with the heel of the shoe.

The father steps in between them to try and stop his wife, who then pushes Harriet down the stairs into the lower deck carriage - causing her to hit her head on the steel arm rest of a seat - knocking her out.

(CONTINUED)

CONTINUED: (2)

Harriet's mother runs down to the lower carriage, checks her daughter...

HARRIET'S MOTHER  
(Arabic with English  
subtitles)

My condolences for  
the loss of your daughter.

She takes off Harriet's jewelry and grabs the purse to make it look like a robbery.

Harriet's mother rips open her daughter's blouse and covers her face with it.

She pulls Harriet's skirt up revealing her underwear.

She runs back up the stairs with the purse, picks up veil and hands both to her husband to hold.

He drops the items and the mother yells at her speechless husband as one scolds a child; without English subtitles.

Harriet's mother opens her large handbag and puts her daughter's jewellery and purse inside.

She picks up the shoe she beat Harriet with.

INT. TRAIN - CARRIAGE DOORS - NIGHT

The train comes to a halt.

With the shoe still in the mother's hand and just before they exit the train, she throws it at her daughter and spits.

The doors open and the parents leave the train as Jaymond bumps into the father.

END FLASHBACK

EXT. BONDI BEACH - DAY

Jaymond is squatting and is almost face to face with a dishevelled Harriet in tears.

Jaymond hugs Harriet for a brief moment.

HARRIET

I share an apartment with Shadi,  
but I never shared my bed.

They pull away from each other.

(CONTINUED)

CONTINUED:

JAYMOND

But you called your parents  
yesterday?

They look at each other.

EXT. SYDNEY AIRPORT - MID AFTERNOON

A PASSENGER PLANE touches down.

INT. SYDNEY AIRPORT - ARRIVAL GATE

ASHRAF pushes his way through the many PASSENGERS, mostly  
TOURISTS who are annoyed after their long flight.

It's no secret he is in a rush - as if he is a man on a  
mission.

PASSPORT CHECK

Ashraf approaches a counter where a VERY ATTRACTIVE CUSTOMS  
OFFICER in her late twenties, sits behind the passport  
counter.

She greets him and he hands her his passport and a claims'  
form.

Ashraf is too busy checking his watch to notice how well she  
presents herself.

She looks at his documents and then becomes suspicious.

CUSTOMS OFFICER

Please wait right here, Sir.  
I'll be right back.

Ashraf grunts and rolls his eyes in disgust.

CUSTOMS OFFICER (CONT'D)

It won't be a moment, Sir.

Ashraf watches her as she goes to a MAN in his late forties.

His uniform suggests he is the CUSTOMS SUPERVISOR.

She shows him the document and after a moment, he nods in  
approval.

She walks back to her station, stamps his passport and clears  
him.

Ashraf snatches his passport off of the customs officer as  
she hands it back to him and takes off.

(CONTINUED)

CONTINUED:

CUSTOMS OFFICER (CONT'D)

Enjoy your stay.  
 (Under her breath)  
 Guess who didn't  
 get any last night?

Uncertainty causes her to check her appearance in the reflection of the glass partition in the booth.

A GAWKY MALE YOUTH, no more than 15 years old, stares sheepishly at the customs officer as she straightens her hair.

BAGGAGE CLAIM

The conveyor belt is overflowing with typical luggage.

Ashraf is impatiently looking for his baggage.

In the process, he is inconsiderate of other passengers.

He notices his bag and when he goes to grab it off of the moving belt, A WELL BUILT AFRICAN AMERICAN MAN, BIGGER than Ashraf, in his mid twenties wearing a Los Angeles Lakers Basketball singlet, picks it up.

Ashraf tries to take it away from the young man.

WELL BUILT AFRICAN-AMERICAN MAN

Hey man, that's mine.

Ashraf, tugs the luggage towards himself, causing the American to nearly lose balance and fall into him.

But Ashraf pushes him back hard enough so he lands on top of the baggage.

Being athletic, the American quickly gets back up and charges towards Ashraf.

Ashraf and the American square off.

WELL BUILT AFRICAN-AMERICAN MAN

(CONT'D)

I'm going to kill you mother ff -

From out of nowhere, FOUR AIRPORT SECURITY PERSONNEL rush to the scene and prevent Ashraf and the American from going at it.

(CONTINUED)

CONTINUED: (2)

WELL BUILT AFRICAN-AMERICAN MAN  
(CONT'D)

I didn't do anything!  
It's not me! He took my bag  
and pushed me, that sonofabitch.

An AFRICAN-AMERICAN YOUNG WOMAN runs up to the security personnel.

THE AMERICAN'S GIRLFRIEND  
Officer?! Officers!?  
It wasn't his fault.  
This asshole over there is crazy.

WOMAN IN CROWD (O.S.)  
Yeah! He just pushed him  
for no reason!

AIRPORT SECURITY OFFICER 1  
Is this the bag?

WELL BUILT AFRICAN-AMERICAN MAN  
Yeah, that's mine.  
The side has a sticker.

The Airport Security Officers check and sure enough, the NBA logo is stuck on the suitcase.

The probably famous American is released and Ashraf is taken away.

INT. JAYMOND'S APARTMENT - AFTERNOON

Jaymond and Harriet enter the flat.

Harriet's eyes are red from crying so much.

Jaymond hands her a box of tissues, but she doesn't take any.

He is totally lost and doesn't know what to do.

She starts to make her way to the bedroom when she stops as if she's remembered something. However, she continues to stare at the bedroom door - her back to Jaymond.

JAYMOND  
Can I get you anything?

HARRIET  
No.

(CONTINUED)

CONTINUED:

JAYMOND

Tea, may be? Something to eat?  
Got plenty of Vegemite.

HARRIET

No. I don't want anything.

JAYMOND

Harriet?

HARRIET

Yeah?

JAYMOND

The police can help you.

HARRIET

No.

JAYMOND

Harriet?

HARRIET

Jaymond!  
I really don't want  
to talk about it.  
Is that okay?

She goes into the bedroom and closes the door.

Jaymond falls into his favorite arm chair - still clinging on to the box of tissues.

He hears her crying.

He stands up, only to sit back down.

Again, he stands up and heads towards the bedroom and just as he is about to put his hand on the door knob, he stops.

Pulling back his hand, he stands in the hallway not knowing how to make things right.

EXT. SYDNEY AIRPORT - DUSK

Ashraf comes out with a similar looking suitcase he got into a scuffle over.

He stops a taxi and an ASIAN TAXI DRIVER gets out, puts Ashraf's luggage in the trunk and drives off.

EXT. DOWNTOWN SYDNEY - DUSK

Series of Shots showing the beauty of Sydney, sunset to early evening to city nightlife.

EXT. HOSPITAL - NIGHT

Clinching his fists, Ashraf leaves the hospital and gets into the same taxi which then drives off.

EXT. JAYMOND'S APARTMENT BLOCK - MORNING

A mix of school children and office workers are waiting at the bus stop outside the apartment block ready to begin their day.

INT. JAYMOND'S APARTMENT KITCHEN - MORNING

Jaymond is preparing breakfast as Harriet walks in.

JAYMOND

But you have to let the police know.

HARRIET

I don't have to do anything.

JAYMOND

Harriet, this is a crime.

HARRIET

Yeah and these are my parents.

JAYMOND

Who nearly killed you.

HARRIET

That doesn't mean they are no longer my mom and dad.

JAYMOND

What kind of mother and father would bash their daughter senseless and then leave her to die?

HARRIET

I made them mad. And I'm to blame. It's my fault.

JAYMOND

Your fault? How can this in any way be your fault?

(CONTINUED)

CONTINUED:

HARRIET

I shouldn't have told them  
that I was sharing  
an apartment with Shadi.  
Something, which in our  
society, our culture, is  
just something you don't do.

JAYMOND

It doesn't matter what you do,  
they don't have the  
right to do what they did.

HARRIET

A Muslim girl's  
reputation is everything.

JAYMOND

What? And your  
life's worth nothing?

HARRIET

If it's thought that a girl "went"  
with someone for even a second,  
her parents lose face.  
My father could lose his job.  
And the whole town will say my  
mother  
is like her daughter...  
Daughters even!  
They will call my baby sister Dunia  
a tramp and she is not  
even out of school yet.

JAYMOND

Some weird society.

HARRIET

Weird because you don't  
understand it Jaymond.

JAYMOND

All I know is that your parents  
tried to kill you and  
you're going to do nothing.

HARRIET

It wasn't intentional.  
And my mom and dad probably  
can't wait to see me again.

(CONTINUED)

CONTINUED: (2)

JAYMOND

What?  
To finish the job?

There is a knock on the door.

JAYMOND (CONT'D)

(CONT)

Who the hell could that  
be this time of the morning?

Obviously annoyed, Jaymond leaves the kitchen to answer the door.

INT. LOUNGE ROOM - MORNING

Jaymond opens the door.

JAYMOND

Sharkawi, what the -

OFFICER SHARKAWI

-I am sorry it is early  
but I must speak  
to Harriet urgently,  
she could be in danger.

JAYMOND

Sure, come in. Harriet.

Harriet enters the lounge room as Sharkawi walks straight to her as if to confront her over something she did wrong.

HARRIET

Officer Sharkawi, what are-

OFFICER SHARKAWI

(In Arabic with English  
subtitles)

Does the name Ashraf mean anything  
to you?

JAYMOND

English people.

HARRIET

Yes, I know the name. Why, what has  
Ashraf done?

OFFICER SHARKAWI

A man of Middle Eastern appearance  
was at Sydney Hospital last night  
trying to find out where you were.

(MORE)

(CONTINUED)

CONTINUED:

OFFICER SHARKAWI (CONT'D)

He said his name was Ashraf, so it is important you tell me right now how you know this man.

Harriet looks at Jaymond as though she wants his advice.

JAYMOND

He was the man she was supposed to marry.

OFFICER SHARKAWI

Is this true?

HARRIET

Yes.

OFFICER SHARKAWI

Did your parents arrange this marriage?

Harriet nods affirmatively as tears begin to swell in her eyes.

OFFICER SHARKAWI (CONT'D)

Did you refuse to marry him?

HARRIET

Yes.

JAYMOND

You have got to tell him.

HARRIET

(forceful)

No.

OFFICER SHARKAWI

Tell me what?

Harriet stares down Jaymond.

JAYMOND

Come on Harriet, you have to.

Harriet turns her head away.

JAYMOND CONT'D

It was her parents who assaulted her on the train.

(CONTINUED)

CONTINUED: (2)

OFFICER SHARKAWI  
(In Arabic with subtitles)  
Honor killing? There is no power  
but that of God's.

Harriet nods and cries louder as Sharkawi walks over and places his hands on her shoulders in a consoling way.

SHARKAWI  
I understand what happened.  
I understand the reason why.  
But you must understand that this  
man Ashraf is here for one reason,  
to kill you.

JAYMOND  
What?

OFFICER SHARKAWI  
By refusing to marry him, it's  
brought shame not only on her  
family but his. Whether you agree  
or not is irrelevant. In our  
culture that is the way  
it is. People talk. They say maybe  
he has problems...anyway. Now,  
Harriet's life is in danger and  
we must protect her.

HARRIET  
My parents?

OFFICER SHARKAWI  
I will make some calls. Make sure  
nothing happens to them.

HARRIET  
Thank you.

Jaymond and Harriet embrace in a comforting way, tears still swelling in her eyes.

OFFICER SHARKAWI  
I will need to know  
your every movement from  
here on.

JAYMOND  
Just like old times, eh?

OFFICER SHARKAWI  
You make too many jokes.

(CONTINUED)

CONTINUED: (3)

JAYMOND

We were going to Haya's Restaurant  
for lunch, but  
now I'm not so sure that's such a  
good idea.

HARRIET

Please, I want to go.

OFFICER SHARKAWI

I will arrange your transportation.

Officer Sharkawi reaches for his cell phone as he leaves the  
apartment.

Jaymond and Harriet continue their embrace.

EXT. MAJOR ARABIC COMMUNITY IN SYDNEY - MORNING

A taxi drives down the main street and comes to a halt in  
front of Haya's Restaurant.

INT. TAXI - MORNING

Ashraf is in the back seat looking out the window.

TAXI DRIVER

Yeah mate, this is the biggest  
Arabic community in Sydney, as you  
can plainly see.  
Just down here alright?

ASHRAF

Yes, this looks perfect.

EXT. SYDNEY STREET - MORNING

Jaymond and Harriet are walking together.

They enter Haya Restaurant.

INT. HAYA RESTAURANT - MORNING

Ashraf gets up and puts his hand into his sports jacket -  
pulling out a pack of cigarettes.

He takes out his lighter only to drop it and for it to go  
underneath a table.

When he bends down to pick it up, Jaymond and Harriet walk  
in.

They walk right passed Ashraf.

(CONTINUED)

CONTINUED:

He finds his lighter and leaves the restaurant without noticing who has come in.

EXT. HAYA RESTAURANT - MORNING

Ashraf lights up a cigarette whilst in the background, through the restaurant glass front, a WAITER shows Jaymond and Harriet to their table.

Ashraf opens his sports jacket to put his lighter back revealing the handle of a hunting knife.

He then walks away.

INT. HAYA RESTAURANT - MORNING

The waiter places a bottle of water on Jaymond and Harriet's table and begins to pour two glasses.

At this uncomfortable moment, Ashraf suddenly appears in the window behind them.

He sees Harriet sitting with Jaymond, but they are unaware that he's standing practically next to them.

Angry, Ashraf stares at Harriet as if he is seeing a ghost.

After a moment of shock, he continues walking.

Harriet is unaware of Ashraf's presence.

JAYMOND

You would have thought Sharkawi would put us in something better than a taxi.

HARRIET

At least you didn't have to pay.

JAYMOND

That's a bonus, hey I am really getting a taste of this car-shit stuff.

Harriet smiles.

HARRIET

Karr-shat.

Ashraf enters the restaurant but manages to keep his face hidden from Harriet.

(CONTINUED)

CONTINUED:

He makes his way to a nearby table that is behind where Harriet and Jaymond are sitting.

He picks up a menu and starts to read it, looking inconspicuous.

INT. SHARKAWI'S CAR - DAY

Someone calls on the radio device.

OFFICER SHARKAWI  
Sharkawi here.

THADDEUS  
(O.S.)  
It's Thaddeus.  
Where did the taxi drop off the  
handle with care?

OFFICER SHARKAWI  
You've got to really pay more  
attention -

THADDEUS  
(O.S.)  
Haya's restaurant.

OFFICER SHARKAWI  
Of course. Why?

THADDEUS  
(O.S.)  
The owner is Ashraf Hamdan. Over.  
Owned by the suspect in  
questioning.

EXT. SYDNEY ROAD - DAY

Sharkawi's car drives off.

INT. HAYA'S RESTAURANT - DAY

Jaymond and Harriet still looking over the menu.

HARRIET  
Would you like me to order you  
some, maybe some  
coffee as well?

JAYMOND  
No I will do it in fine Arabic  
style.

(CONTINUED)

CONTINUED:

HARRIET

This I have to see.

JAYMOND

Excuse me waiter.

The waiter responds and comes to the table.

Jaymond picks up the menu and clears his throat as though he is about to sing a hit song.

WAITER

Yes sir.

JAYMOND

Can I have,  
(pointing to the menu)  
This, this and this please.

HARRIET

Very good.

The waiter writes down the order, smiles at the humor and disappears to the kitchen.

JAYMOND

See, it's easy.  
Actually I am just going to visit  
the little men's room. You know, to  
powder my nose. Back in a tick.

Jaymond stands up and walks past Ashraf.

Harriet watches him until her eyes meet Ashraf's eyes.

A look of fear comes across Harriet's face.

HARRIET

Ashraf.

Jaymond stops and turns around to Harriet.

Ashraf stands up and pulls out the hunting knife from his coat interior pocket and comes towards Harriet.

ASHRAF

(Arabic with sub titles)  
You bitch, you deserve to die.

Ashraf lunges for Harriet but is grabbed from behind by Jaymond.

(CONTINUED)

CONTINUED: (2)

Two well built male customers restrain Ashraf with the blade only inches from Harriet's throat.

Sharkawi rushes into the restaurant followed by several uniformed police officers who hand cuff Ashraf.

OFFICER SHARKAWI

Take him away.

ASHRAF

(Arabic with sub titles)

I will kill you, consider yourself dead.

Ashraf struggles in vain as the police officers drag him out of the restaurant.

Jaymond goes over to Harriet and comforts her.

The two customers who initially restrained Ashraf are standing with Sharkawi.

SHARKAWI

Harriet, everything is fine now,  
you are safe.

JAYMOND

Thanks.

SHARKAWI

You handle yourself well Jaymond,  
I know Harriet will  
always be in good hands.

Sharkawi signals to Thaddeus and the other officer to follow him as he leaves the restaurant.

Thaddeus pats Jaymond on the back as he leaves.

Jaymond continues a comforting embrace with a teary Harriet.

EXT. OLD APARTMENT COMPLEX - EAST JERUSALEM - DAY

PALESTINIAN police escort Harriet's mom and dad.

EXT. SYDNEY HARBOUR FERRY - EVENING

Jaymond and Harriet are standing on the deck of the ferry.

She is holding his arm as they watch the city lights.

(CONTINUED)

CONTINUED:

JAYMOND

So, what do you think of  
Sydney Harbour at night?

HARRIET

It is lovely.  
You know Jaymond, I envy you.

JAYMOND

What are you talking about?

HARRIET

I don't know.  
No matter how bad things get,  
when I'm with you, they don't seem  
so bad after all.

JAYMOND

Yeah and I haven't felt this  
relaxed since - well, let's just  
say in all my life.

HARRIET

There's something I have to tell  
you.

JAYMOND

There's something I have to say  
first.

HARRIET

Okay.

JAYMOND

Meeting you has been a major wake  
up call.  
You may have been in a coma  
for three weeks, but I have been  
asleep for the past three years.  
People see me as this happy go  
lucky guy. But that was just a  
façade. Because inside - there was  
just nothing, but heartbreak, hurt  
and hatred.

JAYMOND CONT'D

And even though I found you barely  
alive, who would have thought then  
that you would breathe so much life  
into me.

He reaches into his light sports jacket pocket...

(CONTINUED)

CONTINUED: (2)

Is he doing what we think he's doing?

JAYMOND

And that's why I have to do this.

He takes out... an envelope.

HARRIET

What is this?

JAYMOND

Something which is  
cutting into my wages.  
It's a travel voucher to redeem  
the ticket to the rest of your  
life.

HARRIET

Shadi?

JAYMOND

I've been a part of your life  
for only a short time.  
But he is your life.  
And he's also waiting for you.

She hugs him and sniffles from crying.

JAYMOND (CONT'D)

Now, what were you going to say?

HARRIET

I can't follow that act.

INT. JAYMOND'S APARTMENT - MORNING

Jaymond's place now has a woman's touch.

Harriet, NOT wearing a veil, and in a summer night gown,  
looks at the pictures that have replaced Jaymond's wedding  
pictures on the wall.

She comes into the KITCHEN to find Jaymond fixing breakfast.

She sits at the kitchen table.

HARRIET

Good morning.

JAYMOND

Vegemite on toast anyone?

He turns to look at Harriet, but quickly turns back around.

(CONTINUED)

CONTINUED:

JAYMOND (CONT'D)

Sorry. Your veil.

HARRIET

It's okay. You can look at me. Our religion is easy but people complicate it. And don't give me that vegemite. Eating that, I'll go to hell for. Not for showing you my hair.

He joins her at the breakfast table.

JAYMOND

This is weird.

HARRIET

(Teasingly)

But do I look weird?

JAYMOND

No. You look, uh, anything but weird.

The two share a brief laugh, before Harriet's face changes to sadness.

HARRIET

I'm going to miss this.

JAYMOND

And if you don't hurry up, you'll miss more than that, you'll miss your flight.

HARRIET

I'm going to miss all of this and you.

JAYMOND

That's why there's emails.

HARRIET

Promise me you will write me?

JAYMOND

Even in Arabic, Hebrew and hieroglyphics.

HARRIET

I want to hear you say it.

(CONTINUED)

CONTINUED: (2)

JAYMOND

Say what?

HARRIET

That you will promise to write?

JAYMOND

Of course I will.

HARRIET

Why can't you promise?

JAYMOND

Okay, I promise to write.  
Now, will you promise to hurry up?

HARRIET

Are you that anxious to get rid of  
me?

JAYMOND

Just finish your breakfast.

Harriet stares at Jaymond as he eats.

She then gets out of her chair and moves to the seat closer  
to him.

JAYMOND (CONT'D)

What are you doing?

Harriet slowly takes his left hand and slowly removes his  
wedding ring with ease and without any objection from  
Jaymond.

She puts into the palm of his hand and kisses him on the  
cheek.

HARRIET

(Whispers into his ear)  
Thank you.

She leaves the kitchen.

Song similar to Roxette's "It Must Have Been Love" plays.

Jaymond picks up the ring with his right hand and looks at  
it.

He then tosses it like a basketball into the garbage bin.

EXT. CHEROKEE'S - NIGHT

A Sign says closed.

INT. CHEROKEE'S - NIGHT

Dr. Tarnawski, Rooster, Theresa, Andrea, Jaymond and Brian surround Harriet.

They give her presents, wish her luck, say goodbyes.

Andrea and Jaymond talk, too..

INT - SYDNEY INTERNATIONAL AIRPORT - DEPARTURE GATE - EARLY MORNING

Harriet and Jaymond are saying their goodbyes.

JAYMOND

This is it.

HARRIET

Yep, here we are.

Jaymond notices Sharkawi and Thaddeus.

Harriet looks. Both wave.

JAYMOND

It's been a fun ride.

HARRIET

To say the least.

(to Jaymond)

From what I remember, anyway, because I don't remember much of the first few weeks.

JAYMOND

Just as well because me and my mates rented you out to an art class who needed a nude model. Made a few dollars out of it too.

HARRIET

Cracking jokes till the last moment.

JAYMOND

Yeah I reckon when I die, God won't give me the keys to the pearly gates unless I tell him a joke.

(MORE)

(CONTINUED)

CONTINUED:

JAYMOND (CONT'D)

And with my luck I will blurt out  
a dirty one and end up downstairs.

They share their final laugh together.

HARRIET

Tell Rooster and your, uh, mates,  
that I say bye again.

JAYMOND

That's very good. I'm very  
impressed. Stay here a little  
longer and you'd be prime minister.

Harriet hugs Jaymond who embraces her tightly.

Aussie and Harriet end their hug.

Harriet starts walking away as Jaymond looks on.

JAYMOND (CONT'D)

Have a safe trip, Harriet.

She stops and turns around to face Jaymond.

HARRIET

Wait a second, don't you want  
to know what my real name is?

JAYMOND

No. I probably won't be  
able to spell it anyway.

Jaymond watches as Harriet disappears through the departure  
gate.

FADE OUT.

Epilogue

FADE IN:

INT - A FAMILY ROOM - EVENING

Jaymond sits on a couch with TWO PRE-SCHOOL AGE GIRLS, but no  
one's face can be seen as they are looking through a  
SCRAPBOOK, opened on a coffee table.

The scrapbook contains NEWSPAPER CLIPPINGS with a PHOTO of an  
unconscious Harriet in the hospital. Headlines read:  
"Recognize this woman?" "Police no closer to identifying  
mystery woman", "Young woman found beaten on train remains in  
a coma for second straight week," "Has the railway mugger  
struck again?" "Police say 'Harriet' was not raped."

(CONTINUED)

CONTINUED:

JAYMOND'S VOICE

And that is the story of Harriet.  
So come on you two little ones, time  
for bed.

FADE TO BLACK.

The End?