

FROM REEL TO REALITY

by

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TITLES

As the titles come up we see beautifully dreamy slow-motion black and white scenes from around Vancouver city taken from a moving car on a cloudless Summer's day. There is the beach, yachts, boat-planes landing, roller-bladers, skate-boarders, wind-surfers and convertible cars all gliding by to the sound of CHRIS ISSAK's "Blue Spanish Sky". As the titles finish we look up to the modern high rise buildings down town and move into colour, zooming slowly up to an open window...

INT. VANCOUVER CITY APARTMENT - DAY

JOHNNY FORD (English, 24 years old, 5'10", short dark hair, jeans, V-neck sweater, trainers) is standing by the open window, looking onto the streets below and drinking a beer. MIKE SKY (Canadian, Toronto accent, 25 years old, 5' 11", medium length black hair, jeans, white T-shirt, pointed boots) is sitting down also drinking a beer. A cover version of the CARPENTERS "On Top Of The World" is playing on a CD player

JOHNNY

If you could buy any car, what would it be?

MIKE

Oh, I dunno. Maybe a Porsche 911.

JOHNNY

Yeah, I get that. Its much better than the 924.

MIKE

Don't knock the 924 turbo.

JOHNNY

I don't know much about 'em.

MIKE

Dad said I could have a car, that's the exact one I wanted.

JOHNNY

Its cost you a lot lately, money you don't seem to have.

MIKE

I wouldn't sell the turbo, its falling apart but we've done a lot of miles together,

Toronto to here in Vancouver and back,  
twice.

JOHNNY

And the Triumph?

MIKE

Well, I'd keep the TR6 too, its a classic  
man.

JOHNNY

Oh I know, its a lovely car, with that  
beautiful straight six under the bonnet.

MIKE

The hood.

JOHNNY

The hood.

MIKE

Yeah its basically a tractor engine.  
There's only one thing wrong with it.

JOHNNY

What's that?

MIKE

The wiring.

JOHNNY

What's wrong with the wiring?

MIKE

Its British.

JOHNNY

Well the whole car's British.

MIKE

I know. I'm planning on creating a  
collection see, I'll just keep all the  
cars I buy and not sell any.

JOHNNY

But the 911 would definitely be the next  
on the list.

MIKE

Yeah, I'd get the SC Targa, its a sweet car and you've got that uprated motor.

JOHNNY

Interesting you'd go for another German car.

MIKE

Well they're the best. Anyway what's with all the interest in cars, are you in line to buy one?

JOHNNY

Well, I'm only here for another nine months but I figure I ought to be mobile.

MIKE

It sure would help when we start filming.

JOHNNY

I can drive on my British passport for up to a year.

MIKE

Hey you know what, I want you to meet someone who knows a guy who has a car to sell.

JOHNNY

Oh yeah, what kind of car is it?

MIKE

Its American.

JOHNNY

That doesn't really narrow it down much.

MIKE

Ever heard of a muscle car?

JOHNNY

No, what are they?

MIKE

Big engine, usually a hemi, big body, great straight line speed, fairly lousy round corners but sounds amazing.

JOHNNY

Who's this friend of yours?

MIKE

Oh, I met Cameron when I first got here, he's born and bred in Vancouver, down on his luck though.

JOHNNY

And he knows a guy who's got one of these muscle cars for sale.

MIKE

You're gonna love it. I'll give him a call.

JOHNNY

I don't want to spend too much.

MIKE

Hey don't worry, he'll cut you a deal.

EXT. GARAGE - DAY

Mike, Johnny and CAMERON (6' 2", thin, fair hair, knee length army shorts, Converse pumps with no socks) are walking along a street drinking beers out of bottles. Cameron is noticeably taller than the other two. They arrive at a garage and Cameron unlocks and opens the door.

CAMERON

There she is Johnny, that's the Barracuda, not much to look at I know.

MIKE

What are you talking about, this baby is a piece of North American history.

JOHNNY

Mike says you know the guy who's selling it.

CAMERON

Yeah, he's kind of a business associate.

JOHNNY

Its huge!

CAMERON

Yeah, its not petite, an ugly thing really.

MIKE

Hey, Johnny's in the market for a car and this thing's a work of art.

JOHNNY

How old is it?

CAMERON

You're looking at 1975 and about 5 litres. She's a gas guzzler alright.

JOHNNY

Check it out, this thing is unreal. Its like out of a movie or something.

MIKE

Well we are in the movie business now bud.

CAMERON

That's right, Mike tells me you're at the film school with him, how d'you afford that?

JOHNNY

Its a long story. I'll tell it to you some other time. How fast does it go?

MIKE

These cars were built for speed, I expect you could crank it up to one-fifty.

CAMERON

Oh come on Mike, even when you found a piece of road long enough this girl's well past her prime. Good acceleration though.

MIKE

Look man, its basically a road-going dragster.

CAMERON

I know you've never seen anything quite like it but do you really want to buy something like this?

JOHNNY

Does it work?

CAMERON

Well Ray told me just to connect the battery up. Its in the trunk.

Cameron opens the trunk, connects the battery up and tries to start the car. It is dead. Mike and Johnny stand by saying nothing.

CAMERON

Well that's that. It probably needs an overhaul. Rays full of shit. This thing will just sit here and rot.

MIKE

Shame, its a machine I tell you.

JOHNNY

Yeah it would have been kind of crazy driving around in something like that.

CAMERON

Time was when this vehicle took us 'cross the border on the back roads. We'd load up crates of beer in the fender, they'd keep cool driving through the night, and end up in the States for an evening before driving back.

JOHNNY

That sounds like a lot of fun.

CAMERON

It was, we had a few run ins with the law too.

MIKE

Hey, we should do that some time.

CAMERON

No, those were the old days Mike, you can't bring 'em back, its history. Lets get out of here, maybe get another beer or three.

Cameron shuts the garage door.

EXT. HARBOUR CAR PARK - DAY

Mike shuts the door to his car, the 924 turbo, as Johnny and Cameron stand by. They walk away from it towards the harbour. They are carrying a couple of boxes of beers and are smoking cigarettes.

CAMERON

So just how old are you on this day? And whose idea is this anyway? You know I can't afford to be doing this kind of thing, whose paying?

MIKE

Relax, the Duke's got it covered. It was his idea, dreamt it up all on his own. I guess that's a British education for you.

CAMERON

And the age, Mike, come on, cough it up.

JOHNNY

He's twenty-five.

CAMERON

How 'bout you?

JOHNNY

Twenty four. You must be, what twenty-eight?

MIKE

Oh, he'll not tell you, he's one of those people who's vain about his age. Figures he looks good for his years.

CAMERON

I'm thirty-one. And don't listen to the lumberjack here, he's the most vain person I've ever met.

MIKE

You Vancouverites are all the same, you think you're Hollywood but the reality is more like you're backwoods.

CAMERON

Oh here we go just cos' you're the big Toronto hot shot flown in from the big city, you think you can lay it out for us West Coast people.

JOHNNY

You two are always arguing. Look we're here,  
this is it.

CAMERON

These little guys aren't going to go very fast.

JOHNNY

Oh, it'll be fun.

They arrive at a collection of small motor boats tied to a pier. They talk to the guy running the place for a while, Johnny signs a bit of paper, money changes hands, they all get in a boat.

JOHNNY

Hey Mike, its your Birthday, you should take  
us out.

MIKE

I'm already on it man, I'll just cruise this  
baby out gently then we can open her up, she  
should be quite quick.

CAMERON

But we're going to take it in turns right.

JOHNNY

That's the idea.

MIKE

All in good time.

CAMERON

Can you pass me a beer Johnny, I'm getting  
kinda dry over here.

JOHNNY

Its the sea air.

MIKE

Sea air my arse, the guys practically an  
alcoholic.

JOHNNY

Sorry, I didn't know, are you sure you want  
this?

MIKE

Just, give me the beer. Don't listen to the Russian.

They reach the outer edge of the Marina and Mike puts the throttle fully forward, the motor boat surges into life, with the wind rushing through their hair they all start grinning but have to shout to be heard over the noise of the engine.

JOHNNY

That's more like. Yeehahh!

Cameron stands up, holding onto the windshield with one hand and his beer in the other. He's screaming wildly.

CAMERON

Hand over control, the captain's on board.

MIKE

Its my Birthday, man.

CAMERON

I'm pulling rank. Give it up sailor.

MIKE

Ok, but don't do anything stupid, Cam, its not a toy.

CAMERON

That's exactly what it is, now move over.

Cameron takes control, seems to find even more speed and begins to throw the boat into a series of 'S' bends, Johnny is laughing madly and Mike is starting to enjoy the experience of being at the mercy of the crazed Cameron who is now shouting abuse at the wind and standing up whilst driving.

JOHNNY

Head for that big tanker up ahead, we can check it out.

MIKE

Yeah, do that.

They get to the tanker and make a big circle around it, waving to the Chinese sailors who are standing at the stern. They stop near the anchor chain and turn the engine off.

JOHNNY

Let's get a few beers open to toast the birthday boy.

MIKE

Cheers.

CAMERON

Whoa, that was a blast man.

JOHNNY

Do you think this ship's all the way from China?

MIKE

I wouldn't be surprised if they brought a whole load of immigrants with them too. There's loads of them in this city. No black dudes, just Chinese.

JOHNNY

The yellow peril.

CAMERON

Yellow peril, I like that.

JOHNNY

Happy birthday Mike.

MIKE

Well I've got to thank you Duke, for funding this expedition.

JOHNNY

What's money for, heh?

CAMERON

Why does he call you The Duke?

JOHNNY

Its a film thing, "The Unforgiven"

MIKE

Hey, that reminds me, how do you like to be in a film Cam?

CAMERON

Are we talking pornography?

MIKE

No, its art man. A ten minute short.

JOHNNY

We'd finish my student film early and then shoot Mike's on the sly back to back.

CAMERON

I don't know, it sounds a bit half-baked.

MIKE

No, its fully baked man. It would be a few days work, might get you back on your feet.

CAMERON

Hey, I don't need you guys charity or anything.

JOHNNY

It could be really cool.

CAMERON

That's easy for you to say, you wouldn't be in front of the camera. I'm not an actor.

MIKE

Well just think about it, you'd be doing me a big favour.

JOHNNY

These beers are really good.

MIKE

That's Granville Island Beer.

CAMERON

Micro-breweries, we've got loads of them, and they've all got a distinctive taste.

MIKE

Cameron here sees himself as a bit of an expert when it comes to alcohol, its his Scottish roots.

JOHNNY

Lets crank up the engine, its me next.

They attempt to start the engine but with no luck.

CAMERON

Oh this is great, we're going to be stuck out here for ages. Let me try.

Cameron eventually gets the engine running and Johnny drives the boat further out of the harbour, towards the Lionsgate Bridge.

MIKE

OK, pull up here, but leave the engine idling this time. I've got myself a little birthday treat here to share with you.

Mike pulls out a big joint and blazes up. They all smoke it in silence for a while.

JOHNNY

What is this stuff?

CAMERON

Its grass.

JOHNNY

I know that, but its really nice, I mean really different.

MIKE

What you have there is British Columbia's finest hydroponically grown marijuana, I think that particular variety is Red Beard.

CAMERON

Mike sees himself as a bit of an expert when it comes to grass, like a connoisseur.

JOHNNY

Whatever it is it seems to be doing the trick. What is that immense amount of yellow stuff over there?

CAMERON

That's sulphur, they make match heads out of it.

MIKE

You could make a helluva lot of matches out of that pile.

JOHNNY

You think about it, I bet we get through billions of matches every year.

MIKE

Oh shit, throw the joint overboard.

JOHNNY

What?

MIKE

Its the harbour patrol.

CAMERON

Its the police, just chuck it.

MIKE

Let me do the talking.

The harbour patrol boat gently cruises up with its lights flashing but no siren. There are two policeman on board. They stop ten feet or so away.

MIKE

Hi there!

POLICEMAN

Do you realise how far into the shipping lane you are? You are in a very dangerous position.

MIKE

Really, oh man, I can't believe it, really? I didn't realise.

POLICEMAN

What are you doing out here?

MIKE

Its a birthday celebration.

POLICEMAN

Well party's over boys, you're going to have to follow me back towards the marina.

MIKE

Sure, we'd be glad to oblige.

POLICEMAN

I was watching you through my binoculars and I saw you passing a joint between you. Have you been smoking?

MIKE

Oh that, that was just our last cigarette. We were sharing it.

POLICEMAN

OK, lets get you out of that shipping lane.

MIKE

Sure thing, thank you officer, we could of gotten ourselves in all kinds of trouble.

The patrol boat turns around and Mike follows them.

CAMERON

Nice work Mike.

JOHNNY

Yeah, that was cool. They weren't so bad.

MIKE

That was not cool.

JOHNNY

No, I just mean it could have been a lot worse.

CAMERON

It could have been a lot worse, now lets get back on dry land.

JOHNNY

I like the bit about 'we could of gotten ourselves in all kinds of trouble', I mean that grass is starting to get on top of me, I am in all kinds of trouble.

They drive the boat back in silence.

INT. POOL HALL - DAY

Cameron, Johnny and Mike are knocking back a few beers and playing some pool. Johnny is at the table sinking ball after ball. SANTANA's "Black Magic Woman" plays.

CAMERON

You're too good at this, do you spend all your spare time practising or something. Maybe you should hustle for cash.

MIKE

They don't have women in Britain, they just play sport with each other.

CAMERON

You got a girlfriend back in England, Johnny?

JOHNNY

No, I am young free and single. Well there is a girl back home but I don't know if she likes me.

CAMERON

You don't know!

JOHNNY

We did some travelling and stuff together but she's going out with a friend of mine.

MIKE

Maybe she thinks you're gay?

JOHNNY

Ah leave it out man. For now I'm just unattached. How about you Cameron, what's the score with you?

MIKE

He's got a really ugly chick who treats him like shit.

CAMERON

Hey, lay off she's pretty cool, she's not that ugly, the sex is good, and I get to live in her apartment rent free, so I put up with her.

MIKE

Put up with her! She puts cigarettes out on your back to wake you up in the morning!

JOHNNY

Is that true?!

CAMERON

Yeah.

MIKE

Show him.

Cameron lifts up his T-shirt, turns around and shows Johnny maybe three small round cigarette burns on his lower back.

JOHNNY

Fuck! That must of hurt.

CAMERON

Sure it hurt.

MIKE

Shes' a complete psycho-bitch man.

JOHNNY

Why on earth do you go out with her? I'd just leave.

CAMERON

What am I going to do? Where am I gonna go? I've got no job, and unlike you Johnny I haven't got so much money that I can afford to go to film school and take it easy for the rest of my life.

MIKE

I keep telling you Cam you should get your old job back.

CAMERON

And I keep telling you there's no way that's going to happen. I'm not as young as I used to be. If you see me in my courier out fit, you can shoot me.

JOHNNY

You were a motorcycle courier?

CAMERON

A bicycle courier.

JOHNNY

I've seen those guys in town, they all hang out at that cafe.

MIKE

They're all drug dealers.

JOHNNY

Still a lot of nice bikes though, all those mountain bikes with shock absorbers.

CAMERON

No, you don't need a mountain bike for the job, you need a racer.

JOHNNY

Is that what you've got?

CAMERON

Oh, I've got a beauty, light alloy, super thin tyres. The thing is basically a sculpture. You can pick it up with your little finger.

MIKE

So like I say you should get back in the saddle.

CAMERON

Leave it out, I'm not doing it, besides the bike's out of tune, it needs some professional attention. Anyway we were talking about women.

JOHNNY

Mike's girlfriend's kicked him out.

CAMERON

Ha Hah! She finally saw through you hey Mikey boy. That makes me laugh.

MIKE

Its not funny, anyway its just a trial separation.

CAMERON

Doesn't sound like there was much of a trial, I'm thinking you were just convicted and sentenced! Ha!

JOHNNY

Yeah, he turned up at my place with a bottle of single malt whiskey asking for refuge.

CAMERON

So Johnny's taken you in.

MIKE

We're thinking about getting a place together, it'll be cheaper all round

CAMERON

Oh, it just gets better! The Duke and The Russian shacking up together. Its poetry! Bring me a tissue I think I'm going to cry!

Mike spills his beer.

MIKE

Oh man!

And Johnny knocks the white off the table.

JOHNNY

Bollocks!

EXT. JOHNNY AND MIKE'S APARTMENT - DAY

Cameron walks up to the door and rings the bell. It is opened by a young girl with a French accent, MARIE (5' 5", brown hair, tank-top)

MARIE

Bonjour!

CAMERON

Sorry, I must have the wrong house.

MARIE

No, you are Cameron, yes?

CAMERON

Yes, I was looking for Mike and...

MIKE

Hey, Cam, come on in, that's just The Cuckoo.  
Say hello, Cuckoo.

MARIE

I am Marie, The Cuckoo.

Cameron walks in and shuts the door behind him. HAPPY  
ALRIGHT'S "Mission '65" plays from a CD player on the floor.

CAMERON

The Cuckoo?

JOHNNY

Marie is Swiss, Mike calls her The Cuckoo,  
you know cuckoo clocks and all that.

CAMERON

I get it. You got any beers?

JOHNNY

We've got beers and loads of paint, green  
paint, loads of it.

MARIE

If you get a brush, you can start painting.

CAMERON

Hey I've only just arrived and you're not  
paying me for this right. This paint is  
grose man, where d'you get it from?

JOHNNY

Mike's choice, I think he's got a thing  
about green.

MIKE

I got a deal from Bernie down at the DIY  
store.

CAMERON

Well whatever kind of deal you got I think  
you got ripped off man. Oh a green carpet,  
well at least it doesn't clash.

JOHNNY

We got that cheap too.

CAMERON

Its like having a lawn inside, put a hole

in it you could play crazy golf. The colour scheme wouldn't happen to be inspired by your evil weed addiction would it Mike?

Cameron picks up a roller and puts some paint on the wall. The music gets turned up. They are all painting and start playing around, flicking paint at each other. Johnny takes some photographs. Cameron and Marie start fooling about with each other and then the bell rings.

JOHNNY

I'll get it.

Johnny goes to the door and opens it. There is a short round Indian woman there who speaks in Indian for a while, then in English. She has noticed the ongoing paint job.

RAGGA BAGGA

What is this?

JOHNNY

Ah, we're improving the living area.

RAGGA BAGGA

But its green.

JOHNNY

Yeah, its the most calming colour.

RAGGA BAGGA

Are you sure about that?

JOHNNY

Oh, absolutely, its been scientifically proven.

RAGGA BAGGA

How am I going to rent a green house?

JOHNNY

I think you'll find it very easy.

RAGGA BAGGA

OK, go about your business.

JOHNNY

Thank you. Good bye.

Johnny shuts the door and returns to the others.

MIKE

Who was it?

JOHNNY

The landlady.

MIKE

What did she want?

JOHNNY

I think she was just checking up on us.

CAMERON

Well we're just about finished here anyways.

MIKE

Hey, you guys I'll see you later, OK.

EXT. VERANDA - EVENING

Mike leaves seemingly in a hurry, Marie is finishing off the painting, Cameron and Johnny go out onto the rear Veranda each with a beer. NICK DRAKE'S "Five Leaves Left" drifts through the door.

JOHNNY

So you grew up around here.

CAMERON

Born here, grew up here, I'll probably die here.

JOHNNY

Its a beautiful city though, and I've seen a few.

CAMERON

Yeah, its not the worst.

JOHNNY

Have you got any brothers or sisters?

CAMERON

I've got a brother, younger, lives a little

out of town.

JOHNNY

Parents?

CAMERON

They came over from Scotland in the fifties, this place was really just a frontier town back then.

JOHNNY

What does your dad do?

CAMERON

He was a Judge.

JOHNNY

So is he retired now?

CAMERON

No, he's dead.

JOHNNY

Oh.

CAMERON

He, uh, killed himself.

JOHNNY

Jesus Christ.

CAMERON

Yeah, I think that's probably who he thought he was. Got a bottle of whiskey and a shot gun one night and blew his brains out. That was about two years ago. Pretty fucked up heh.

JOHNNY

You must have gone through a lot since then.

CAMERON

That's the truth. What's your story Johnny, how did you get to have enough money to go to that film school?

JOHNNY

A wealthy grandfather died and when I was 20 I inherited quite a lot of money, decided I

wanted to do something creative with it.

CAMERON

How's it panning out?

JOHNNY

I'm enjoying it so far, I'm directing a film I've written in a couple of weeks. I don't know what will happen after film school. I'm thinking about staying here, I like it here.

CAMERON

Well best of luck to you in your chosen career Johnny, I hope it all comes together for you.

JOHNNY

Where was Mike going in such a hurry?

CAMERON

Oh, he was going to watch the sunset with his girlfriend.

JOHNNY

Oh that's nice, they're back together again?

CAMERON

Yeah I think he might move back with her sometime.

JOHNNY

But we've just got this place

CAMERON

Look Johnny, you'll learn Mike's not the most reliable of people. He'd like to be, but at this point in time he just isn't.

JOHNNY

He owes me some rent I paid already.

CAMERON

You won't see that again.

JOHNNY

Looks like I'll have to get another place on my own. Still very romantic

going to look at the sunset.

CAMERON

Maybe, but watching the sunset usually means they'll be doing a lot of shagging in the car, or perhaps on a pic-nic table, I don't know what he favours these days.

JOHNNY

He's pretty strange, Mike, sometimes. Kind of dark and weird. Hard not to like, but a real pain sometimes.

CAMERON

When he arrived here in that beat up car of his all he had was a suitcase. He just left his home and his parents in Toronto and drove across the entire country.

JOHNNY

He was telling me his dad's a millionaire.

CAMERON

Yeah it must be tough being the son of someone so rich.

JOHNNY

Yeah, high expectations.

CAMERON

I was sort of joking, Johnny. He is a dark horse though I'll give you that.

JOHNNY

Why do you call him the Russian?

CAMERON

Well he is, didn't he tell you, he was born in Lithuania, that's where his family is from.

JOHNNY

Ah, he doesn't tell me anything.

CAMERON

Listen I gotta go, catch you later.

EXT. SUBURB STREET - DAY

Mike and Jonnny are walking along, Mike has a handful of resumes, complete with A4 photos of actresses which he is showing Johnny.

MIKE

Check these babes out man, I tell you we've struck gold, this is the right business to be in.

JONNNY

You got all those from the one agency.

MIKE

I just told them what I was looking for, they showed me a few and I picked them out. It was like a supermarket man.

JOHNNY

Yeah, but can they act?

MIKE

Who cares, look they're all beautiful. Why don't you pick one out for yourself, Duke? She looks like your sort.

JOHNNY

Which one are we going to see now?

MIKE

This one. Didi Rushkev.

JOHNNY

Sounds eastern European.

MIKE

I don't care if she's from Mars. This is it here, 1024 Haro St.

They walk up some steps and push the speaker phone button.

DIDI

Hello.

MIKE

Hi, its Mike.

DIDI

Oh, hi Mike, come on up, I'm number 7, second floor on the right.

The door buzzes and they walk up to the door and knock, DIDI RUSHKEV (5'9" dark hair, very pretty) opens it. Some House music is playing.

DIDI

Hi, come on in.

MIKE

This is my colleague, Johnny.

JOHNNY

Hello.

Its a tiny flat with one chair, a tv and a bed in the corner, which is covered in soft cuddly toys.

MIKE

Well here's the script as promised, its only a ten minute short, but you've got a good part and we're shooting on film.

JOHNNY

It should be cool, a lot of fun.

DIDI

Ok, I'll learn the lines and be ready for, er, thursday was it?

MIKE

Yeah thursday, that's great, sorry its such short notice, but we've got a tight schedule.

DIDI

Thanks guys, I'll call if I have any questions or there are any problems.

She shows them the door and they leave.

JOHNNY

Thank you.

MIKE

Thanks, bye.

DIDI

Bye.

MIKE

Did you see how easy that was duke?

JOHNNY

Very nicely done.

EXT. MIKE AND JOHNNY'S HOUSE - DAY

Cameron and Mike are sitting on the steps with a beer and a cigarette each. Johnny pulls up in a Porsche 911 and a big smile.

MIKE

Hey Duke you got a nine-eleven, sounds rough though man.

CAMERON

Oh, she's beautiful. Look you've even got the original cookie cutter wheels, and the chrome trim.

Cameron and Mike get up and the three of them look over the car.

MIKE

When did you get this heap?

JOHNNY

Just now, Big Bob drove me out to Surrey to pick her up. What do you think?

MIKE

Well how much did you pay for it? Look its leaking oil man.

JOHNNY

It was two thousand dollars.

MIKE

Well you got what you paid for. You're just going to have to keep piling money into it.

CAMERON

What year is it?

JOHNNY

Its a 1971 911T. Two point two litre  
mechanical fuel injection.

MIKE

That thing's as old as me and what colour  
is that? I'd call it aubergine. You got  
yourself a two thousand dollar vegetable  
there Duke.

CAMERON

Don't listen to the Russian, you wait,  
he'll want to drive it in a minute, its a  
sweet motor. Do you want a beer? Celebrate?

JOHNNY

Cheers.

CAMERON

I knew the Barracuda was the wrong choice  
for you, you're European, you've got to  
drive a Euro-motor. Get that oil leak fixed  
you'll be away.

MIKE

Heh, Cameron. You remember that thing we  
talked about.

CAMERON

What thing?

MIKE

The acting thing.

CAMERON

Oh that, look I'm really not so sure about  
that.

JOHNNY

Oh come on it'd be cool, you're a natural,  
all you have to do is be yourself and say  
your lines.

CAMERON

Yeah, the lines, I had a look at those and  
I'm not comfortable with it man. I mean  
people don't really speak like that. Did  
you both write it?

JOHNNY

No, this is Mike's baby, but I like it,  
it doesn't read like reality, its fiction!

MIKE

Here's the plan Cameron. The Duke's film starts on monday. We're going to try to finish it by thursday so that we'll have three days left with all the equipment to shoot mine.

CAMERON

Does the school know about this?

JOHNNY

No, but all the students on mine are up for this, we've got the female lead, now we just need you to be into it.

MIKE

Its a done deal I tell you Cam, heh it might lead somewhere.

JOHNNY

You're a good looking guy you could get steady work as an actor. You might actually enjoy it.

MIKE

I've already bought the raw film stock, its in the fridge right now.

CAMERON

Look all I can say is that I'll think about it OK.

MIKE

I'm sort of counting on you Cam.

CAMERON

I'll think about it.

Cameron gets up and walks away.

JOHNNY

Do you think he'll do it?

MIKE

Oh he'll do it, he won't like it but he'll

do it.

INT. JOHNNY AND MIKE'S APARTMENT - DAY

CAPTION : THURSDAY MORNING

Mike and Johnny are in their house. There are about eight other students there, some with coffee and cigarettes. There is quite a lot of equipment; light stands, lights, camera, tripods. The lighting crew are already setting up. Neither the lead actress or Cameron are there yet. Mike shouts across the room to BIG BOB (6', Big, black beard, Bulgarian accent.)

MIKE

Heh, Bob. I want to put this big screen up against the window, and then project some black and white slides that Johnny and me took, from the other side. Do you think that will work?

BOB

Yeah, sure it will work, it just means we'll have to rig up the projector outside on a step-ladder or something.

JOHNNY

Hey, Mike, its 10.30 and still no Cam. Is he gonna be here?

MIKE

I spoke to him last night and he said he'd make it.

MICHELLE (5'8", blonde, soft Irish Candian accent) comes up to Mike, holding a phone.

MICHELLE

I've got bad news Mike, Didi, just rang. She was on a yacht with a Hollywood producer and said she couldn't make it.

MIKE

Shit!

MICHELLE

Jennifer said she could stand in for her if you like.

JENNIFER (Tall, very attractive) pops up into shot.

JENNIFER

I don't mind doing it.

MIKE

OK we'll go with Jennifer, she should have enough time to learn the lines whilst we set up.

Time passes and one by one the crew begin to leave, all that's left in the house is Johnny, Mike and a load of equipment.

MIKE

You know this makes me look really bad. That loser said he'd be here, we had everyone in place and it was a failure.

JOHNNY

There's no harm done, its just Cameron couldn't do it.

MIKE

He chickened out, I was offering him a way out of his shitty life.

JOHNNY

Maybe he likes his shitty life, it is his life afterall, maybe he wants to find his own way out.

MIKE

I can't believe it, this sucks man, I looked like an idiot in front of everyone. I'm gonna kill that dead beat when he shows his face again.

JOHNNY

I think you were asking too much of him right from the start.

MIKE

I don't care what you think, this was my gig and Cam made me look like a no-brainer.

JOHNNY

He didn't call so I'm guessing he just couldn't face it.

MIKE

Don't guess and don't try to work this shit out. I'm going for a drive.

Mike gets up and leaves, speeding off in his car. Johnny thinks about it for a few seconds, locks the door, then drives off in his car. Mike drives into the country, smoking a cigarette, whilst NIRVANA's "Smells Like Teen Spirit" plays on his stereo. Johnny drives through the city listening to CHET BAKER's "My Funny Valentine". Cameron is sitting on a log on the Beach on his own. He is smiling and throwing stones into the sea, drinking a beer and smoking a cigarette.

EXT. BEACH - DAY

CAPTION : ONE WEEK LATER

Mike and Johnny are sitting either side of Cameron on the same log. Cameron is wearing different clothes, they are all wearing sunglasses, drinking beers and smoking cigarettes.

CAMERON

I was thinking, what about we take the Duke's 911 up into the mountains.

MIKE

It wouldn't make it.

JOHNNY

Nothing's gone wrong with it so far.

MIKE

You never top the oil up, the oil is like the car's blood, it'll just seize up on you one day. If you're gonna own a classic car you've got to treat her right.

JOHNNY

Like you with your 924 heh! You've thrashed that thing.

MIKE

The 924 isn't really a classic but the TR6 well that's a different matter, I look after that baby.

CAMERON

Ladies, please, what about the mountains and the lakes? If Johnny says the car'll make it I believe him.

JOHNNY

This is like a day trip yeah?

CAMERON

No, I'm talking a long weekend at my Uncle's shack.

MIKE

If the car makes it, it'll be a miracle.

JOHNNY

I've driven that car for the last few months, and the only thing I've had to do with it was fix that oil leak.

CAMERON

Yeah, and its got those new Dunlops that your dad bought for you when your folks came over.

MIKE

OK, so the car might make it, but have you seen the back seats in that thing. We'd never get everything we need in it.

CAMERON

Well look, Johnny drives and me and you can flip a coin to see who gets the back seat.

JOHNNY

Mike's got a point about our luggage though.

CAMERON

All we need, is Mike's barbecue, some food and drink for three days and a sleeping bag each.

MIKE

What if it rains?

CAMERON

We'll be sleeping in the shack.

MIKE

You said that shack was derelict.

CAMERON

It'll be cool, just trust me on this one.

JOHNNY

I've got a small tent we can take just in case.

CAMERON

OK, if we've got room we'll take the tent.

MIKE

How far is it?

CAMERON

Its about a five hour drive, not far.

JOHNNY

You can get half way across England in five hours.

MIKE

That's because England is an island, Canada is a continent.

JOHNNY

I've travelled around the World, I know the difference between an island and a continent.

CAMERON

Whatever, the point is that in five hours you'll be in some of the most beautiful mountains and lakes you're ever likely to see. I mean, you get a good day, the sky is blue, the mountains are snow capped and the lakes are still with these perfect reflections of the mountains in them. Its the right time of the year too. Come on, leave your delusions of Hollywood success behind you for a few days.

JOHNNY

It does sound pretty good, I'm thinking I'm in.

CAMERON

How 'bout you Mike?

MIKE

Yeah its cool. Lets do it.

CAMERON

What about this weekend. We stock up on food Friday morning, leave as early as we can, get back on Sunday.

MIKE

That's good.

JOHNNY

It's good.

CAMERON

Right, I'll meet you at yours on Friday at about nine, we'll go to the supermarket and then we'll go.

JOHNNY and MIKE

Cool.

They all slug on their beers.

EXT. MIKE AND JOHNNY'S APARTMENT - DAY

CAPTION : FRIDAY MORNING 9AM.

Cameron walks up to guys house carrying just a small back pack and rings on the door bell, he waits for a while and then rings again. Eventually Johnny comes to the door in a T-shirt and boxer shorts scratching his head.

JOHNNY

We're not really up yet, make some coffee.

CAMERON

Get up you lazy Russian!

After some time, Mike and Johnny are up and clothed, drinking coffee and smoking cigarettes.

CAMERON

Lets get going then boys.

INT. CAR - DAY

Cameron is in the back, he's tall and doubled up but doesn't complain.

MIKE

You OK in the back lanky boy?

CAMERON

Its not so bad.

They arrive at the supermarket and park, Cameron unfolds himself from the back seat and they walk to the entrance.

INT. SUPERMARKET - DAY

Johnny takes a trolley and they start walking down the first aisle. They all have their sunglasses on their heads.

MIKE

Lets get the smokes first.

CAMERON

Good idea.

They go to the cigarette kiosk.

MIKE

Four packs of Marlboro and I'll take a lighter too.

JOHNNY

Four packs of Camel filters, oh yeah and two lighters. Thank you.

CAMERON

Eight packs of Players Lights. I better get three lighters.

They go through the supermarket putting everything they need in the trolley.

MIKE

Now for the barbecue, we're gonna need steaks and I'm not settling for any rough rump, we need sirloin.

JOHNNY

What about chicken legs.

CAMERON

Throw those legs in there. We need beer of course, here we go, you like that Granville Island beer yeah?

JOHNNY

Yeah that's good stuff. How much will we need?

CAMERON

I figure on ten bottles a day, three days, three of us, that's

JOHNNY

Ninety bottles.

MIKE

Jesus Cam! Are you nuts? Anyway we can't carry all of that.

CAMERON

You're right, we'll just take fifty. That's five of these cases. We'll get through 'em.

JOHNNY

So we've got smokes, meat, beer and cigarettes. What else do we need?

CAMERON

I think that about covers it.

JOHNNY

What about like cereal, milk, fruit for the morning?

MIKE

Are you serious? Well you can buy that shit if you want to but I ain't touchin' it.

CAMRON

He's got a point Johnny, milk'll just go bad. No, I think we're all set. Lets pay and get out of here.

They go to a check-out and start unloading the beer and meat onto the conveyor.

JOHNNY

So we split this three ways yeah.

CAMERON

Oh, man I left my cash at home.

JOHNNY

Mike?

MIKE

Put it on the card Duke, I'll pay you back.

JOHNNY

So I'm the wallet. You'll chip in for the petrol though yeah.

CAMERON

For sure. Come on lets get this bagged up, I can't stand these places.

The Duke pays and they take the trolley to the car where they unload it into the luggage space.

MIKE

There's not much room left here you know.

CAMERON

Be cool we don't need much other stuff.

They drive back to the apartment.

EXT. MIKE AND JOHNNY'S APARTMENT - DAY

They load up all their equipment, the barbecue and gas, Mike and Johnny's back packs, a small tent, the food and beer. The car is fully laden and the space in the back of the car is looking smaller than ever.

CAMERON

Duke, you got a coin?

JOHNNY

Here's a loonie.

CAMERON

Call it Mike.

MIKE

Heads.

CAMERON

Look, there's the Loon, its tails, you're in the back.

MIKE

Oh man.

Mike gets in the back, its very cramped, Cameron gets in the passenger seat and Johnny gets in to drive. He opens the sunroof, puts a tape in the machine, the music starts (BOB MANNING's "Soul Sister") and they drive off.

EXT. CAR - DAY

The car moves through the city, out onto a main road and starts winding through roads that seem open and free. The sun is shining and the landscape just gets more and more impressive. They have the windows down and the music plays.

INT. CAR - DAY

MIKE

Hey, you guys, I don't want to sound like a woos or anything but I'm getting pretty cramped back here and I need to take a leak.

JOHNNY

Alright, I'll pull over just up here.

The car pulls over and they all get out. Mike is walking funny. They are already on a fairly deserted road, there are no cars about. They all walk about twenty feet from each other in different directions and with their backs turned pee at the side of the road.

MIKE

I reckon its only fair that I get to sit in the front for a while.

CAMERON

Johnny, how about I drive for a little.

JOHNNY

I don't know, its not that easy a car to drive.

CAMERON

Get real, Mike's been driving it loads back in the city. I'll be careful, don't you worry about that.

JOHNNY

OK, but only for a bit yeah.

Johnny gets in the back, Mike gets in the passenger seat and Cameron drives, at first slowly, going through the gearbox carefully, then he opens it up.

CAMERON

Lets see what she can do.

There is dirt flying up from the wheels and Cam is throwing the car around the corners.

JOHNNY

Cam, take it easy.

CAMERON

I've been taking it easy all my life. A car like this is meant to be driven!

MIKE

Don't get us killed man!

CAMERON

Alright, I'll slow down. You guys are no fun. Is that what comes from being in a glamorous business like film?!

Cameron drives for a while longer, then Mike takes over for a some time, then back to Johnny. Five hours after leaving they arrive at the lake and all get out of the car.

EXT. LAKE - DAY

There are a few houses, wood cabins really, on the edge of a lake which is a mile or so across, above them are snow capped mountains whose reflections glimmer in the lake. There is not a cloud in the sky.

CAMERON

We better unpack. I've got a thirst on.

JOHNNY

Its beautiful, Cameron, I mean the scale of it. Its huge!

CAMERON

This is the real Canada alright, you can take your towns and cities. This is home.

MIKE

Lets get this stuff unpacked, Duke, then we can get it in the shack.

JOHNNY

Which one is it Cam?

CAMERON

Oh no, its none of these, we've got to go a little further yet. Its just down there.

Cameron points to a railway track which runs along the side of the lake at the base of the mountains. It curves away into the distance.

MIKE

Well just how far is it Cam, I mean have we got to carry all this stuff?

JOHNNY

What about the trains, we can't walk along the track, what if a train comes?

CAMERON

You don't want to worry about that, there's about one train a week.

MIKE

How long is it going to take to get to your Uncle's shack, Cam?

CAMERON

Its no more than two hours, we'll be there for dinner. Now will you give me a beer, I've just had an idea.

Cameron gets a beer and wanders off towards the nearest lake-side house where a lady is sitting on her porch.

MIKE

Where's he going?

JOHNNY

Search me.

CAMERON

Excuse me.

LADY

Hello there.

CAMERON

Hello, I'm sorry to bother you, but my friends and I have a long walk ahead of us down the railroad for a couple of hours or so, and I can't help thinking with all our luggage and everything that it might be easier by kayak. I saw your boat there and...

LADY

Would you like to borrow it?

CAMERON

We'd be happy to give you something for your trouble.

LADY

How long do you need it for?

CAMERON

We'd be back on Sunday, I'd say about midday.

LADY

Oh, that's no trouble at all, there's a few paddles in it I think.

CAMERON

And what do I owe you?

LADY

Oh don't worry about that, just look after it, that's all.

CAMERON

Thank you ma'am we will.

LADY

Have a nice trip.

CAMERON

We will, thank you again.

Cameron walks back to Johnny and Mike who are sitting down with a beer and a cigarette.

MIKE

A two hour walk, Jeez.

JOHNNY

We might have to leave some of the beers.

CAMERON

Never. Quit your worrying, we're taking that kayak over there, it'll be a sinch.

JOHNNY

Do you know that lady or something?

CAMERON

Everyone kinda knows everyone around here. Lets pack the boat!

EXT. BOAT ON THE LAKE - DAY

They pack the boat with everything, lock the car, get in the boat and paddle away. Pretty soon they're in open water, paddling slowly on the perfectly calm lake. Johnny is at the back, he puts his paddle down and gets his camera.

JOHNNY

This is beautiful. Its so quiet too. Hey guys turn around for a second. That's great.

Johnny takes a photo of Cameron and Mike turning around and holding their paddles.

CAMERON

Me and my brother used to come up here, sometimes for a week or so, do some fishing. It hasn't changed.

MIKE

It sure beats the city, man.

CAMERON

Hey, duke, how long have we been paddling?

JOHNNY

Maybe an hour.

CAMERON

We should be there soon. You see that piece, jutting out into the lake, where there's a break in the trees. That's it.

EXT. THE SITE - DAY

They arrive. There are just a few wooden chalets and a couple of huts. They pull the boat up onto the shore.

CAMERON

Come on, I'll show you something.

Cameron leads the way and Mike and Johnny follow, they walk for a few minutes up a stream and under the railway, there is the sound of water getting louder as they walk. They get to a high, narrow water fall which comes out of the rocks about a hundred feet up. They have to shout to each other to be heard.

CAMERON

What do you think of that?

JOHNNY

I like the way you didn't tell us about this before hand, just kind of surprised us.

MIKE

Yeah, Cam's a sly old dog.

CAMERON

Lets go back and get some food on, I could eat a moose.

JOHNNY

Beer and moose steaks sounds about right. Mike, I know its a stupid question but did you bring any grass with you?

MIKE

I sure as hell did, I got plenty of the stuff, we can get into it later.

They check in at the shack on the way back, it is completely run down and has no roof.

CAMERON

Well, here's what's left of my uncle's shack.

MIKE

Cam, its got no roof, man. Good job we bought the tent.

JOHNNY

You know the tent only takes two. Maybe we could get three of us in there but I doubt it.

They get back to the boat and unload it. Johnny puts the tent up, Mike gets the barbecue up and running and Cameron has a beer sitting on a rock. Before long, they are all eating steak, drinking beer and laughing. The sun starts to go down behind the mountain. It begins to get dark.

CAMERON

Well, I don't know about you but I'm just about ready to get my head down.

JOHNNY

All that paddling tires you out. I'm going to sleep outside, you guys can have the tent.

MIKE

Crazy Brit sleeping outside, doesn't bother me, I'm happy in the tent.

CAMERON

Are you sure, there may be a few sand flies, but it doesn't look like rain.

JOHNNY

I'll be fine.

Mike and Cameron get in the tent, they have a torch and there is some fuss, with Mike giggling and Cameron cursing him. Johnny puts his mat and sleeping bag on a flat piece of ground, gets in and makes a pillow. He lies there, on his back, looking up at the moon and the stars.

JOHNNY

No roof.

EXT. THE SITE - NIGHT

They all go to sleep... for a few hours. In the middle of the night there is a rumble, it gets slowly louder and louder and louder, until it is a deafening roar. They are all awake.

MIKE

What the hell is that?!

JOHNNY

Its the train.

They are only twenty feet or so from the freight train which approaches with a huge white light on its front. It rushes by and they are all standing outside in their boxer shorts watching it go past. It is miles long. Eventually it passes, they go back to sleep.

EXT. THE SITE - MORNING

Morning breaks, the sound of birds and a gentle breeze in the trees is all that can be heard above the silence. Slowly the guys begin to stir. Cameron appears from the tent wearing a pair of swimming trunks.

JOHNNY

Bloody hell, are you going in? Its going to be a bit nippy.

MIKE

I tell you its his Scottish blood, they swim in the lochs in winter, they're all mad I tell you.

CAMERON

Ah, you're both pussies.

Cameron walks off to a nearby wooden pier and takes a running jump, diving into the icy cold water. He surfaces after a few seconds.

CAMERON

They say if it doesn't give you a heart attack it makes you live longer.

MIKE

He might have a bit of Irish in him too.

JOHNNY

It just looks cold. I don't know how that works but it just does.

CAMERON

You not coming in! You don't know what you're missing!

After a while Cameron gets out of the water dries himself off and cracks open a beer.

CAMERON

Breakfast. How bout that train last night.

JOHNNY

That scared the shit out of me. I was in the middle of some dream about bunny rabbits or something.

MIKE

I'm cranking up the barbecue again, a liquid breakfast just doesn't do it for me. We'll get those chicken legs sizzlin'.

Mike cooks the chicken, they all eat and then Mike rolls a big joint.

CAMERON

You're packing that big boy! I'm getting worried about your habit Mike, you do it all the time man.

MIKE

I'm an addict, anyways why are you complaining, you always take it when you can get it.

CAMERON

You're not into this stuff are you Johnny?

JOHNNY

I've smoked with a lot of people all over the world, I've even smoked with a tribe of Pygmies in the jungles of Zaire. The weird thing is I've never bought any myself.

MIKE

You see that's not good, you take but you don't give. You've got to share this stuff,

its manna from heaven.

CAMERON

He's got a point duke, if you have something you have to share it in this life.

JOHNNY

I'm sharing my money! Turns out I'm funding this little expedition.

CAMERON

Sharing money is one thing. Sharing things like food, feelings, stories and yes even grass too, is something else.

JOHNNY

I think you're probably right.

They start smoking the joint. Mike smokes some and then passes it to Cameron.

CAMERON

Pygmies?

JOHNNY

Yeah, real life pygmies, little guys, with long pipes made out of banana leaf stems.

MIKE

Whole thing sounds bananas.

Cameron passes the joint to Johnny

JOHNNY

We went hunting with them too, spent hours in the jungle looking for these little deers. Didn't catch a thing, probably because we were all too stoned.

CAMERON

Mike tells me you went to Oxford University.

JOHNNY

Cambridge.

MIKE

The duke thinks he's some kind of genius or something.

CAMERON

You have to be pretty smart to get in there right.

JOHNNY

That's true, but what they don't tell you is that once you get there there's an awful lot of much smarter people about. I found a nice position at the bottom of the pile with a group of pretty cool people.

CAMERON

What were you studying?

JOHNNY

Philosophy.

CAMERON

Same as Mike.

MIKE

Yeah, except I only went to Concordia.

JOHNNY

Difference is that I studied philosophers from way back whereas Mike was looking at philosophers that are alive today.

CAMERON

But its all religion anyway isn't it?

MIKE and JOHNNY

NO.

CAMERON

Oh so you agree on something.

JOHNNY

We have a common interest in Nietzsche but it seems that's as far as it goes.

CAMERON

He was German right? So is that why you both drive Porsches?

Mike and Johnny laugh at the same time.

JOHNNY

Well the damn thing got us here didn't it.

MIKE

I swear they're great cars and everything but they will break your bank. Then they'll just sit in your drive, broke, laughing at you.

CAMERON

I don't know, those Germans, they're worse than the Russians, or the British for that matter. Pass me another beer.

Mike starts rolling another joint.

CAMERON

So Mike tells me, there's some girl you're after back home. You've been holding out on us, Duke.

JOHNNY

Oh that. She's someone I was at University with and I did some travelling with in Central America, she's really wealthy and beautiful too. Anyway nothing happened.

CAMERON

Did you lay her?

JOHNNY

No.

MIKE

Ah, the famous British Ugly Women, I've seen pictures, they're not pretty.

CAMERON

So are you going back for her at the end of film school?

JOHNNY

I'm thinking about it.

MIKE

Watch out if you do man, I've heard they've all got that mad cow disease. I tell you, you need to get laid Duke.

JOHNNY

We'll see, I'm getting into Vancouver now,

BC is a beautiful place.

CAMERON

And if you ever need a break from the city,  
you've got all this on your doorstep.

JOHNNY

It might make sense too, there's more film  
going on here. I couldn't live in London,  
its just too much.

MIKE

You're not going to ship that car back are  
you? I'll take it off your hands, and then  
if you ever come back I'll let you drive it.

JOHNNY

You're too kind Mike. Anyway what are you  
going to do when we graduate?

MIKE

Oh, my dad owns a place down in Miami, I  
thought I might hang out there for a while,  
write some scripts, solicit some business,  
maybe cut a few deals. You should come  
with me we could write together.

JOHNNY

That could be cool. I don't know, I'm really  
disillusioned with the whole thing, it seems  
empty, false and sort of shallow.

CAMERON

Its what you make of it Duke.

The day passes, beers come and go, there's some sunbathing.  
They all go for a swim together and Mike keeps rolling those  
joints. Another barbecue, night falls. They make a small fire  
and sit around it with beers.

JOHNNY

Have we been stoned all day?

CAMERON

It's quite possible.

MIKE

Its hard to tell when you smoke as much as  
I do. You start to forget how high you are

and worry about how you're gonna get down.  
Its like climbing a tree. I just keep  
climbing.

JOHNNY

You know people say its not addictive,  
but I don't know.

MIKE

When you always carry some around with you  
for personal use and when its the first thing  
you do in the morning, you know its addctive.

CAMERON

Are you ever going to stop?

MIKE

Look, its this place. In Europe you've got  
Amsterdam, here we've got Vancouver. Its  
grown in huge green houses on a huge scale,  
its a business.

JOHNNY

I think film is a drug.

MIKE

Drugs, films, beer, cars, women. They're  
all expensive and bad for you. We chose  
the wrong business Duke.

JOHNNY

I don't know, at least film is creative.

CAMERON

You think? What about all those washed up  
actors. They're always in rehab or getting  
a divorce or something.

MIKE

Actors are one thing, that's all people think  
about when they think about film. What about  
the writers, the directors, the crew, the  
production staff. You've seen how long those  
credits go on for.

JOHNNY

All those credits are real people, with real  
jobs and real lives. They're not famous and  
they don't want to be, they just want

recognition and to be able to feed their families.

MIKE

Fame is just a construct, created by the media to promote and elevate the business. Its a game designed to make more and more cash for people who have no style or taste.

CAMERON

This is getting a bit advanced for me, I don't mind sleeping outside tonight, you two philosophers can share the tent.

MIKE

That means I have to sleep with the duke, I don't know, these aristocratic types, he might try something on.

JOHNNY

Oh, give me a break.

CAMERON

He's just winding you up Johnny, don't listen to the Russian.

JOHNNY

I think I'm gonna sleep outside anyway, it was good last night, asides from the train.

CAMERON

Looks like you've got the tent all to yourself Mikey boy.

MIKE

I hope it rains.

They all go to sleep, its another clear night. When they wake in the morning its another beautiful day but the wind is up. Its cigarettes for breakfast as they take down the tent and load up the boat. They get in and start paddling. As they go on, the water starts getting very choppy and the boat is rocking from side to side.

MIKE

I don't like this, oh man.

CAMERON

Just keep paddling, the faster we paddle  
the quicker we'll get back.

MIKE

We're taking on water, there's a storm  
brewing up, look at those clouds man.

JOHNNY

This is funny.

MIKE

Its not funny, my shoes are getting wet.

CAMERON

Just keep paddling, faster.

MIKE

It doesn't matter how fast we paddle, we're  
rocking all over the place, this is serious.

JOHNNY

Just keep paddling.

MIKE

We're gonna sink! Do they have rescue boats  
on this lake?

They get back in one piece but a little wetter than when they  
started. They load the car up and take the boat back to the  
lady. In the car Mike is in the back, Cameron sits in the  
front with a beer, the music plays and Johnny drives.

EXT. VANCOUVER CITY - DAY

The Lionsgate suspension bridge, Stanley Park, Native American  
Totem poles, Downtown. Mike and Johnny are driving through  
the town in the 911, TOM WAITS' "Step Right Up" is playing.

JOHNNY

Where did you say we are meeting him?

MIKE

At that cafe on the corner of Hamilton and  
Wiltshire.

They park up and walk to the cafe.

EXT. CAFE - DAY

They order a coffee each and Johnny gets a muffin. They sit outside and wait.

JOHNNY

What did he want to talk to us about?

MIKE

Hey, I'm not psychic. He just said to meet him here around now.

They wait wearing sunglasses, drinking coffee and smoking cigarettes. At last Cameron shows, he pulls up on his bike, wearing a blue and yellow lycra body suit, a bum bag and walkie-talkie.

MIKE

The bicycle courier! You look like Spiderman, man!

JOHNNY

You got your old job back, that's cool.

CAMERON

Its not so cool, I've done about thirty miles so far already today. And I'd forgotten about this saddle, its like sitting on a razor blade.

JOHNNY

And the bike's all fixed.

CAMERON

The bikes fixed but I'm beat, two packs a day is not good news. I'm not going to last.

JOHNNY

Mike's back with his girlfriend now and I've got a new apartment.

CAMERON

So the love affair's over.

The walkie talkie springs into life.

WALKIE TALKIE

Cameron...Cameron...

CAMERON

This is Cameron, copy.

MIKE

"Copy", check it out.

WALKIE TALKIE

I need you to pick up a package from 9th and Lennox, the Scotia Bank, they'll tell you where to take it.

CAMERON

That's a copy. Out.

MIKE

"That's a copy". I love it.

CAMERON

I'll tell them where they can put their package.

MIKE

Looks like you've got quite a package going on down there, Cam old buddy.

CAMERON

Leave it out Mike, this is hard work.

JOHNNY

I'm impressed Cameron, you've done a good thing.

CAMERON

Maybe you two guys should get jobs too. Listen I've got to go. We'll have a beer sometime yeah.

MIKE

See you round.

JOHNNY

Yeah, see you Cam.

Cameron speeds off, leaving the two would-be film makers.

MIKE

Maybe we should get crap jobs.

JOHNNY

We've got crap jobs, we're film makers.

They look at each other. Then sit in silence.

MIKE

I tell you that film school is a rip off, they just take your money and run.

JOHNNY

You must have learned something, I know I did.

MIKE

I learned that the money spent on that school could have been put towards making my own film.

JOHNNY

But you've made contacts, you've learned the trade.

MIKE

You got to direct your film, I didn't get to do jack. The whole thing sucks. I'm no better off that when I started.

JOHNNY

I think we should co-write something. Then co-direct it.

MIKE

I got this one idea. Its called "House of Death".

JOHNNY

What is it a horror or something?

MIKE

No, its about a cult, on an island. There's this wealthy girl, right, and she's the daughter of this evil cult leader and this guy comes and rescues her but the thing is...

The bicycle couriers and traffic roll by drowning out their conversation.

INT. JOHNNY'S APARTMENT - DAY

The phone rings, Johnny, who is sitting on a luridly coloured couch and watching the OJ Simpson trial on a huge TV, answers it.

JOHNNY

Hello, oh Cira, you OK? Yeah sure what is it? So she's at your place right now. Sure I can go and meet her. What's her name? Nina. When will you be around to pick her up? OK, I wasn't doing anything, I'll leave right now. No that's cool, I'll see you later.

Johnny leaves his apartment, gets in his car and drives to...

EXT. CIRA'S HOUSE - DAY

...where a girl, NINA (5'3", long brown hair, white fitted blouse, jeans, boots) is sitting on the railings of the veranda, swinging her legs with a back pack at her feet. She has a German accent but her English is very good.

JOHNNY

Hi, Nina, I'm Johnny. Cira said she's got caught up with something, so she asked if I could come and pick you up. Have you just flown in?

NINA

Yes, I got a taxi. I am annoyed with Cira.

JOHNNY

That's funny. Look we can go back to mine, Cira said she might not be able to pick you up for a couple of hours.

NINA

OK, that's good. Let's go.

Nina jumps off the railings and picks up her back-pack and they walk over to the car.

NINA

My dad has one of these.

JOHNNY

That's...nice.

They drive back to Johnny's apartment...

INT. JOHNNY'S APARTMENT - DAY

...where they start talking...and kissing...and...

Next morning Johnny and Nina wake up in Johnny's double bed.

NINA

Good morning.

JOHNNY

Good morning. Er.. Welcome to Canada.

NINA

Thank you, it was a lovely welcome. We can go and get breakfast now.

JOHNNY

That's a very good idea, there's a place just along the road.

They get dressed, walk along the road, holding hands, and get breakfast at a cafe, sitting outside.

INT. CAR - DAY

Later that day, Mike is driving Johnny in the Triumph TR6.

MIKE

So Cira, tells me you've shackled up with her friend.

JOHNNY

Good news travels fast.

MIKE

I've got to take my hat off to you duke, that was quick work. And you're doing your bit for Anglo-German relations too. She good in bed?

JOHNNY

Well that's for me to know and you to find out.

MIKE

I'm doing my best. Does she make a noise?

JOHNNY

She purrs.

MIKE

Get out of here. Man I've got to get some of that Euro Action. Yeah, maybe the Cuckoo.

JOHNNY

Mike, you've got a girlfriend.

MIKE

I know, it sucks. You're one of us now Duck.

JOHNNY

Duck? Duke.

MIKE

Duck I says.

JOHNNY

Mike, do you think I should go back to England?

MIKE

To see the mad cow? Hell, I don't know. You'd get your class privileges back. Maybe you'd get some mad-beef action. I don't know.

JOHNNY

I'm thinking I've got it pretty good right here at the moment, but you know it's something to make a go of it in your own country.

MIKE

Its something to be able to make it away from home too. You should think about that. For the moment just enjoy life whilst its good.

JOHNNY

You're right.

INT. DAY : POOL HALL - DAY

Johnny and Cameron are playing pool and having a couple of beers. Cameron is at the table.

CAMERON

Ah, they never seem to go in for me. You've got all the luck.

JOHNNY

Oh, I'm lucky with some things. Cameron. Do you think I should go back to England?

CAMERON

You've got family there right.

JOHNNY

Yeah, parents, sister, grandparents. Friends too.

CAMERON

That's a tough one alright. You're not just talking about leaving home, you're thinking about leaving your family and country of birth.

JOHNNY

You see, I've done a lot of travelling and I've been away to University but I don't feel like I've flown the nest yet.

CAMERON

There's a name for people like you, you're called boomerang kids. Your folks keep chucking you places but you keep coming back.

JOHNNY

So you think I should stay here?

CAMERON

You know what I think: I think you should be a man with a bag.

JOHNNY

I don't understand. A man with a bag.

CAMERON

Just that, a man with a bag.

JOHNNY

I still don't get you.

CAMERON

Just remember it will you?

JOHNNY

Sure.

CAMERON

Now, lets drink up and get out of here,  
I'm tired of getting my arse whipped.

EXT. MIKE AND SANDRA'S LOVE SHACK - DAY

Mike and Johnny are sitting by a lake on deck chairs. Mike's girlfriend, SANDRA (5'8", blonde, Canadian) is swimming in the lake, she comes out and dries herself off.

SANDRA

How's it going guys, inspired?

JOHNNY

We've been 'creating' this thing for weeks  
and so far all we've got to show for it is  
two pages of drivel. Mike's not writing he's  
just dictating.

MIKE

This was how I pictured it.

JOHNNY

I might be wrong with this Mike, but to be  
honest I don't think House of Death has got  
the legs. I can't do this anymore. I'm  
going back to England. I'll try and work  
on it there but I'm not promising anything.

MIKE

Ah, you're gonna, chicken out like Cameron  
did with the acting.

JOHNNY

Whatever, I'm just not into this script.  
Its got no structure, no middle and no ending.

MIKE

You've got to think of the bigger picture,  
this isn't film school anymore, this is art,  
and its modern art at that.

JOHNNY

Well then you sit down and be the artist, and I'll walk about and spout nonsense to you for a change.

MIKE

Hey duke, its just a film script.

JOHNNY

Yeah, but we're trying to make a living as film makers remember. No script, no film, no deal equals no income. You don't have to be a genius to work that out.

SANDRA

You sound like two little school boys bickering over something stupid. Give it a rest and take in some rays for a while.

JOHNNY

That is a good idea.

They lie on towels by the side of the lake for hours and all fall asleep. Mike's dreams are full of racing cars in The Canadian Grand Prix. Johnny dreams of riding horses in Central America.

INT. JOHNNY'S APARTMENT - MORNING

Johnny wakes up suddenly to a loud banging on his door. He gets up and opens it. Its Big Bob.

BIG BOB

You've got to wake up.

JOHNNY

Bob, what are you doing here? Am I late?

BIG BOB

Have you got all your stuff?

JOHNNY

Yeah, I'm all packed.

BIG BOB

Get dressed quickly, we have to leave soon.

JOHNNY

Where's Mike, I thought he was taking me to the airport.

BIG BOB

He asked me to do it, maybe he doesn't like good byes. I don't know, he's a crazy Russian.

Johnny gets dressed, they pack his stuff into Bob's car, which is black with a huge rear spoiler, and they speed off with JIMI HENDRIX's "Cross Town Traffic" blaring out the window. Bob is driving very quickly.

BIG BOB

Quick isn't it!

His radar detector starts beeping.

JOHNNY

What's that?

BIG BOB

There's police about, I have to slow down for a bit. They've gone.

As soon as the radar detector stops beeping, he speeds up again. They get to the airport.

EXT. VANCOUVER INTERNATIONAL AIRPORT - DAY

BIG BOB

Have you got your passport and tickets and everything?

JOHNNY

Yeah, I've got everything.

BIG BOB

There's one other thing. Could I borrow some money?

Johnny gets out his wallet and opens it.

JOHNNY

How much do you need?

BIG BOB

Maybe a couple of hundred dollars.

JOHNNY

I've got about one-hundred and eighty.

BIG BOB

That's plenty.

Johnny gives the cash to Bob.

BIG BOB

Thank you this means a lot. Good luck in England. Hey and if things don't work out with the rich chick, come back here. Write it all down and come back with a script.

Bob slaps him hard on the shoulder.

JOHNNY

Tell Mike I will work on House of Death and give him a call.

BIG BOB

Oh, he said to tell you that he will pay you for the Porsche, one way or another.

JOHNNY

Cheers Bob. Thanks.

BIG BOB

Good Bye.

JOHNNY

Good Bye.

With that Bob turns and leaves in his car, Johnny is left standing outside the airport with his back pack over one shoulder. He turns and carries it through the doors.

CAPTION: SOME YEARS LATER

EXT. VANCOUVER INTERNATIONAL AIRPORT - NIGHT

Johnny walks out of the airport doors wearing a smart suit, carrying a black Samsonite case in one hand and a pair of sunglasses in the other. Next to him is a girl (ROBIN, 25, Stunning good looks), with a smaller Samsonite bag. She puts

her sunglasses on. They stand there for a few seconds holding hands and looking at the view.

JOHNNY

Well this is it, what do you think?

ROBIN

Well if this working holiday turns out well for the both of us, which I'm sure it will I'll sing your praises and if it makes some money, maybe, just maybe I'll answer your proposal of marriage with a yes. But if it turns into a drinking and smoking session with your old buddies, I'll just walk away.

JOHNNY

Hey, chill, we'll get some business done, and still have plenty of time to ourselves, there's so much I want to show you about this place. You'll see.

He puts his sunglasses on as a white limousine pulls up.

JOHNNY

I think this is our man.

The trunk pops open and the blacked out driver's window rolls down...

CAMERON

Jump in Johnny! You must be Robin, Johnny's told me nothing about you but if you're cool with him then I'm cool with you. Throw your bags in the back.

They throw their bags in then gets in themselves.

INT. CAR - NIGHT

Cameron drives off towards the city.

JOHNNY

Good to see you Cam.

CAMERON

What took you so long? You're a couple of years late.

JOHNNY

Well I ran into a little trouble.

CAMERON

What kind of trouble?

JOHNNY

Every kind.

CAMERON

How about the rich girl?

JOHNNY

She turned out to be a first class lunatic.

CAMERON

Did you get her pregnant or something?

JOHNNY

Far from it. Lets just say she took me out of the game, almost permanently in fact and leave it at that.

ROBIN

We're not allowed to talk about her.

CAMERON

Is that your rule Robin or something you just both agree on?

ROBIN

You know sometimes there are things in the past that are just better left well alone.

CAMERON

Whatever you say guys, hey I'm just your friendly neighbourhood driver.

JOHNNY

So tell me, what's new around here?

CAMERON

A lot has changed. Yeah, you remember the Cuckoo?

JOHNNY

Sure.

CAMERON

Well we got married, a couple of years ago

JOHNNY

No way, that's so cool. Man, we've got a lot to talk about I can see.

CAMERON

Too right! You know Mike's moved back to Toronto.

JOHNNY

Yeah he wrote me.

CAMERON

So what are you going to do whilst you're here?

JOHNNY

I'm going to make a movie.

CAMERON

Far out, feature length?

JOHNNY

For sure.

CAMERON

What's it about?

JOHNNY

You remember Mike's idea, the one called "House of Death"?

CAMERON

Vaguely.

JOHNNY

Well I've written a little script.

CAMERON

Cool.

JOHNNY

Yeah it's pretty cool alright, especially

as I've changed the title. It's now called "The Cult Of The Seven Stars", what do you think?

CAMERON

I like it.

JOHNNY

I've got to go to work, get the old school crew back together again, raise the money, generally get in the drivers seat.

CAMERON

What's the budget?

JOHNNY

Well I need some help with that, to work out all the figures, but I want to keep it small.

CAMERON

Sounds sensible.

JOHNNY

Truth is, its more fun that way, plus you stand more chance of getting the money for it, and, the money men like it because they stand a much better chance of getting their money back.

CAMERON

Still you've got to get some money, how are going to do that?

JOHNNY

That's where Mike comes in. His dad's loaded and knows a few people in the biz.

CAMERON

You know that might not even be necessary.

JOHNNY

How come?

CAMERON

He's been hanging out in Miami, and looks like he's made a few interesting contacts.

JOHNNY

Can you get in touch with him?

CAMERON

Sure, I can give you his number if you want.

JOHNNY

Perfect. I'll call him first thing in the morning.

CAMERON

Where are you staying?

JOHNNY

Its a little place called "The Kingston" just off Robson. Hey I love this tune, who is it?

CAMERON

Its a demo tape of a local band, they're called "The Armadillos".

JOHNNY

Do you know them?

CAMERON

Yeah, my brother's in the band, I'm sort of acting as their manager.

JOHNNY

Maybe we could get them to lay down a couple of tracks for "Seven Stars".

CAMERON

Oh they'd love that they're all film nuts, still they'd love it even more if you could pay them.

JOHNNY

I understand, I do want to get paid for this myself. We are all amateurs at heart but professionals by choice.

As the music plays the car moves through the night, we see the lights of the city at night and various people walking along the sidewalk. They arrive at the hotel.

CAMERON

That's nice and easy. Look I've got the day off tomorrow, I'll come by yours around ten. Cool?

JOHNNY

That's good for me. I'll see you then, I've got a lot of questions and a lot that you might be able to help me with.

CAMERON

Good to meet you Robin, will you be around tomorrow?

ROBIN

Oh I'm sticking to this man like a stamp to a letter, make sure he doesn't get lead astray.

CAMERON

Did you hear that Johnny, you've got a dedicated fan.

JOHNNY

Oh I'm one hundred percent sure she's a winner too.

Johnny leans over to Robin and they kiss each other for quite a long time, they get out of the car, get their bags and Cameron drives away. We see the sun setting over the city in the west and then rising again in the east.

EXT. BUSY STREET - MORNING

Johnny, Robin and Cameron are walking down the street, as they are walking various people look at them and the camera, which obviously can't be seen. They seem to be walking through a film crew on location in the city.

ROBIN

Who are all these people?

CAMERON

Oh, they're extras, don't worry about them.

ROBIN

You mean to say all these people are paid to be here?

CAMERON

Yep, the pay's not bad either, I think most of them would do it for free, just to be in the film.

ROBIN

Don't you think its a little bit odd?

CAMERON

Nah, they're harmless really. Plus they all go to see the film just to see if they can see themselves. They're bums on seats, all adds to the takings.

A man walking eight dogs all at once crosses their path. Johnny looks at this strange sight.

JOHNNY

Its no more weird than wanting to be an actor.

CAMERON

I don't know, at least actors are getting paid quite a lot.

JOHNNY

So did you get Mike's number?

CAMERON

Yeah, I rang him myself last night, good news; he's going to be here on Friday

JOHNNY

What, he's just dropping everything and flying over just 'cos I'm here.

CAMERON

Yeah he wants to see you man, except he's not flying, he's driving, you know how he is with cars. He's bringing the 911.

JOHNNY

That thing still going after all this time?

CAMERON

Yeah he's had it renovatd and overhauled, it looks and sounds great.

JOHNNY

You know what he did, he came over all the way to England with Sandra and paid me for that car.

A tall kid wearing headphones and basketball outfit walks by bouncing a ball, whilst a short man in a suit and a bowler hat tries to keep up with him.

CAMERON

I think he's turned over a new leaf, you know he's quit the weed too.

JOHNNY

Never thought I'd see the day!

CAMERON

Everyone's moved on, Jennifer's a big producer, Bob's a big DP.

JOHNNY

I can see I've got a lot of catching up to do.

CAMERON

Damn strait. So what's on the list of stuff to do today?

JOHNNY

I've got to open a bank account, and I've got a meeting with some backers. I see Miramax today and Lionsgate tommorrow.

CAMERON

So you sorted all this out from back in England?

JOHNNY

Yeah, it was quite a sweat I can tell you. First I had to get an agent. I came across these really great people in New York, they liked the script and it started making life a lot easier.

CAMERON

That's it, you got an agent.

JOHNNY

As a writer, I realised it as being essential. They do what I couldn't do, you can't send unsolicited material to the studios, so they make it all above board and make the first approach to people who might want to buy the script.

CAMERON

You're a clever guy Johnny.

A mime artist in a lycra body suit walks by pretending to be a chicken.

JOHNNY

We'll see how clever I am, I figure that film is just about the last endeavour left where you can safely mix business and pleasure.

Do you realise how complicated it is to get a work visa and stuff like that? I'm just hoping that all the beaurocracy doesn't get in the way of the real work. I can sign my name on the dotted line but I'm hopeless with forms.

CAMERON

You need a good producer to guide you through the minefield. How about Jen, she's been producing all these Barbie DVDs?

JOHNNY

You're joking?

ROBIN

Who's this Jen character?

JOHNNY

Jennifer is an Amazonian woman who was in our year at the film school, very professional and very together. She's also in my student film right at the end.

ROBIN

I've heard of Mike, he was the guy you were going to make a film with when you were first here.

JOHNNY

Yeah that didn't work out, in large part due to the rich girl who shall remain nameless.

CAMERON

Mike and Johnny were like creative business partners, they had all the ideas but somehow couldn't realise them.

JOHNNY

You know, one problem was we couldn't decide on who was to have which job roles. We both wanted to direct.

CAMERON

Mike's all about direction.

JOHNNY

I've heard of people co-directing, I suppose you just take it in turns and talk to each other a lot.

CAMERON

Hey, look, the long and the short of it is that you and Mike know each other pretty well, you've lived together, and you know each other's style.

JOHNNY

What I really need is a bit of Big Bob's magic.

They walk around a film crew who are shooting some skateboarders.

CAMERON

He'll be the the Director of Photography right!

JOHNNY

Hey, when did you get so knowledgeable about film?

CAMERON

You don't have to go to film school to pick these things up. I've learned a lot with my job.

JOHNNY

I've been meaning to ask you about that.

CAMERON

Well that bicycle courier gig was going nowhere and I'm not getting any younger, so I traded two wheels for four. Its amazing how many film people I pick up from the airport. You get them talking and they tell you all sorts of stuff.

JOHNNY

So how much do you think a finished feature script is worth?

CAMERON

Well you know Johnny, I really have no idea about that. Its worth what anyone wants to pay for it. But if you want to direct it as well. I don't know. Then you have all the union stuff to deal with. It gets very complicated.

JOHNNY

There's this thing called 'closure', I think its like the final hurdle, but once you get over it the deal is all signed and sealed.

Two men carrying a huge pane of glass walk in front of them.

CAMERON

Come on have wild guess at what the budget will be.

JOHNNY

Well on 16mm, and everyone taking shares in any profits as pay, I'd say about two hundred thousand dollars.

CAMERON

That's a lot of rice for starving Africans.

JOHNNY

Yeah, I hear you, but for studios, its peanuts.

CAMERON

So what would it take to make this film on 35mm?

JOHNNY

A million.

CAMERON

And you think its good enough, to make that back?

JOHNNY

Lets put it this way, the lower the budget the more it forces you to be creative with

what you've got.

CAMERON

Sure, but you don't want to be caught short.

JOHNNY

You're right.

CAMERON

So what would be ideal?

JOHNNY

I'd like to make this film on Super 16 for blow-up to a 35mm theatrical release print, with a skeleton crew of maybe ten, on location in and around the city, pay everyone involved and have the freedom to be as creative as feasible. Use unknown actors and some film school students. Oh yeah and edit on computer.

CAMERON

So you've thought it through?

A guy pulls up in a Porsche 911 and calls out at them,

GUY

Hey Johnny, want a lift?

CAMERON

Just ignore them.

JOHNNY

That's just the start, I even know what camera and film stock I want to use.

CAMERON

I understand its important to get all the technical stuff in place but what about the job of directing the actors.

JOHNNY

I took some method acting classes and they really helped me see the whole process from an actor's point of view. I'm happy with acting from a naturalistic style too. I like to rehearse and improvise and I love what actors are able to bring to the part.

CAMERON

Just stop right there Johnny.

They all stop in the street as more odd extras walk by looking at them.

CAMERON

This is all getting rather strange if you ask me. Don't you think maybe that we have wandered off the path of reality and strayed into La La Land?

JOHNNY

I know what you mean, things have been a bit odd to say the least ever since I got off the plane.

CAMERON

I think we better get back to REALITY.

JOHNNY

I agree wholeheartedly, what do you suggest?

CAMERON

I'm thinking that basically you are completely exhausted and this whole film project is spinning you out on some kind of wild trip and that you need a dose of normality. Oddly enough I think what you could do with is to go and sit in the theatre of your mind and just relax for a couple of hours.

JOHNNY

If that's what you recommend.

CAMERON

OK, close your eyes and tell me what you're thinking.

Johnny closes his eyes, the screen goes black, the sounds of the streets fade and some mellow music begins.

JOHNNY

Well its dark. And I can hear 'The Black Eyed Peas'. I'm sitting crossed legged on the floor in my living room in my house back home in England with a laptop on my lap. I'm remembering a cool girl that I met one summer.

CAMERON

This is good, good, tell me more, keep going.

JOHNNY

Now I'm thinking of my Psychiatrist, whose medicines and advice I think I could do without. I'm thinking of the last time I saw him, my dad was with me. Now I'm thinking of my family, my parents, grandparents, my sister in New Jersey.

CAMERON

And this sister of yours, is she hot?

JOHNNY

Yeah, she is.

Johnny opens his eyes, the screen is no longer black and Johnny looks at Cameron.

JOHNNY

Why do you want to know if my sister is hot?

CAMERON

Oh I was just curious, you know, trying to build up a picture of your mental landscape.

JOHNNY

And you a married man! When am I going to see The Cuckoo again anyway.

CAMERON

Ah, she's down in LA, on an assignment, she's a photographer.

JOHNNY

Let's get out of here, away from all the madness. I'll race you.

Johnny starts running, followed reluctantly by Cameron.

CAMERON

I'm too old for this shit!

They disappear out of sight. Some crazy 'extras' run in front of the camera shouting out "HI MUM"

EXT. COFFEE SHOP - DAY

Cameron, Robin and Johnny are sitting outside a coffee shop, there are various couriers with their bikes hanging around outside.

JOHNNY

This guy goes to his friend, "You know I'd do anything to be Irish" and his friend says "Why do you want to be Irish, you're from Wales". His mate says, "It's just something I've always wanted". So his friend says "I know a doctor that might be able to help you". So they go to see the doctor who says "I can help you but it involves a very dangerous operation, we'll have to remove half you brain" The guy says "I don't care, I'll do it". So he has the operation, and when he wakes up the doctor says to him, "I'm sorry, I've got to tell that there has been a terrible mistake, we, er.. removed the whole of your brain" The guy looks up from his bed and says (in an Australian accent) "Oh, no worries mate"

CAMERON

(Laughing) That's a good one. I think he should be here around now. In fact I think I see him over there.

Cameron points to a car, the old 911, and Mike drives up in it, pulling up alongside the sidewalk and speaking through the open window.

MIKE

Its the Duke! I never thought I'd see you again. With a cool chick by your side too.

JOHNNY

Hey, Mike. Yeah, I was in a pretty bad way last time when you came to see me in England.

MIKE

I'll say you were, you'd just about lost it.

JOHNNY

That's all water under the bridge my friend. Hey, we've got a film to make.

MIKE

I know, Cam told me. Doesn't it just suck!

JOHNNY

The House of Death lives!

MIKE

Yeah, like a Phoenix from the flames, remember. Cam tells me you started a cult or something.

JOHNNY

No that's the new title. "The Cult Of The Seven Stars", How do you like it?

MIKE

Well if necessary we can keep changing it right upto the last minute. Why don't you guys get in, I've got some beers we can go sit on the beach.

Johnny, Robin and Cameron get up and get in the car, with Cameron in the back seat. Its a tight squeeze.

INT. CAR - DAY

The music playing on the stereo is Ali Farka Toure's "Talking Timbuktu".

JOHNNY

This brings back the memories, Cam, the trip up to the lake.

CAMERON

Yeah, you pussies took your time getting in the water as I recall.

MIKE

You nearly got us drowned in that kayak as I recall.

JOHNNY

The car's looking good Mike, Cam tells me you've had it overhauled.

MIKE

Yes I did, at much expense.

JOHNNY

So are you going to sell it back to me at some outrageous price.

MIKE

No such luck, Duke, this baby's part of the collection now.

JOHNNY

So what are you going to buy next when we cash in on this film?

MIKE

I was thinking of a British car, maybe a Jaguar XJS V12.

CAMERON

God you guys are boring. Can you change the music over to something a little more upbeat?

ROBIN

I was just thinking the same thing.

MIKE

Pick something out of the glove-box Duke.

Johnny opens the glove-box and pulls out Gerardo Frisina's "The Latin Kick" which he puts on the stereo. They drive with the volume up through the city until they reach the beach.

EXT. BEACH - DAY

Where they all get out, Mike carrying some beers. They walk onto the beach and sit all three on a log with Cameron in the middle. You can still hear the music. They open their beers.

CAMERON

Well guys what shall we drink to?

MIKE

How about, film, friendship and the good ole days?

JOHNNY

\ How about just film and friendship?

CAMERON

How about just friendship.

ROBIN

How about making money out of something you  
you enjoy.

The guys look at each other then they knock their bottles  
together in the air. There is a freeze frame, then we jump  
forward in time.

CAPTION: A SMALL AMOUNT OF TIME LATER

We are on the first day of principal photography of the film,  
"The Cult of the Seven Stars", everyone is there Johnny, Robin,  
Mike, Cameron, Big Bob, Jennnifer, The Cuckoo. The scene is  
set, the lights are on the actors.

1st AD

First positions. Roll Sound

Sound Man

Speed

1st AD

Roll Camera

Cameraman

Rolling

Clapper Loader

The Cult of the Seven Stars. Scene One, Take One

Johnny

Action!

CREDITS