

SPRING FILM - FINAL DRAFT (15/03)

Text: A Friday, about 11am...

1 EXT. SUBURBAN PATH - MORNING

1

A bright day. A man in his mid-twenties walks out of the tunnel, rolling a cigarette. He licks it, shuts it, stops walking - hoists up his foot, and slips into his sock.

He keeps walking. That's HARVEY.

2 INT. GARAGE OFFICE - MORNING

2

A blue-walled place with buzzing lights.

HARVEY, an unshaven man in his mid-twenties, steps in, and closes the door gently behind him. We can see through a side-window that the warehouse is empty, the tall machines standing dormant.

Harvey walks over to the desk. He leans over it, peering down into a little side-office. There, a man a little older than him sitting.

The man looks up from his book, and notices him. He goes over.

DANIEL

Hell-o.

HARVEY

Hi. Is Hal around?

DANIEL

\Fraid not. Anything I can help with?

HARVEY

I sold Hal a bike. He said I could pick up the money here. I think that's it.

He says, pointing to a little brown envelope. Daniel picks it up.

DANIEL

There's no name.

HARVEY

How much is in there?

DANIEL

I can't open it. It's sealed.

HARVEY

I give you permission. To make sure it's mine.

DANIEL

I don't know who you are. I can't open it, Hal might think I was stealing.

HARVEY

Alright, do you know when Hal will be back?

DANIEL

No... he's not in much at the moment.

HARVEY

So I've just got to hope?

DANIEL

I don't know.

HARVEY

I could do with that money.

DANIEL
I'm sorry.

HARVEY
How would I know about it, if it
wasn't mine?

Daniel shrugs.

DANIEL
...Surveillance.

HARVEY
Surveillance? Prick.

DANIEL
Oi.

HARVEY
(under his breath)
Prick. Fucking prick.

Harvey pushes off from the desk, and walks out quickly.

Daniel watches him go - before heading back into his little
side-office.

3 EXT. CITY STREETS - DAY 3

Harvey walks on past the rushing traffic.

4 EXT. OTHER CITY STREETS - DAY 4

Harvey is walking along at a brisk stride.

A man passes him. They stop, backtracking. They clasp hands.

JAMAL
No way.

HARVEY

How've you been, man?

JAMAL

I've been good, I've been good.

HARVEY

It's been a long time.

JAMAL

Yeah. Too long. Where you off to?
Or where're you coming from?

HARVEY

I'm going to Fin's. He owes me some
money.

JAMAL

Ha. Great. Debt collector.

HARVEY

Oh, I don't know.

JAMAL

Well, we should hang out.

HARVEY

Yeah.

JAMAL

Tomorrow?

HARVEY

Alright, go on. Tomorrow.

JAMAL

Okay. I'll message you.

HARVEY

Alright.

They part.

5 INT. FIN'S PLACE, LANDING - MOMENTS LATER

5

It's a nice place. Harvey walks quickly up the stairs, and opens the door first on his left.

There's someone in the bathroom - he doesn't notice the blurry shadow moving beyond the glass.

6 INT. FIN'S PLACE, FIN'S ROOM - CONTINUOUS

6

He steps into Fin's nice little room. He glances around with a glint in his eye, and moseys on in.

He pokes around Fin's desk. He opens a couple drawers, before sliding them shut. Nothing.

He sits down on Fin's chair. He plucks a leaf off of Fin's potted plant.

He gets up, and opens one of the desk's drawers - then shuts it. That'd be too far.

He sits down on Fin's bed, and twiddles his thumbs.

He goes over to Fin's bookshelf, and plucks up a book: an ornate edition of the *Rubáiyát of Omar Khayyám*.

Harvey eyes it grimly. A toilet flushes. Harvey looks up into the hall. He shoves the book into his back pocket.

The door opposite opens. A woman with wet hair appears, wearing a big T-shirt and shorts. She stops when she sees Harvey. During their conversation, she rubs her hair with a towel.

CLARA

Hey...

HARVEY

Hiya.

CLARA

You doing alright?

HARVEY

Yeah, fine. Fin's not around, is he?

CLARA

No. Why?

HARVEY

He owes me a bit.

CLARA

I see... how'd you get in?

HARVEY

I used the keys under the plant-pot.

CLARA

Right. You shouldn't do that. You couldn't have knocked?

HARVEY

I didn't think of that.

CLARA

(not convinced)

...Well, I was in the shower anyway. How are you?

HARVEY

I'm fine, I'm fine.

CLARA

Stick around for a tea?

HARVEY

I should probably get on. Is he at hospital?

CLARA

Yep. You shouldn't bother him.

HARVEY

I'll shoot him a message.

CLARA

It's good to see you.

HARVEY

You too.

They nod and smile at each other; and he leaves, trotting off down the stairs. Clara stands in the landing for a moment more - before disappearing into her room.

7

EXT. HOSPITAL GROUNDS (A) - AFTERNOON

7

Harvey is through the tall buildings of the hospital complex. He walks past an man with white hair.

DOM

Young man!

Harvey stops.

DOM (CONT'D)

Would you like to hear my haiku?

HARVEY

...Go on.

DOM

*"Summer bleeds away / into cold.
Quick are we / to forget about
Spring."*

HARVEY

...Very good.

Dom extends a hand. Harvey shakes it.

DOM

Good luck.

HARVEY

Thank-you.

They exchange a nod, and Harvey continues on. Dom watches him go, before walking over, and leaning against a wall.

8

EXT. HOSPITAL GROUNDS (B) - AFTERNOON

8

Fin, a tall man with small round spectacles, is leaning against a wall. They're in the gardens, or perhaps a brutalist courtyard, with a grey tree at its centre

FIN

It's a lot. Quite a bit.

HARVEY

Yeah. I'd imagine. Have they got you on the wires?

FIN

(humoured)

Hm. The wires. Here and there.

HARVEY

Yeah.

FIN

It gives me lots of time. [To] just... think.

HARVEY

That's good.

FIN

Mm.

FIN (CONT'D)

They'll want me back in.

HARVEY

Alright.

FIN

Let's go up this way.

9

EXT. HOSPITAL ENTRANCE - MOMENTS LATER

9

They step out into a large concrete plateau. The first rays of evening have arrived.

FIN

I'm glad you came by.

HARVEY

Yeah. Me too.

And he decides not to mention the money.

They embrace.

FIN

Later.

HARVEY

Yeah. See you.

They part, and Fin walks over the expanse, towards the big brutalist building.

Harvey looks around. He couldn't ask, not like that. In the distance are the yelps of the campus, the hum of the electronics.

He stands there, deep in thought.

10

EXT. HOSPITAL GROUNDS (C) - EARLY EVENING

10

Harvey wanders along, looking up at the passing leaves.

He follows the brick wall along until he comes to an opening - a lush garden beyond it.

By this opening - stands *Daniel*.

Harvey stops.

HARVEY

Hey...

Daniel looks up.

HARVEY (CONT'D)

I'm sorry about earlier.

DANIEL

What do you mean?

HARVEY

At the garage.

Daniel shakes his head, and looks amused.

DANIEL

The garage?

HARVEY

...Yeah.

DANIEL

Is that like - a bit?

HARVEY

I'm just sorry about what I said.

Daniel eyes Harvey.

DANIEL

I don't know who you are.

HARVEY

But we met earlier.

DANIEL

When?

HARVEY

This morning.

Daniel shakes his head.

DANIEL

I don't recall.

Now that he mentions it, he does seem different - there's a levity to him that Daniel, or whoever Daniel was, didn't have.

HARVEY

What's your name?

DANIEL/GABE

Gabe.

They shake hands.

11

EXT. HOSPITAL GROUNDS/NEARBY PARK - LATER

11

The park is luscious and alive. They are walking along, slowly.

GABE

And he looked just like me?

HARVEY

Yeah. Exactly. Even the hair, and everything.

GABE

No kidding. And you were apologising to me?

HARVEY

Yeah. We argued. Wouldn't give me some money. I got angry, or whatever.

Harvey tries to light his cigarette. He stops walking, and so does Gabe.

His lighter sputters and is flameless.

Gabe takes out his lighter. He lights Harvey's cigarette and the moment is strangely silent and still. Harvey takes a drag.

HARVEY (CONT'D)

Thanks.

GABE

'S alright.

Gabe steps back, and leans against a tree. Harvey stands across from him.

A silver cross is showing on Harvey's chest.

HARVEY

You believe in God?

Harvey looks up, and then down at his cross, and then up again.

GABE

Yes.

HARVEY

Do you believe that we'll be saved, and all that?

GABE

Mm-hm.

Gabe nods, and smiles. His eyes are tired.

GABE (CONT'D)

Do you?

HARVEY

No.

...

The first rays of evening hang up amongst the leaves.

GABE

Well, I better be on. I was waiting
for somebody.

HARVEY

Okay.

They shake hands, and Gabe walks away. He turns back -

GABE

Good luck with your money!

HARVEY

Thanks.

Harvey watches him go.

12

EXT. GARAGE - EVENING

12

[It's possible that this scene may not be possible because of
scheduling. I'll write it anyway.]

A church bell is ringing the hour.

Harvey approaches the garage. He tries the door - locked. He
presses his face against the glass, peering in. It is empty
and dark.

He steps back. He turns, looking out into the approaching
dusk.

He walks away.

13 INT. FIN'S PLACE - DUSK**13**

Harvey heads back up the stairs, and back into Fin's room. Orange beams of light glow in the empty space.

He takes the book out of his pocket, and puts it back on the shelf.

He stands in the silence and stillness.

14 MOMENTS LATER**14**

He knocks on Clara's door.

A moment passes, the door opens, and there she is.

CLARA
(quietly)

Hey.

HARVEY
...I could have that tea.

And they stand very still.

15 INT. CLARA'S ROOM - NIGHT**15**

The room is dim and Harvey sits near the window in his vest. Outside, the city sprawls out, the lights shimmering. He peers out, eyeing the landscape.

Clara sits near him, looking out of the window.

CLARA
Have you been doing much?

HARVEY
(looking up)
Hm?

...

HARVEY (CONT'D)

No... you?

CLARA

Oh, I've been busy. Working like a dog.

HARVEY

Right, right...

She reaches out a hand, to his face - he flinches, and then settles: she twirls a particularly long hair of his beard.

16

INT. CLARA'S BATHROOM - MOMENTS LATER

16

Smiling, they step into the cramped space. She makes foam by rubbing a brush into a wet bar of soap. She rubs it haphazardly over his face, and he flinches with a smile.

He shaves.

He looks younger. He puts a hand on her shoulder, and they walk out of the bathroom.

FADE OUT...

Text: The Next Day...

FADE IN:

17

INT. JAMAL'S PLACE - EVENING

17

The kettle is boiling. Jamal and Harvey are in the kitchen.

[Some basic catching-up dialogue. There will be improv.]

HARVEY

This is a nice place.

JAMAL

It's Tia's dad's. She's travelling with his new girlfriend.

HARVEY

Well. Works out.

JAMAL

So where've you been? What've you been doing?

HARVEY

Well, I was in Europe for a bit.

JAMAL

Nice, whereabouts?

HARVEY

Well, I just got a rail ticket and - I went around, I didn't really have a destination...

JAMAL

Good time?

HARVEY

Yeah... yeah. I got a bit lonely, here and there. There world can feel kind of empty like that. I don't know.

JAMAL

I know what you mean.

HARVEY

What about yourself?

JAMAL

Oh, just - living, man. More or less.

HARVEY
(with a laugh)
Right.

There is a little tea-cup on the table. Harvey eyes it.

JAMAL
That's tea-leaves.

HARVEY
Hm? Oh - what, this?
He tilts the cup, peering into it.

HARVEY (CONT'D)
You do readings?

JAMAL
Yup.

Harvey nods.

JAMAL (CONT'D)
I could do you one.

Harvey looks at the tea-cup.

18

MOMENTS LATER

18

Jamal sets down the little cup, laid with dark tea-leaves.

He pours a gulp of hot water over the leaves. He drizzles in a thread of honey, and mixes it in with a teaspoon. Harvey watches.

Jamal pushes the cup towards Harvey.

JAMAL
Give it a second. Then drink.
Strain it with your teeth.

Harvey follows Jamal's instruction.

Harvey removes the cup from his lips, and Jamal deftly plucks it from his hand, and places it face-down on the saucer.

He taps the base three times. He rotates it, clockwise, three times.

Then he waits, his hand resting on top of the cup.

He looks up to Harvey.

JAMAL (CONT'D)

Have you thought of what you wanted to ask?

HARVEY

Er...

...

HARVEY (CONT'D)

Yeah.

He turns it over. Leaves are blotched around the cup's inner walls. Jamal inspects them.

[Jamal gives a reading which corresponds with the leaves. It will be specific enough to have resonance, but not so abstract that it removes mystery. It should "represent" the film that has preceded this point, but not be a direct continuation.]

During the reading, a light rain falls, and is gone as fast as it arrived.]

Jamal finishes the reading.

JAMAL

So there you go.

Harvey is silent. He looks down at the tea-leaves.

The evening is turning to dusk.

HARVEY

Well - I should probably get going.

JAMAL

Already?

HARVEY

Yeah, I've got - a couple things.

...

19

INT. JAMAL'S PLACE, HALLWAY - MOMENTS LATER

19

They approach the door.

JAMAL

It was good to see you, bro.

HARVEY

You too. Let's do it again.

They hug.

JAMAL

Of course. I'm around.

HARVEY

Alright.

Jamal opens the door.

JAMAL

Bye.

HARVEY

Bye.

Harvey leaves. Jamal shuts the door, and walks off into the silence of the house.

Harvey walks down the street, and reaches the corner.

There, he stops, and looks off, past us.

Then he turns, and walks down the street.

He makes it about fifteen metres before he breaks into a terrified sprint. He quickly disappears from sight.

END.