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GEOFF, FROM SPRINGWOOD

EPISODE TWO
BY
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Geoff drives and Jeremy sits in the passenger seat of Geoff's white Daewoo Lanos hatchback. The two talk as they look for a parking space at a small suburban strip mall. The discussion, which starts in the car, continues as they find a parking space, exit the vehicle and walk towards the Local Video Rental Store.

GEOFF

So it's a movie about deep-sea aliens? And you're going to write it?

JEREMY

Yep. I've got it all mapped out in my head.

GEOFF

So what exactly happens? I always thought aliens were from outer space?

JEREMY

That's an erroneous belief.

GEOFF

How?

JEREMY

Well over 70 percent of the earth is made up of water, correct?

GEOFF

Correct.

JEREMY

Now did you know that we humans have explored more of our own solar system than we have of our own oceans and seas?

GEOFF

I guess I have never really thought about that.

JEREMY

It's an extremely strange concept. We send spacecrafts into space to explore the outer limits of our galaxy, while the vast majority of our own planet remains unexplored.

GEOFF

It's understandable though. Have you ever been out to sea? It can

(MORE)

GEOFF (CONT'D)
be an uneasy experience.
Surrounded by all that water,
isolated to the confines of a
small marine craft.

Jeremy nods.

JEREMY
Perhaps that's why it remains
unexplored, so wild, so
untouched. I mean who really
knows what lies at the deepest
depths of the ocean?

GEOFF
Didn't that guy from the Titanic
go to the bottom?

JEREMY
Who? James Cameron?

GEOFF
No, that guy who directed the
film Titanic.

JEREMY
Yes, James Cameron.

GEOFF
Hmmm, I don't think we are
talking about the same guy.

JEREMY
We are. James Cameron, the film
director.

GEOFF
I don't think James Cameron is
his name.

JEREMY
Trust me, it is. He's a shit
director and that was a shit
movie.

GEOFF
I thought it was pretty good.

JEREMY
It's poppycock mate. All of James
Cameron films are. Except maybe
Terminator, but even that has
narrative flaws.

GEOFF

If Titanic is poppycock, then
what do you call this deep-sea
alien film of yours?

JEREMY

Oh it's poppycock too. But the
difference is, I know it is. I'm
just writing it for a payday.
Anyway, back to Mr. Cameron and
his deep-sea endeavour. From what
I've heard he only went down to a
small section of the Atlantic
Ocean to visit the ship wreckage.
It was a pretty minuscule
operation and I don't think he
saw anything noteworthy. I mean
when you really think about it,
it is entirely plausible that the
deepest depths of the ocean are
occupied by a subhuman alien
species.

GEOFF

Is it?

JEREMY

No. But the existence of a
subhuman marine alien species
that are native to earth is just
as plausible as the reality of
extra-terrestrial creatures from
foreign galaxies.

GEOFF

So just to be clear, the alien
species in this film aren't
actually extra-terrestrials at
all? They are native to earth?

JEREMY

No, no, the ones in the film are
extra-terrestrials. They have to
be.

GEOFF

Why?

JEREMY

Because it's a blockbuster film;
it has to be marketable. I do
love the concept of the
indigenous deep-sea aliens but
I'm not sure that it's
marketable.

GEOFF

It's certainly original.

JEREMY

It is, isn't it? It's clever too. You see I feel, if extra-terrestrials were to actually invade earth, they would choose to occupy the deep depths of the ocean that remain, for the most part, untouched, uncontested and unoccupied. Rather than choosing to colonise the smaller portion of earth that is not only covered by land, but is already occupied, cultivated and industrialized by the human race.

GEOFF

This is a very interesting film idea; it sounds like a Kilgore Trout novel.

JEREMY

Thank you.

GEOFF

I'm not sure if that was a compliment.

At this point in the conversation, Geoff and Jeremy arrive at the front door of the Local Video Rental Store, which is plastered with 'Clearance', 'Sale' and 'Everything Must Go!' signs.

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INT. LOCAL VIDEO RENTAL STORE. SPRINGWOOD QLD. DAY.

2

JEREMY

I just can't believe it.

GEOFF

Can't believe what?

JEREMY

This.

Jeremy uses his hands to insinuate the closure of the store.

GEOFF

The Local Video Rental Store closing?

JEREMY

Yes. I never thought I would see the day.

GEOFF

It's the last one around. To be honest I can't believe it's held on this long.

JEREMY

But still.

Geoff interrupts.

GEOFF

Jeremy, their customer base is rapidly expiring.

JEREMY

That's a bit dramatic.

Just as Geoff opens his mouth to respond, an elderly lady MRS DALRYMPLE approaches, interrupts and greets Jeremy.

MRS DALRYMPLE

Hello Jeremy, what a pleasant surprise.

JEREMY

Oh hello Mrs Dalrymple, how are you?

MRS DALRYMPLE

Oh good I suppose. I'm just picking up a few of my favourite films before this weekends closure. I don't know where I will be able to find them afterwards.

JEREMY

It's just an awful situation isn't it, Mrs Dalrymple. I don't think any of us saw this coming.

Geoff rolls his eyes.

MRS DALRYMPLE

No. We were all devastated down at the Retirement Village, just devastated. This Video Store has been a lynchpin of the community for over 25 years. It's the biggest local closure since Gino's Fish n Chips closed in 1994, God rest his soul.

Mrs Dalrymple performs the Catholic sign of the cross with her right hand. Geoff and Jeremy mimic her sacred act in a comical fashion.

JEREMY

So I guess I won't be seeing you every cheap Tuesday, then.

MRS DALRYMPLE

Well I think that's the biggest loss isn't it. We're not just losing the films, the stories, the emotions, and the glamour of bringing the silver screen right into our homes. We are losing the people, the friends, the film lovers who provide a sense of local community. It's a real shame.

JEREMY

No Mrs Dalrymple, it's a damn shame!

GEOFF

Jeremy!

Geoff nudges Jeremy after his forceful response. Mrs Dalrymple smiles and looks towards Geoff.

MRS DALRYMPLE

Now who is your young acquaintance, Jeremy?

JEREMY

Oh sorry Mrs Dalrymple, I shouldn't have been so rude. This is my friend Geoff. He's one of the good guys, I can assure you that.

MRS DALRYMPLE

Well I'm sure he is, very pleased to meet you Geoff.

GEOFF

Very pleased to meet you also, Mrs Dalrymple.

MRS DALRYMPLE

Oh please call me Ruby. Mrs Dalrymple makes me feel so old.

GEOFF

Okay Ruby.

Jeremy glares towards Geoff out of the corner of his eye.

MRS DALRYMPLE

How come I haven't seen you in here before?

GEOFF

Well I download or stream most of my film content ma'am.

MRS DALRYMPLE

Download. Yes that's what they told us to do at the village.

GEOFF

Yes, it's very popular these days.

MRS DALRYMPLE

And what's this streaming they keep talking about? It sounds like some sort of river adjective. Some of the younger staff at the village said they would show us how to do it on our digital tablets. But I'm not sure if I'll be able to remember, I'm not exactly 'techno savvy'.

JEREMY

Oh I wouldn't bother downloading or streaming films Mrs Dalrymple, it's a cheap solution that it is damaging the whole film industry, not to mention the legal trouble you could find yourself in if you were caught watching illegal content.

MRS DALRYMPLE

Legal trouble? Oh my. My grandson James says that he downloads and streams films all the time. Will he get in trouble?

JEREMY

I'm not sure Mrs Dalrymple, but it's possible. I'd have a chat with him if I were you.

MRS. DALRYMPLE

I'll make sure to call his mother and notify her.

JEREMY

That's a good idea.

MRS DALRYMPLE

Thank you very much Jeremy.

JEREMY

It's not a problem.

MRS DALRYMPLE

Anyway, I've taken up enough of your time boys, so I'll leave you to it. Nice to meet you Geoff, hope to see you soon Jeremy.

JEREMY

It's been a pleasure as always, Mrs Dalrymple, farewell.

GEOFF

Yes it was nice to meet you Ruby. I'm sure your grandson's movie downloads won't be a problem.

Mrs Dalrymple nods in acknowledgment before departing to the counter to pay for her DVD selections.

GEOFF

Seriously mate, what was all that about?

JEREMY

What was what about?

GEOFF

Scaring that old lady. Telling her that her grandson might face legal trouble from downloading movies.

JEREMY

Well if he is downloading unlawful content he could very well face legal complications. What were you doing calling her Ruby?

GEOFF

She asked me to call her Ruby.

JEREMY

So what? She's your elder you should have a little respect and call her Mrs Dalrymple.

GEOFF

Didn't you hear? Mrs Dalrymple makes her feel old.

JEREMY

She's 80 years old, Geoff. She is going to feel old regardless of the name you call her.

CUT TO:

Geoff and Jeremy peruse the video store. After a few moments Jeremy retrieves The Godfather (1972) from a shelf in the 'Classic Film' section.

JEREMY

Here's a good one.

GEOFF

The Godfather. Really?

JEREMY

What, you don't like it?

GEOFF

It's not that I don't like it. I just never understood it.

JEREMY

It simply chronicles Michael Corleone's rise from a neutral outsider to the head of a family business, which just so happens to be the Italian mafia. He goes from being a mere onlooker to the 'Godfather', if you will.

GEOFF

The story I understand. I just never understood that famous horse scene. How were they able to put a dead horse head in that guy's bed without waking him up?

JEREMY

I never thought about that.

GEOFF

I've thought about it thoroughly and I just don't see how it's possible. I know some people are heavy sleepers but I think you would wake up if someone placed a bloody horse head under your sheets.

JEREMY

You have a valid point.

CUT TO:

Geoff and Jeremy stand perusing the 'Foreign Film' section of Local Video Rental store.

JEREMY

See, I never really understood the categorisation of the 'Foreign Film' section. Look at

(MORE)

JEREMY (CONT'D)
the new releases, the weeklies,
the new to weeklies, comedies,
dramas, and horrors. They are all
filled with foreign Hollywood
content. So why are these films
labelled as 'foreign'?

GEOFF
Yes I suppose it doesn't make
much sense. Films in languages
other than English would be a
more appropriate category name.

JEREMY
Either that, or Non-Hollywood
films. And look how small the
Australian section is.

Jeremy and Geoff walk over to the 'Australian Film'
section, which takes up one solitary shelf.

JEREMY (CONT'D)
Look, there are some great films
here.

Jeremy retrieves the Nicolas Roeg film Walkabout (1971)
from the shelf.

JEREMY (CONT'D)
Walkabout. Have you seen it?

GEOFF
No I haven't.

JEREMY
It's a heart wrenching tale of
cross-cultural love and the
confronting destruction of
indigenous culture; an absolute
treasure of Australian cinema.

GEOFF
Sounds interesting.

Geoff retrieves The Wog Boy (2000) from the shelf.

GEOFF
What about this one?

JEREMY
The Wog Boy? You're joking right?

GEOFF
Nah. Do you remember his pick-up
line about 'you are what you
eat'? You have to admit it's
pretty funny.

JEREMY

Geoff, films like that give Australian cinema a bad reputation. What do you want to watch, a meaningful and articulate story presented in an avant-garde style, or self-deprecating toilet humour from Australia's funniest 'wog'?

GEOFF

A bit of both really.

Jeremy rolls his eyes.

GEOFF (CONT'D)

What about this one?

Geoff picks up a DVD of Mad Max (1980).

JEREMY

It's an important film in Australian cinema history, no doubt. But it's nothing more than Americanised pop culture tripe.

Geoff picks up a DVD copy of Chopper (2000) from the shelf.

GEOFF

Okay what about Chopper? Eric Bana, Neville Bartos, Jimmy and the bull ant.

JEREMY

Again, there's no doubt it's a popular film and a little funny at times. I have to admit I chuckled. But it just reasserts Australia's standing as a proprietor of exploitation cinema.

GEOFF

Exploitation cinema?

JEREMY

Yes, the cinema of the vulgar, the perverse, the outrageously crude, the crudely outrageous. It's a primitive film style that bombards the more elegant, subtle and substantial film features that have come out of this country.

GEOFF

Could you name some of these elegant films?

JEREMY

Sure. There are plenty of examples. Peter Weir's Picnic at Hanging Rock is both a good and popular example. The previously mentioned Walkabout obviously. The Chant of Jimmy Blacksmith, John Duigan's Flirting and perhaps the most recent addition by John Hillcoat and Nick Cave, The Proposition.

GEOFF

I haven't seen any of them.

JEREMY

Exactly. These important and intelligent films get swept to the wayside while Alvin Purple, Crocodile Dundee, Yahoo Serious, The Castle and Danny Deckchair are worshipped as the masterpieces of Australian Cinema.

GEOFF

Hey, Danny Deckchair was pretty good.

JEREMY

It was, wasn't it?

CUT TO:

Geoff and Jeremy stand in line at the front counter with a stack of 15 DVDs of assorted genres. Soon they are greeted by the by a young and friendly teenage VIDEO STORE CLERK.

VIDEO STORE CLERK

Hi, how are you guys doing today?

JEREMY

Great thanks mate, how are you?

VIDEO STORE CLERK

I'm pretty chipper thanks for asking. It's been a busy day.

The Video Store Clerk sorts through Geoff and Jeremy's DVD selections.

VIDEO STORE CLERK

So, two dramas, one comedy, three classics, two foreign, one television series, and six Australian films; that will be \$31 thank you gentlemen.

JEREMY

\$31, that's rather economical. Aren't they \$5 a DVD?

VIDEO STORE CLERK

No sir. It's \$5 for every DVD in our catalogue, except for foreign features, those are \$3, and the Australian films, which are selling for \$1.

GEOFF

Oh okay. Could you please tell us what constitutes a foreign film?

Video Store Clerk looks back puzzled.

JEREMY

Sorry, we are just a little puzzled as to why we are paying \$5 for Dr. Strangelove when it is clearly a foreign feature.

VIDEO STORE CLERK

I'm not sure if I know what you mean sir.

JEREMY

Well Dr. Strangelove is a foreign feature. It was produced and filmed in the UK by an American filmmaker. Yet it is still priced at \$5.

Jeremy points to a copy of Dr. Strangelove Or How I Learned To Stop Worrying and Love The Bomb (1964), which lies on the counter. It bears a bright red '\$5 sticker'.

VIDEO STORE CLERK

That's because it is categorised in our system as a Comedy.

JEREMY

Well yes it is a funny film. This we know. But it's obviously a foreign feature.

VIDEO STORE CLERK

If you gentlemen have a problem I can get our manager.

JEREMY

If it's not too much trouble that would be great thanks.

The Video Store Clerk departs to retrieve the middle aged VIDEO STORE MANAGER.

VIDEO STORE MANAGER

Hello gentlemen, I hear you are having some problems with the pricing of our DVDs?

GEOFF

Yes sir, we would just like know why Dr. Strangelove is priced at \$5 when foreign features are supposed to be priced at \$3?

VIDEO STORE MANAGER

Well that's because it's a Comedy and not a Foreign Film.

JEREMY

What do you mean it's not a Foreign Film?

VIDEO STORE MANAGER

It's categorised in our system as a Comedy. All of our foreign films are in our Foreign Film section.

JEREMY

But 95 percent of the films in your store are foreign features. In fact, the only ones that aren't foreign are those in the Australian section.

Jeremy points towards the Australian Film section.

VIDEO STORE MANAGER

Look gentlemen, I can see what you are getting at. But I'm not prepared to enter into a critical dialogue of the categorisation of our DVD catalogue.

JEREMY

There's not a lot to discuss really, you've got it all wrong.

GEOFF

Yes we have found a number of problems. Marley and Me in the family section? Come on now. That film is a real tearjerker, it's not suitable for children.

VIDEO STORE MANAGER

I understand, and look I'm sorry if the categorisation of our DVD stock has upset you both. But I am the franchise owner, nothing more. I just do whatever the head office tells me to do. If we weren't closing down at the end of the weekend I would defiantly send them a letter to ask if we could alter the categorisation of our DVD cataloguing. But it's just too late now.

GEOFF

That's a nice gesture.

JEREMY

Yes very nice indeed, thank you.

VIDEO STORE MANAGER

I'm glad I could be of service gentlemen.

The Video Store Manager turns to leave but Jeremy interrupts.

JEREMY

Sorry sir, I just have one more question. Why are the Australian films so much cheaper than the others?

VIDEO STORE MANAGER

Well they are not quite as popular as the rest of the DVDs in our catalogue, so we have priced them lower. We are just trying to liquidate all our stock.

JEREMY

So you are trying to liquidate the whole store.

VIDEO STORE MANAGER

Yes I thought that was obvious from all the 'clearance' signs.

JEREMY

Yes of course, sorry. So how much do you want for your entire catalogue?

VIDEO STORE MANAGER

We have close to 2000 DVD's remaining so about \$10,000.

JEREMY

Wow that's a little out of my price range. How much do you want for the entire Australian collection?

Geoff, Jeremy and Video Store Manager look over at the diminutive Australian section.

VIDEO STORE MANAGER

Hmmmm, how about 50 bucks?

JEREMY

You've got yourself a deal.

Jeremy and The Video Store Manager shake hands.

JEREMY (CONT'D)

Would we be able to take the shelf as well?

Jeremy points towards the shelf.

VIDEO STORE MANAGER

No.

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EXT. GEOFF'S HOUSE. SPRINGWOOD QLD. DAY.

3

Geoff and Jeremy stand at the foot of Geoff's residential driveway. The two talk as they move the newly acquired Australian DVD Collection from the boot of Geoff's car into the garage.

JEREMY

You should invite Pete to one of the screenings.

GEOFF

So you are serious about this local cinema thing.

JEREMY

Deadly.

GEOFF

What about the exhibition and copyright infringements? You were adamantly opposed to illegal downloads only about an hour ago, now you are going to illegally screen films in a community hall.

JEREMY

It's a non-for-profit educational screening. It's for the benefit of the community. Plus, I purchased the collection

(MORE)

JEREMY (CONT'D)
outright; I should be allowed to
show at least some of them to a
small audience.

GEOFF
Righto. I'm not going to invite
Dad though; I'll leave that to
you. I've been seeing enough of
him at home.

JEREMY
I thought you talked your Mum
into taking him back?

GEOFF
I thought the same. But when he
arrived at the front door, she
banished him again, said that she
still couldn't stand to see the
sight of his perverted face.
Hopefully it will be okay in a
week or so. I'm pretty fed up
with him.

JEREMY
Hmmm.

Geoff and Jeremy exit the garage and walk back towards the
car to close the open boot. Whilst walking down the
driveway they look next door and see two REMOVALISTS
transporting furniture from the neighbouring house into a
white removal truck.

JEREMY
McDowalls moving out?

GEOFF
Must be.

Geoff and Jeremy watch on as the two burly Removalists
struggle to lift a large and awkward couch into the back
of the truck.

JEREMY
That's a shame, they're great
neighbours. They've been here
since your Grandma lived here
right?

GEOFF
Yeah, ever since I can remember.

Geoff points to the struggling Removalists.

GEOFF (CONT'D)
Should we offer these guys a hand? They look like they are in a bit of pickle.

JEREMY
Yeah, probably.

Geoff and Jeremy walk over to the Removalists who are still struggling to deal with the large dimensions of the couch.

JEREMY
Hey fellas, do you need a hand?

The two Removalists look at each other blankly before responding.

REMOVALIST 1
Sure, that would be great.

Geoff and Jeremy help the Removalists lift the large couch into the back of the removal truck.

REMOVALIST 1 (CONT'D)
Thanks boys, that was a huge help.

GEOFF
No problem, do you need a hand with anything else?

The two Removalists once again look at each blankly.

REMOVALIST 2
There are a couple of boxes in the kitchen we could use your help with. We are a bit behind schedule and our boss is riding us pretty hard for it. We could swing you guys a couple of bucks for your help.

JEREMY
Nah, don't be silly. We aren't busy anyway.

GEOFF
Yeah, it's not problem, we will start bringing the boxes out. Where do you want them?

REMOVALIST 1
If you could place them on the back of the truck that would be great. That way we can stack 'em up.

Geoff responds by giving a thumbs up.

REMOVALIST 2

Thanks boys.

Geoff and Jeremy walk into the house and begin to carry boxes out to the truck. The camera follows them throughout these duties as they continue to discuss Jeremy's deep-sea aliens film script.

JEREMY

Okay so where were we at?

GEOFF

You were just about to outline the story.

JEREMY

Oh yes. So the narrative is set around three central characters. Vince Graham, a lowly yet honourable small time fisherman, who discovers the aquatic aliens on a deep sea fishing voyage from his small boat 'Patricia's Dream'.

Geoff interjects.

GEOFF

'Patricia's Dream'?

JEREMY

Yeah that's the name of his fishing boat.

GEOFF

Oh.

JEREMY

And there is Professor Avery Grant, a smart and handsome extra-terrestrial sceptic, who is torn between his understanding of conventional science and the new knowledge that the alien species brings to earth.

GEOFF

And the third?

JEREMY

Oh how could I forget, the modest yet sexy incumbent US President Jane Fox, who is given full control over alien affairs by the outgoing President, Anthony Chance.

GEOFF

Gee you've really thought it out haven't you? Character names, boat names, the lot.

JEREMY

Yes, you have to if you want to write a tight script. Listen, I know that if a big studio purchases the film they will bastardise the heck out of it. But you still have to put the effort in.

GEOFF

And this story is set in the United States?

JEREMY

Well it's a global narrative. But yes the central perspective is that of the US. It's a blockbuster so it kind of has to be.

GEOFF

Gotcha. So give me a quick run down. What exactly happens?

JEREMY

So the film starts with the fisherman, Vincent Graham. He is the first man to discover the deep-sea aliens after he trawls in a bounty of luminous glowing fish amongst his standard catch off the North East Atlantic Coast of the United States. Vince, astonished by the strange catch, notifies his friends at the dock upon arrival and they begin to take pictures and videos of the translucent fishlike creatures, which quite quickly go viral. This obviously alerts the authorities, and the U.S government steps in immediately to seize the catch for scientific research. However, the next day, more images of these translucent fish appear online. This time the images are from a small fishing village in Cambodia. The fish were found washed up on shore one morning and the Cambodians are seen cooking and eating the fish, which is a cause of great concern.

GEOFF

Why do the images of people eating the fish cause such a stir?

JEREMY

Because these fish are so unusual and people are scared of the affects they may have on the human body.

GEOFF

Okay, okay. So where's the rising action, the conflict?

JEREMY

There isn't any conflict for a little while. In fact the emergence of the new fish species actually brings prosperity to seaside communities worldwide. People start flocking to the ocean to see the new creatures, while the citizens of impoverished and famished locations relish in the new culinary delights that the new species provide. At this point in the film the fish start popping up everywhere.

GEOFF

So these fishlike aliens are both harmless and edible.

JEREMY

Yes they are very edible. But they are anything but harmless.

GEOFF

What do you mean?

JEREMY

Well Professor Avery Grant conducts vast scientific research on the new creatures and finds they are not only extremely nutritious and healthy, but they are almost certainly an extra-terrestrial sub species.

GEOFF

So what, they find out that the fish are aliens?

JEREMY

Essentially. And that's when all hell breaks loose.

GEOFF

But why the conflict? The emergence of the deep-sea aliens seems entirely positive.

JEREMY

Exactly. It is positive. The appearance of the aquatic alien species is helping to end world hunger, their breeding rates are phenomenal and they are able to live in both salt and fresh water, so remote internal locales begin to transport the aliens to inland waterways.

GEOFF

Wow, what a fish.

JEREMY

So, the conflict reaches a crux when Professor Avery Grant presents his secondary research to the White House. Shocked by the news that the fish are in fact an extra-terrestrial sub species, the bureaucrats at the White House defy Professor Grant's requests to delay an official White House sanctioned announcement until further research is conducted. And incumbent President Jane Fox, who wants her term to start with transparency, releases a statement to inform both U.S citizens and the world that they have been digesting an extra-terrestrial alien species. This news distresses a large portion of the public, and widespread public animosity towards the fish sweeps across the globe.

GEOFF

Gee. How does it all end?

JEREMY

Well, the White House didn't intend on conjuring such widespread fear and revulsion, but the public backlash is so

(MORE)

JEREMY (CONT'D)
prevalent that they are forced
into taking military action
against the fish.

GEOFF
What, military action against the
harmless fishlike aliens?

JEREMY
Yep. And by this time, the United
States Navy's deep-sea submarine
has discovered that the fish are
spawning from four gigantic
breeding substations located on
the ocean floor. They are located
in the Atlantic, Pacific, Indian
and Southern Oceans.

GEOFF
That will make a nice little
scene.

JEREMY
It sure will. Anyway so the film
follows the three intertwined
narratives that lead up to the
world's first large-scale
underwater military assault. The
logistical complications of an
underwater military attack are
sanctioned and carried out by the
U.S Defence Chief, Arnold A.
Baker, who devises a swift and
punishing plan to eliminate the
four breeding substations. At
this time, the military defence
committee once again calls upon
Professor Avery Grant to devise a
scientific plan of eradication
for the remaining population of
alien fish, but he is unwilling
to co-operate. Grant's refusal
comes as a shock to President
Jane Fox, who furiously tries to
track him down just hours before
the operations commencement, but
concerned government officials
have sequestered him in an
attempt to silence his widespread
and foul-mouthed protests.

GEOFF
High stakes stuff.

JEREMY

Anyhow, the operation goes ahead and the aliens remain completely passive during the termination of the first breeding station in the Atlantic Ocean. The expedition members contact the global military defence panel based in the Washington D.C to inform them that the mission was successful and to commence the extermination of the next 3 breeding stations. Needless to say, the Oval Office in Washington celebrate and give orders to the other three international teams who are on standby to commence their mission.

GEOFF

And that's when shit gets real?

JEREMY

Oh yeah. The aliens immediately retaliate. Their translucent colours change from a subtle yellow to a raging red and giant pods of alien fish start slapping up against the military submarine. They then enter every orifice of the aquatic vessel and end up shutting all its mechanisms down. Similar reports come through from the other two international operations conducted by Denmark and China.

GEOFF

I thought this kind of stuff was against everything you stand for in cinematic features?

JEREMY

It is. It's horrendous. It's a total abortion of my cinematic integrity. But that what's expected of contemporary blockbuster films, so I have to abide. Anyhow, the film ends with an alien mothership coming to earth and destroying all land dwelling areas by mass flooding.

GEOFF

The aliens colonise earth to suit their own biological function.

JEREMY

Yep. No human being survives the alien flood invasion and the viewers are left to wonder that perhaps if we let the aliens exist unhindered in our oceans, we could have lived harmoniously.

GEOFF

It's a tale of real substance.

Jeremy nods.

4

INT. GEOFF'S HOME. SPRINGWOOD QLD. NIGHT.

4

Geoff sits in his living room on a recliner chair. He is watching a women's tennis match on television. It is late in the evening and all the house lights are off. His Father, Peter, lies on the adjacent couch with a pillow under his head, covered by a thick blanket. He snores heavily as Geoff watches the tennis match. After a few moments, Peter's snores increase in volume, while loudly and rhythmically they begin to interact with the grunts and squeals of the female tennis players on the television. This causes an unruly and truly awkward ensemble of noise. Geoff, annoyed by the snoring, stretches his foot out and kicks Peter softly on the head to wake him.

GEOFF

Dad, Dad! You're snoring.

Peter awakens.

PETER

Oh, oh sorry. Who's winning?

GEOFF

The first game of the third set just started.

PETER

Okay.

Peter rests his head down upon his pillow and almost immediately falls asleep and begins to snore again. Geoff, disgusted by his snores, turns off the television and exits the room.

5

INT. COMMUNITY HALL. SPRINGWOOD QLD. NIGHT.

5

Jeremy stands in front of a cinema projection screen at the front of the Springwood Community Hall. The small hall is at near capacity. The audience consists mostly of elderly people from the Local Retirement Village, although there are some youngsters present, including Geoff.

JEREMY

Ladies and Gentleman, thank you for attending the inaugural meeting of the Springwood Community Cinema Club.

The crowd applauds.

JEREMY (CONT'D)

It has been very sad to watch on as our beloved Local Video Rental Store closed its doors at the weekend. As many of you already know, I have purchased the 74 DVDs that made up the Australian Cinema section. I have also rented this Community Hall for every Tuesday and Friday night for the next three months so that we can gather to watch these treasures of Australian cinema. All of you, your friends, families and acquaintances are welcome to attend as many screenings as you so desire. The cost of each screening is of course free; however we do encourage you all to add a gold coin donation to the bucket at the door upon entry. This will help to offset the expense of hiring the hall. Mrs Dalrymple will also be selling an assortment of refreshments before each screening, so remember to bring your pocket money. Her apricot, almond and honey cake is from heaven itself. Now, before we start tonight's feature, I would like to open the floor to anyone who has questions about what to expect from the Springwood Community Cinema Club?

An elderly man with thick eyeglasses, MR. NGUYEN, raises his hand.

JEREMY (CONT'D)

Yes Mr. Nguyen.

MR. NYUGEN

What films will you be showing?

JEREMY

As curator I intend to a show diverse array of classic Australian films. The screenings

(MORE)

JEREMY (CONT'D)
 will mostly comprise of
 avant-garde films with compelling
 themes, confronting narratives
 and challenging outcomes. We will
 also delve into some of the more
 elegant films of the exploitation
 era.

MR. NYUGEN
 So you are showing art house
 films?

JEREMY
 No not really. It's simply a
 retrospective of the most
 important films of Australian
 cinema.

The audience claps, Mr. Nyugen sits down and no further
 questions are asked.

JEREMY (CONT'D)
 Okay, so tonight we are going to
 kick things off with Nicolas
 Roeg's 1971 film, Walkabout. It's
 a heart wrenching tale of
 cross-cultural love and the
 confronting destruction of
 indigenous culture. Written by an
 Englishman, directed by a
 Frenchman, the film is a truly
 spectacular visceral experience
 that showcases the beauty and
 contempt of both the Australian
 outback and western society.
 Walkabout also marked the
 beginning of David Gulpilil's
 prodigious acting career. Enjoy
 this one folks; it's an absolute
 Australian film classic, a real
 masterpiece.

The audience applauds once again.

The camera looks out upon the audience during the opening
 scene of Walkabout (1971). The audience appears intrigued
 and engaged.

CUT TO:

The camera cuts in and out of differing audience reactions
 to various scenes throughout the film. As the film
 progresses, the audience become less interested, and by
 the halfway point, the majority of the audience appear
 disengaged, with the exception of Jeremy, who appears to
 be enthralled and fully observant.

When Walkabout (1971) ends, Jeremy claps in applause. The rest of the audience follows his lead.

6

EXT. GEOFF'S HOUSE. SPRINGWOOD QLD. DAY.

6

Geoff, dressed in his pyjamas, answers a knock at the front door. Standing at his doorstep is his next-door neighbour, BRUCE MCDOWALL (50).

GEOFF

Oh, good morning Bruce. What time is it?

BRUCE MCDOWALL

Morning, Geoff. It's 6:47.

GEOFF

That's pretty early. Have you come to say your farewells?

BRUCE MCDOWALL

Farewells?

GEOFF

Yeah, before you guys move out.

BRUCE MCDOWALL

And why do you think we are moving out?

GEOFF

Why else would you move all your furniture out? Are you getting a pest spray?

BRUCE MCDOWALL

No, and we aren't moving out. That's what I wanted to talk to you about. We've been robbed.

GEOFF

Oh.

Geoff expresses a look of guilt.

BRUCE MCDOWALL

We've been away for the last week skiing down at Perisher Blue. Anyway we've just returned home this morning, we drove all through the night, and when we opened the door we saw that all our stuff is gone. I've just contacted the Police but we are just wondering if you know anything about it.

GEOFF

Well there were some removal guys taking stuff out of your place two days ago.

BRUCE MCDOWALL

Removal guys?

GEOFF

Yeah, like furniture removalists.

BRUCE MCDOWALL

From what company?

GEOFF

Oh I cant remember, but they looked official, you know, they had a truck and they packed all your things up. That's why I thought you guys were moving.

BRUCE MCDOWALL

So some removal guys loaded all our possessions into a truck and just drove off?

GEOFF

I guess so. Jeremy and I even gave them a hand with some of the heavier stuff and some boxes in the kitchen. I'm really sorry if we have aided them at all. They seemed real legitimate.

BRUCE MCDOWALL

I can't believe this! Why wouldn't we tell you if we were moving out, we've been neighbours for 2 years? Not to mention the 20 plus years your Nan lived here for!

GEOFF

I did think it was a little strange that you didn't inform me. But I guess I just thought our neighbourly relationship had drifted a little the last few years. To be honest I am really glad to hear that you guys are staying.

BRUCE MCDOWALL

Thanks mate. So what kind of truck were they driving? Did you get the plates numbers?

GEOFF

Unfortunately not. Like I said, I didn't think they were suspicious. As for the truck, it looked like an Isuzu. No, no sorry, a Mitsubishi. Wait, I can't be sure. It was white though.

BRUCE MCDOWALL

And what about the guys who took our stuff, what did they look like?

GEOFF

Just like regular removalists.

BRUCE MCDOWALL

Regular removalists?

GEOFF

Yeah I wouldn't have helped them if they looked suspect. They were just regular every day joes, average looking guys. Extremely well mannered though.

BRUCE MCDOWALL

So let me get this straight so I can tell the Police. Some ordinary and legitimate, well-mannered removalists loaded all of our possessions into a white Isuzu or Mitsubishi with the help of yourself and Jeremy.

GEOFF

Yeah, I guess. Don't quote me on the model of the truck though. It could have been a Hyundai or Kia.

BRUCE MCDOWALL

Christ almighty. It would sound foolish if it weren't so damn clever.

GEOFF

Yes it's quite the plan.

BRUCE MCDOWALL

Look I think they are sending a few Police Officers over this way. Would you be able to talk to them, provide a statement, maybe some information on what these bastards looked like so we can catch them?

GEOFF

Sure.

7

INT. ART WORKS FRAMING STORE. SPRINGWOOD QLD. DAY.

7

Geoff and Jeremy stand in the back corner of Art Works Framing Store. They are having a serious discussion about the robbery of the McDowall residence. Not wanting to alert Charlene to the gossip of their misdemeanour, they attempt to talk quietly.

JEREMY

I've never been involved in a crime before, let alone a robbery.

Charlene glances up from her work alerted by the word 'robbery'.

GEOFF

Me neither.

JEREMY

Are we in any sort of trouble? Is Bruce looking at pressing charges?

GEOFF

No, no. Not on us, but he wants to catch the bastards that robbed him.

JEREMY

But they were such nice guys.

GEOFF

I know.

Charlene approaches Geoff and Jeremy. She has a picture frame in hand and affixes a special '2-for-one' label on it. She looks wily-eyed and interested. She interrupts the conversation.

CHARLENE

What you talk about?

GEOFF

Oh nothing Charlene.

CHARLENE

Nothing. Nobody ever talk about nothing. Every time we talk we mention something. I hear you say robbery. Who has been robbed?

GEOFF

No one.

CHARLENE

But I heard the word robbery.

Charlene squints her eyes in an investigative manner.

JEREMY

Yeah. I was just telling Geoff that I might show 'The Story of The Kelly Gang' at the Springwood Community Cinema tonight. There is a great robbery scene.

CHARLENE

The Kelly Gang? Like Ned Kelly, the vigilante with the hat?

GEOFF

Helmet.

CHARLENE

Hat, helmet, they both go on the head. Is this a new film?

JEREMY

No, no, far from it. It was made 1906. But I have a DVD of the restored version, it's only 16 minutes long so I may show it as a prologue to the main feature. You should come along, Charlene?

CHARLENE

No thanks. I heard the last screening was boring.

JEREMY

Really? Who told you that?

CHARLENE

Geoff.

Charlene walks off. Jeremy looks at Geoff with a look of disappointment.

8

INT. COMMUNITY HALL. SPRINGWOOD QLD. NIGHT.

8

A much smaller audience sits and watches as Ted Kotcheff's *Wake In Fright* (1971) plays on the cinema screen. The audience is fidgety, disturbed and disconnected. Soon, a few audience members begin to murmur and Jeremy turns around to shush them, much to their dismay. An anonymous audience member then shuffles out of her seat and vacates the screening.

9

INT. GEOFF'S HOUSE. SPRINGWOOD QLD. DAY.

9

Geoff and Jeremy sit on two chairs on Geoff's backyard poolside patio. They are listening to country music and drinking instant coffee.

GEOFF

I've been thinking about it and
I've got some concerns over your
deep-sea aliens film.

JEREMY

Really?

GEOFF

It's not a major concern, it
doesn't involve the premise. The
premise is sound.

JEREMY

Thank you.

Pause.

JEREMY

What's your issue then?

GEOFF

The ending.

JEREMY

No disrespect Geoff but the
ending is near on perfect.

GEOFF

Look it's not that I don't like
the current ending. In fact I
love it. I just don't think the
ending will satisfy your
audience's expectation. I don't
think that the majority of
viewers will be willing to
swallow such a morbid finale.

JEREMY

But that's the brilliance of it.
Yes it may be slightly macabre,
but it's a reflection of our own
reality.

GEOFF

Is that what people are looking
for in contemporary cinema
viewing?

JEREMY

I hope so.

GEOFF

Me too. But I think people are looking for a reprieve from the harsh realities of life.

JEREMY

That's rather innocent.

GEOFF

Perhaps, but people are accustomed to certain narrative outcomes and I don't think your ending will satisfy that.

JEREMY

Yes, but a harmonious heroic ending would remove all substance from the film. All meaning would be lost.

GEOFF

Maybe, but that's what people have come to expect.

Jeremy ponders these words.

JEREMY

Meaningless films?

GEOFF

Yeah I guess so.

JEREMY

I just don't know if I can bring myself to change the ending. I mean look at the McDowell's, they went on a sweet little ski-vay-cay. They probably had the time of their lives, probably got some great snowfall. And then they come back home and find out they have been burgled. That's their 'reality' and there's no happy ending for them.

GEOFF

No, there's not.

JEREMY

The Local Video Rental Store has closed its doors. No happy ending there.

GEOFF

Look I'm not telling you to change your film idea. It's great, really, it is. But just consider what I have said. Oh and also, where's the love story?

JEREMY

Didn't I tell you about that?

GEOFF

No.

JEREMY

Well there's two major love stories, the first being Vince Graham's deep love for nautical life. The second is the romantic relationship between Professor Avery Grant and Vice President Jane Fox. Sorry I neglected to mention that earlier, I thought it was pretty clear.

Peter emerges from inside the house. He opens the sliding security door and walks out to greet Geoff and Jeremy.

JEREMY (CONT'D)

Hey Pete.

PETER

Hey Jeremy.

JEREMY

How's things?

PETER

Yeah, yeah pretty good. Yourself?

JEREMY

Good also.

PETER

Did I overhear you guys talking about The Abyss?

JEREMY

The Abyss?

PETER

Yeah that 1980s Science Fiction film starring Ed Helms. You know the one with underwater aliens.

JEREMY

There's a film about an aquatic alien species?

PETER

Yeah, James Cameron directed it.
It's a great film.

GEOFF

James Cameron?

Jeremy projects a look of disappointment that his deep-sea alien idea has already been done while Geoff remains puzzled by the name 'James Cameron'.

10 **INT. COMMUNITY HALL. SPRINGWOOD QLD. NIGHT.** 10

A small audience sits intently gazing at the cinema projection screen of the Springwood Community Cinema Club. The hall is almost empty and only Mrs. Dalrymple, Mr. Nguyen, Jeremy, Geoff and two other familiar but unknown faces watch and laugh at a comedic scene from The Wog Boy (2000). Smiles light up the faces of all the cinema goers and laughter echoes around the room as the Wog Boy's classic pick up line 'They say you are what you eat and at this time tomorrow I'm hoping to be you' plays out on the screen.

Mrs. Dalrymple takes a particular liking to the punch line and she places her hands over her mouth to cover her uncontrollable laughter. Even Mr. Nguyen smiles. The small audience gives a standing ovation as the film ends.

11 **INT. POLICE STATION. SPRINGWOOD QLD. NIGHT.** 11

Geoff and Jeremy enter the Springwood Police Station and approach the front desk to greet the POLICE RECEPTIONIST.

GEOFF

Hi there, we had a call from
DETECTIVE DALE WOODS to come in
for a line up.

POLICE RECEPTIONIST

Yes, yes. You must be Geoffrey
and Jeremy. Detective Woods is
through here waiting for you.

CUT TO:

Geoff and Jeremy stand next to DETECTIVE DALE WOODS looking through a one sided glass window onto a criminal line up. 8 men of similar appearance stand in the line up. The two men who burgled the McDowall's are present.

DETECTIVE DALE WOODS

So do you recognise any of these
men?

JEREMY

Yes, sir. Number 3 and 6.

DETECTIVE DALE WOODS

And they are the ones you helped
burgle the McDowall residence on
the afternoon of Thursday
September 23?

GEOFF

Yep.

END