

THE VOICE OF LIGHT

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INTRO. VOICE OVER.

Darkness can swallow you alive, in its hunger fed by envy it will draw fake memories and give you bones of air.

Darkness is the words you couldn't find, is the forgiveness you chose to deny, is a dream with bones of air. It is not be defeated, but it can be filled, for darkness is the absence of light.

And as you come close to reason the existence of the killer and the dreamer that host side by side in your chest than you win the choice of who to applause.

It was faint at the beginning, it always is...but with every clap light spills through the doors you choose to open.

Many of us are still searching, as Hamlet, prince of Denmark, who died upon the revenge of his father, Othello, lord of Venice blinded by jealousy and killed by pride. Juliet lady of Verona, fair lady of love, sweet slave of freedom..victim of youth, little we all knew....

Action:

In front of closed curtain. As the word "light" is pronounced by the voice over a screen standing behind a stage gets brightly lit. The silhouette of Hamlet behind the screen as he dies. Next, the silhouette of Othello jumps on his sword. Next, Juliet stabs herself over Romeo's dead body. Next, the silhouette of Dr Shakespeare walks away from the light as it changes hue to the bright shades of a sunset.

V.O.

And He won't come back.

LIGHTS OUT, SOUND OF A CRASHED
WINDOW, THE CURTAIN OPENS.

SC 1

A NIGHTCLUB DOORWAY:

It's a full moon upon a spring night. On the club wall outside is a poster saying "Life in Reverse - a short film by Dylan Wolf". It's the latest work from student film director Dylan and his crew. Dylan stands by the door talking to a girl.

DYLAN

Once upon a time, a god fell in love with the moon. Upon its rejection he became the victim of his own desire; and as he descended into madness, he swore that if he was not to have the moon then no one else ever would. And so the night disappeared.

GIRL 1

Uh oh...no night, what does that mean?

DYLAN

Enjoy it as long as it lasts...please.

The girl leaves him and walks into the club. Dylan lights a cigarette and stands outside.

Paul Bottom, a large man in his late forties walks up to Dylan.

DYLAN

MR. Bottom, enjoyed the show?

PAUL

If you classify mediocrity as entertainment that was very successful.

DYLAN

If you classify bitterness as support, you're being very successful too.

Paul grins.

PAUL

Put the name of my school on your trash again and you're out.

Dylan laughs and takes one step closer.

DYLAN

You precious big man, with your precious big chair, and your big desk behind your big lies, trembling in fear at the thought that someone might see the cracks in your happy, family orientated business that you call school. You know what? Your skills as a film maker are only matched by your beauty and that's why one day I will buy out your school from under your precious nose.

Dylan walks away as Wazza, early twenties wearing a suit and an acid green collared shirt approaches him.

WAZZA

Give me the strength to speak in a language you understand!
In the past 18 months I've been proud to stand by your side
as assistant director and to be honest I'd love to carry on
doing that, so stop screwing around before we get sent to
pick potatoes in Siberia!

DYLAN

That's a bit drastic, you're making me depressed

WAZZA

Oh if you have an issue here's my tissue, if you need
anything else here comes your crew.

Sebastian, big build, late twenties,
dressed casual.

SEBASTIAN

I'm laughing! You how know we invited everybody who's anybody
in the industry to our premiere? Well who's to know that
they'd all show up? Along with our parents these eminent
industry folk witnessed what a bunch of pathetic film makers
we are. Now, problem is that those people all belong to the
two categories of people who really matter in life; the one's
who pay your bills now and the one's who will in the future.

DYLAN

You really didn't like the film?

SEBASTIAN

What film! You trashed ten cans of footage and turned them
into a cross between Andy Warhol and a Transylvania wild life
documentary. And now I've got "don't employ me, I like sick
shit" tattooed across my forehead.

DYLAN

It was a full moon the night I edited...

Dylan's phone rings.

TRIXY

Dylan, my parents are going to take me out of school and for
the rest of the guys the future is not looking any brighter.

Dylan hangs up the phone with pain
drawn all over his face.

DYLAN

I'm sorry alright? We'll make another one, with proper
government funding, script and all that.

Dylan walks away.

TRIXY

But when?

DYLAN

I'll call you next week.

SC 2 INT. EVE. HOSPITAL:

Dylan walks down the hall of the psychiatric hospital. He walks past Nurse Sketcher, a sturdy middle-aged nurse, who turns back towards him.

NURSE SKETCHER

Dylan

DYLAN

My lady

NURSE SKETCHER

Talking to her is not going to make any difference to the decision that has been made.

Dylan keeps walking

NURSE SKETCHER (CONT'D)

Your uncle is Julie's legal guardian and he agrees with me.

DYLAN

Of course he does, one more excuse to pretend she's not even alive.

NURSE SKETCHER

She tried to kill herself Dylan! Her illness has reached a stage beyond our control and this facility is unfit for a patient that has to be put under suicide control.

DYLAN

The only unfit thing to provide any sort of care is you.

He walks away towards Julie's room. The walls of her room are covered with paintings of landscapes and sunsets. Bright fluorescent objects and ornaments are scattered everywhere. Julie sits by the window at the bottom of which still stands the old book. A male nurse is sitting in the corner of the room reading a newspaper.

Dylan gives him a dirty look and goes to sit by her.

DYLAN
Hello princess, how are you?.

Julie doesn't respond

DYLAN (CONT'D)
What did you see out there?

JULIE
He won't return.

DYLAN
Who won't return?.

JULIE
The sun.

DYLAN
Of course he will, that's why sunsets are so red and bright, color is the voice of light and it's telling you that the sun will come back.

As Dylan speaks the shadow from the book is moving towards the mark and Julie starts rocking backwards and forwards. He tries to reach out to her but she pulls away.

JULIE
You all tell lies. The light wont come back...it's all dark, it's all dark...and the nightmares will come...I don't want them...they'll take me away too.

DYLAN
No they won't, nobody will take you away I won't let them. I'm here and I'll always bring you back.

JULIE
You tell lies, just like he did.

DYLAN
No I'm not...I'll take you to a place where darkness won't touch you.

(Julie becomes more upset.)

JULIE
You can't, darkness is everywhere

DYLAN

No, not everywhere...I know a place where the sun never sets, and there I will take you.

JULIE

It's going away, it's going away...no, not again, not again.

Dylan cuddles her until her spasms are over and then puts her to bed. As he leaves her room crosses again path with MS Sketcher.

NURSE SKETCHER

It's called fourth stage of Nyctophobia, irreversible.

Dylan turns around and walks up to her.

DYLAN

Nyc-to-pho-bia. Do you even know what that word means?

NURSE SKETCHER

It's the....

DYLAN

I know what the book says it means. Fear of the night and darkness in general. That's not Julie. She has lost faith in life, in the days to come, in the sun. It's not the night itself, it's the thought it will never end, the strenuous act of loosing the ones you love with every dusk, over and over again. Her mind is the reflection of a promise just as broken as her heart, but it can be healed and in the mid time, you, your little book and my uncle are not taking her anywhere or I'll set this place on fire myself.

NURSE SKETCHER

You're out of your mind.

Dylan keeps walking.

DYLAN

But still a man of his word.

FADE TO BLACK.

SC 3: EXT. DUSK. WOLF'S SHEEP STATION:

Dylan, Julie and their father are out in the field, their sheep station is visible in the distance and we can faintly hear sheep bleating.

Dylan is 14 and running around a wide field with a rock in one hand and a script in the other. He approaches his father lying on the grass with Julie, 8 years old, across his chest and The Complete Work of Shakespeare in his hands.

YOUNG DYLAN

To the prince of Denmark you all shall bow, to show the respect that one day might have mercy of your lives...

FATHER

If those are the words of Hamlet I'm a sheep ready to be sheared.
You might want to stick to the lines for the school play.

DYLAN

Those words are already written, I'm writing all the rest.

Little Julie reaches for the book.

LITTLE JULIE

Who's Hamlet daddy?

FATHER

Hamlet is a prince of a beautiful country and wealthy people, but his kingdom wasn't worth the price of his revenge.

LITTLE JULIE

What's revenge?

DYLAN

Revenge is beat them up twice as hard as they beat you!

Their father gives a little smile and looks towards Julie.

FATHER

Revenge is like when that girl at school stole one of your colored pencils and you stole one back.

LITTLE JULIE

So the prince lost his kingdom over a colored pencil?

The father shuts the book.

FATHER

No, it wasn't a pencil...it was the death of his daddy...

LITTLE JULIE

I'll kill anything that takes you away.

FATHER

Oh my little princess, nothing will ever take me away from you.

LITTLE JULIE

Why...why are you so different from the prince's father?

Her father hugs her tight.

FATHER

Look at the sun, he'll be there when you wake up, and so will I.

LITTLE JULIE

What if the sun doesn't come back?

FATHER

No my sweet, beautiful girl. See? The sun rises in the sky because he loves the earth every morning the same as if seeing it for the first time, and in the same way I love you every morning like the first time I saw you.

Little Julie rolls down his chest and grabs the book.

LITTLE JULIE

But this says that...

Julie is interrupted by a shout from one of the stations shearers. He points towards the shed from which black smoke is billowing. Julie's father runs towards the fire.

JULIE

Daddy! Come back!

Dylan watches the scene petrified.

FADE TO BLACK.

DYLAN VOICE OVER

Trixy, call the crew, You'll have your Film.

SC 4 MR DEEN'S OFFICE

MR DEEN

I don't quite believe that you love that much to come and look for me after 5 years for the sake of saying "Hello".

DYLAN

And maybe it is not I whom loves you, but your own good star, for up there five years is just a different suite and "Hello" is just as funny as any other of mother's nature joke.

MR DEEN

Oh you've always been as mad as a bag of cut snakes! How did you find me here?

DYLAN

Small town.

MR DEEN

Yes it is. Fuck mother's nature, what brings you here Dylan?

DYLAN

The best thing that happened to you today. The only gamble that can count on lady luck favors, for she can not reject the offer.

MR DEEN

Dylan...

DYLAN

Is making the Film that will make you rich!

MR DEEN

No, look...

DYLAN

I know, forgive me. How dare to I dirt our reunion by talking by stinking piles of money while your future is already infected by glory! Screw the great returns, yes, they'll come as a sordid consequence, but it is stardom I offer you!

Mr Deen gets up from his chair as to escort Dylan out of the room.

DYLAN

Alright, you give me 300k and I give you back triple that in 2 months.

MR DEEN (CONT'D)

And what if something goes wrong?

DYLAN

Then I'll be responsible for it.

Mr Deen cuts a cigar with a razor blade knife.

MR DEEN

I see. So, precisely, what's my stair ways to stardom?

DYLAN

Shakespeare.

The smoke from Mr Deen's cigar rises as a cloud wrapping Dylan's face.

MR DEEN

You're kidding.

Dylan nods and crosses his arms

MR DEEN

I care about our friendship Dylan.

DYLAN

So do I.

MR DEEN

I care about you health.

DYLAN

So do I.

MR DEEN

3 months and no more than 3 months.

DYLAN

One chance and no more than one chance.

Mr deen writes the cheque. Dylan nods and walks off.

SC 5: INT. EVE. TRIXY'S HOUSE.

The crew members are seated in the lounge staring at each other.

TRIXY

So...how was everybody's day?

WAZZA

Great, I've been surrounded by happy people all day, just like last night, after all.... hospitality, show business...it's all about care, and I fucking hate those restaurant customers as much I hated the audience last night.

Pennance walks in with a scotch and sits next to Wazza.

PENANCE

Oh come on Waz, watching that footage wasn't just a waste of time, it's a waste of money that now they'll have to chuck into therapy to recover from that shit.

Wazza steals her drink.

WAZZA

But today there was nothing disturbing about me drinking half the bottle of the customer's wine before serving and fill it up with ribena.

Everybody turns to him with a startled look.

WAZZA (CONT'D)

Responsible service of alcohol everybody! Come on!

He takes a sip and hands it back. A baby kangaroo hops into the room seemingly ambivalent towards the gathering. Wazza points at the kangaroo.

WAZZA (CONT'D)

And you need therapy for imprisoning skippy here in a radius of 40 meters.

TRIXY

I'm just taking care of him on behalf of the animal welfare group, he was assigned to me after we rescued him.

Trixy approaches the kangaroo.

TRIXY (CONT'D)

And Foster is happy here...
Isn't that right? Aren't you a happy Foster bubbling kangaroo? Yes? He tells me all the time.

PENANCE

Right, just like the whales.

TRIXY

Hey talking to whales is not a fantasy. Their language runs on low frequency waves that can be recorded, and it has a logic structure that can be decoded and translated and I believe replicated as well...and I'm gonna show you someday how.

The doorbell rings.

Trixy opens the door Dylan enters.

DYLAN

Good evening everyone, I believe you all know why I called this meeting.

PENNANCE

Actually no, we don't. You said we'll have our film but I don't see how...

SEBASTIAN

With no time or money.

DYLAN

Wrong, indeed we possess both. We have two months of school left which is plenty of time to organize a production.

SEBASTIAN

Making a feature in two months? Ain't gonna happen.

DYLAN

You'll watch it happen. We have a week to organize it, 3 weeks to shoot it and 2 weeks to edit it, polish it and make it irresistible.

SEBASTIAN

Hold on Dylan, assuming that we would actually be able to do the impossible, which is make and sell a film in....six weeks, we still wouldn't be able to survive without working for so long.

DYLAN

You will, because from tonight you all are my responsibility. I'll provide for everything. You and the film.

SEBASTIAN

And how are you gonna do that?

DYLAN

With my inheritance. I have 300k left, not a Hollywood budget but we can make a film with it.

WAZZA

And what happens in the remaining two weeks?

DYLAN

We sell it to distributors across the world and make a fortune.

TRIXY

But...what about school? We can't just drop out two months away from graduation...I mean, after all they've done for us.

DYLAN

Done for whom? Done what? They taught us that filmmaking is the equivalent of selling ties! Just another business whose only concern is to make a dollar at the end of the day.

Dylan picks up and opens her notebook from the table behind him

DYLAN (CONT'D)

Just read this, what it's supposed to be the journal of an artist...nothing by lies and numbers.

Dylan puts the notebook down and turns around facing the library full of school books.

TRIXY

Still, I'm committed to finished what I've started.

DYLAN

So am I.

SEBASTIAN

What's the story about?

DYLAN

It's about every person on this planet, and it's told by the man who knows them all, Master Shakespeare.

WAZZA

I think this has become a problem, I do have the latest copy of Dr Phil, do you wanna borrow it.

Dylan shakes his head at Wazza and moves to the centre of the room

DYLAN

This is calling Shakespeare himself back from his grave to let him tell the story he never had a chance to, the one he should have told to his heroes.

TRIXY

(To Pennance)

And you think that talking to whales is fucked?

Dylan shuts her up with one look.

DYLAN

Every character that Shakespeare created is an extreme representation of a human endeavour.

Othello the jealous, Juliet the victim, Hamlet the avenger, they're all slaves of the one trade they were created to portrait. Caged by their fate, and in that, they're very much alike us all.

WAZZA

And?

DYLAN

...if their creator had a chance to talk to them, to heal the pain they were inflicted with, everyone in the audience would have a chance to understand a bit better the pain they're experiencing, and as Hamlet breaks free from the ghosts that drove him to insanity, then everyone watching would be a bit closer to the same freedom.

WAZZA

So basically we're putting Shakespearian characters into therapy with Shakespeare himself as the shrink?

PENNANCE

And the world with them.

WAZZA

W.W.T. World-wide therapy for the cost of a movie ticket...I'm calling Oprah.

SEBASTIAN

Do we have a script?

DYLAN

We don't need it..

TRIXY

Taxi!!

DYLAN

WE DON'T NEED TO WRITE A SCRIPT, because it already exist, we only have to find it. They key of our story lies in the five actors of nature matching Shakespearian heroes. There's a proud prince, a jealous murderer, a defenseless victim and an unsatisfied woman within all of us, to different degrees we all portray Shakespeare's words...all we've got do is find the louder ones.

SEBASTIAN

But what are the conditions? What are we offering to these actors?

DYLAN

A pay cheque, and a rehearsal trip.

WAZZA

Uh Huh...road trip!

DYLAN

Massive auditions first, and you're organizing it. Tomorrow I want the Kyle Steinberg's Centre filled with people. Tell the manager it's for me...she's full of resources.

WAZZA

I'm sure she is...right then, first AD in action.

DYLAN

Sebastian, last night I transferred the money into your bank account, you'll manage it from now on and we need a rehearsal trip organized for Thursday, make it an island.

SEBASTIAN

Wow, hold it Dylan, why did you put your inheritance money in my hands, you can manage it yourself...

DYLAN

It's not my money, but the funds for our film and since it's your job to coordinate this production you need access to it. Now, there are only a few of us and a lot of jobs to fill. Pennance, Trixy, right now in pre production you'll take care of scouting for locations, we need something along the lines of an abandoned town, we can't afford city permits or studio rentals. Then you'll organize logistics for every piece of equipment to get to the location and that means next Monday. And Penance, bring the camera, it'll be your testing time.

PENNANCE

In an island?

DYLAN

Well, Movie world was booked. Guys...I know this is uncalled for, unexpected and unrealistic. You have all the reasons in the world not to do this. But I tell you, all those reasons lined up on your shoulders are nothing but your dreams wearing masks of doubt. For, just like us all, their afraid to reveal themselves, and so they carry a mask, the same one they will be drop by your bed on a winter morning twenty years from now. And you'll watch your dreams cry, mourning the time they've lost into a mask. Save them the tears, save yourself that morning.

Dylan walks off.

SCENE 6. INT. EVE. HOSPITAL

Julie's hospital room. She's again sitting by her window as the sky turns red. Dylan walks in fast paced all enthusiastic. He turns a chair round and sits leaning on its back

DYLAN

Good arvo princess I bring good news.

She doesn't raise her eyes to look at him. He traces his fingers over the shadow left by the book, she follows his hand with her eyes. Then Dylan draws his hand towards his face, closes his fist, looks into it and as he opens it again a piece of film is revealed on his palm. He hands it to Julie who is now paying attention.

DYLAN (CONT'D)

Do you know what this is?

Julie shakes her head

DYLAN (CONT'D)

This is the castle of tales but people sometimes call it film, and these are its magic rooms that people call frames.

JULIE

It doesn't look magic...it's all black...

DYLAN

Appearances can be deceiving...see, now it looks like a piece of black plastic, but when it meets its magic light it'll come to life and all its rooms will fill with beautiful stories that will live forever and ever...just like the fairy tales...

JULIE

Where does the magic light come from?

DYLAN

It comes from the imagination of the dream makers, they fill it with their dreams and take it to the castle of tales, for only there the magic light will find its home and live forever.

Julie passes her fingers over the frames.

JULIE

And in every room lives there is the magic light?

DYLAN

In every one.

JULIE

All the time?

DYLAN

All the time.

JULIE GIVES A HINT OF A
SMILE.

DYLAN (CONT'D)

Would you like to go there?

JULIE

Can I?

DYLAN

Yes. Last night I met an old friend of mine that I thought I'd never see again, a real dream maker who told me that he's about to go on a journey to take the magic light all the way to the castle of tales, and he asked me if we'd like to go with him.

JULIE

And we could both live in the castle of tales forever?

DYLAN

If you so wish princess.

Julie looks at the shadow approaching
its mark on the wood.

JULIE

Now?

DYLAN

Not just yet. The magic light is not ready, but soon, very soon.

Julie starts to rock back and forth

DYLAN (CONT'D)

Julie, listen to me and remember these words. I will take you to the place where the sun never sets. I'll take you to the castle where the magic lives forever and darkness is unknown, I promise.

The sun meets the horizon and Julie starts screaming. Dylan picks her up and begins to rock her

DYLAN (CONT'D)

You'll be there soon, we'll be there soon, I promise.

Julies relaxes, Dylan puts her to bed. He leaves the hospital and drives away

FADE TO BLACK.

SCENE 7. INT. DAY. AUDITION CENTRE.

Outside the audition room. Wazza and the rest of the crew are waiting there as Dylan arrives. Dylan is a bit tipsy.

SEBASTIAN

Where is he?

WAZZA

He said he was going for a quick bite.

SEBASTIAN

Or a quick drink...he better not be drunk...

Wazza sees Dylan approaching.

WAZZA

About time, being chronically late is genetic with you isn't it?

DYLAN

The opposite I'd say, I'm just on time to have you all fired up and ready.

WAZZA

Fired, I like the word, at least if you get fired it mean that once you actually had a job!

Dylan enters the room wherein the people are standing, waiting with nothing in their hands looking clearly uncomfortable.

DYLAN

Hello! My name is Dylan Wolf and I'm the director of the film that will fill every screen from Brisbane to Rome. And all I need is four of you. Now, abandon your minds to silence, shut your eyes...and as I clap my hands...you will jump...

Dylan stares, half smiling at the actors standing in the room, as most of them just obey. He claps his hands and they jump, all but two. A white man in his forties (Dr Shakespeare) and a black man in his thirties (Othello). They start walking towards the exit, Dylan gives Wazza a look who stops them by the door. He claps again...nobody else leaves.

DYLAN (CONT'D)

You're all great, now I want you to turn towards the person by your side and as I clap my hands throw a punch with all your strength.

Two more people leave the group, a man in his early thirties (Hamlet) and a woman in her mid twenties (Juliet). They're also both stopped at the door by Wazza. The rest of the group starts punching each other.

SEBASTIAN

What the hell does he think he's doing? What a dick...where's he going with this?

TRIXY

Holy cow, and we've got an audience!

Trixy points Mr Deed out to Sebastian.

SEBASTIAN

Do you guys know that bloke?

They all shake their heads. Sebastian heads to the balcony. In the meantime Dylan carries on with the last stage of the auditions.

DYLAN

I am stunned by the talent flowing through this room! It is a privilege to look upon this vista of pulsing art! You gave me more in the last few minutes than any director could ever hope for in a lifetime. We'll be in touch.

Sebastian approaches Mr Deen.

SEBASTIAN

Hey mate can I help you?

MR DEEN

Oh I'm alright, I'm just here to enjoy the auditions.

SEBASTIAN

Oh , how did you know there was an audition going on...

MR DEEN

Small town you know? I'm a friend of Dylan

SEBASTIAN

Alright, I'll tell Dylan you're here, what was your name again?

MR DEEN

Deen, but don't worry about it, I'll make my own way to Dylan. He steps down from the stage as the actors are gathering their things, they're rather stunned. Dylan walks up to Wazza and the four actors with him.

DYLAN (CONT'D)

Please, follow me.

They enter another room off of the audition area. It looks like a depository for broken equipment.

DYLAN (CONT'D)

So...what did you all think?

The actors don't respond.

DYLAN (CONT'D)

I beg, a sharp word if you wish, an insult if you must but don't leave me in the limbo of silence.

OTHELLO

What happened next door was nothing but a pitiful execution of bad management.

Wazza stands in the corner writing something on a pink notebook.

WAZZA

That's beautiful!

Dylan looks at him and grin. Othello turns to Wazza.

OTHELLO

That's not a poem!

WAZZA

Oh I know, it's just a note for your casting agency. Should I spell Asshole the American way? Drop an R and a E...

Othello rips the notebook off his hands and throws it on the ground. Hamlet watches the scene as a stone.

HAMLET

Stop!

Hamlet pick up the notebook and hands it to Wazza. Then Turn to Othello.

HAMLET (CONT'D)

You don't know anything about this man.

OTHELLO

Isn't everything obvious enough?

HAMLET

No. The obvious thing here is ignorance.

DYLAN

Did you all really think that my audition was a painful display of disrespect?

They all nod.

DYLAN (CONT'D)

Very well then, you're my cast. Wazza, my first assistant will provide you with the details of our rehearsal trip. Two days to discover the character that already lies in you. We're leaving tomorrow.

DR SHAKESPEARE

What?...For what film? What script?

DYLAN

The first real one of your life. And it's paid.

Dylan walks out and meets Sebastian who has been busy dealing with the rest of the actors. Sebastian follows him as he walks towards the exit.

SEBASTIAN

You need to stop pulling this madhouse shit. That room is filled with angry people who think you're a psycho and if you ask me they're right!

DYLAN

I found them, Wazza is instructing them to meet you at the harbour tomorrow. Five tickets, a night on the island and little William will come back to life. I found them.

SEBASTIAN

You found who? What phantom am I chasing now, or should I ask whose?

Dylan turns to him.

DYLAN

You were in the room with them weren't you? Now tell me what you saw.

SEBASTIAN

I saw a child playing god.

DYLAN

I've demanded the one task that the characters I was looking for couldn't possibly fulfill. Othello and Dr Shakespeare couldn't jump like circus dogs and Juliet and Hamlet couldn't strike in cold blood for no reason, we found them.

SEBASTIAN

There could be dozens of reasons for their responses, you can't be sure of that.

He sees Mr Deen standing by the exit door

SEBASTIAN (CONT'D)

Do you know that guy? He was watching the auditions

Dylan looks toward Mr Deen and back at Sebastian

DYLAN

Yes, he works in public relations, I invited him today...a bit of exposure can't hurt...anyhow, get me some info on our heroes by tomorrow morning, personal, work...anything you can put your hands on...

Dylan walks towards a smiling Mr Deen.

SCENE 8. INT. AFT.HOSPITAL.

The hospital. Dylan walks down the corridor to Julie's room. Nurse Sketcher walks past him but they only exchange a look. He gets to Julie's door and finds her hanging on the wall a sequence of A4 papers taped together. They all have frames drawn on them with crayons. Dylan walks up to her.

DYLAN

I see a princess building her own castle..

JULIE

I want the light to fill them...so that it'll stay.

Dylan smiles.

DYLAN

Do you remember the globe that I used to have in my room?

Julie nods.

DYLAN (CONT'D)

Well, that's what the earth looks like. Because it's round the sun can't shine upon all of it at the same time. And that's why it has to leave this land every night to reach the other side. But it's still in the same sky.

JULIE

How come the magic light always shines?

DYLAN

Because it doesn't need eyes to be seen, just hearts willing to dream and it can reach every single one of them around the planet in one single instant.

JULIE

Are you like that too?

DYLAN

Yeah,like...tomorrow I have to go somewhere, so I won't be able to come and see you but in a way I'll still be here. Do you understand that?

Julie frowns. She stops drawing and throws her crayon across the floor. Dylan puts his jacket around her shoulders. The back of the jacket has an emblem of a frame of film on it.

DYLAN (CONT'D)

Tell you what, this is my lucky jacket and I love it very, very much. Some people say it's magic...I think it is... trust me, I'll come back for it very soon.

Julie holds the jacket tight around her and then looks at the shadow of the book moving.

DYLAN (CONT'D)

Julie listen to me, this place will soon be just a vague memory for you, we'll move on together...

He points at the drawn frames on the A4 sheets of paper.

DYLAN (CONT'D)

...to a happier place, a place where you're never left in darkness. You've got to hold on just a bit longer...daddy would want you to.

JULIE

I'm scared.

She cries.

DYLAN

There is nothing to be scared of, you'll see, in the world of the magic light you get to create your own story, just imagine something beautiful that you want to share with people and it will happen. Get some rest now, I'll be back soon.

He kisses her on her forehead and walks to the door. Even though the sun is almost gone, Julie seems strangely calm.

JULIE

How do you know what daddy wants?

DYLAN

I can hear him.

JULIE

Does he talk about me?

DYLAN

All the time.

Julie looks at the floor. Dylan walks back to her.

DYLAN (CONT'D)

In fact, just recently he told me a poem he wrote for you...

JULIE

How can you still remember...

DYLAN

I couldn't forget...it says:
"Smile my love, it was just a bad dream, Smile my friend, as
I never left your side,
and the dawn has come again, and today is just for you,

Smile my child, for I'm the father you made of a man,
And as you awake you'll see me again. Forever."

As he speaks he helps Julie to lay
down, still wrapped up in his jacket.

DYLAN (CONT'D)

I'll be back soon...

He walks out.

FADE TO BLACK.

SCENE 9. EXT. DAY.ISLAND.

Everybody gathers around Dylan.

DYLAN

From this moment till dusk no one shall speak. We all have a
lost of listening to do before tonight.

The crowd looks stunned.

Othello gives the other actors a sign
to follow him, they walk through the
bushes and reach an open space where
they sit.

DR SHAKESPEARE

What is it?

OTHELLO

This guy's a lunatic.

Hamlet laughs.

OTHELLO (CONT'D)

What? You think this is funny? I've got a reputation to look
out for, he doesn't have a clue what he's doing. Has anybody
seen anything resembling a script?

HAMLET

I've see a pay cheque for the first time in three years.
That'll do.

OTHELLO

What about the rest of you? Are you all going to sit back and
let him ruin our reputations? You all saw what he did to
those people at the auditions for heavens sake!

JULIET

What reputation are you actually talking about...I Know you David, the last play you were in closed after two days. You talk like a prince and still walk like a duck.

DR SHAKESPEARE

She has a point. I don't know what he's trying to do but whatever it is he means it. Give it till nightfall.

Dr Shakespeare digs a wooden stick on the ground which leaves a long shadow. He looks at the sky. Dylan walks to the waterfront with his mobile in his hand. He dials a number as Penance is shooting him from a distance. The sun is getting closer to the water, and a line of red light is accordingly descending down Dylan's face.

DYLAN

Good Evening Miss Sketcher.

Nurse Sketcher is sitting at her desk in her office just across the hall from Julie's room.

NURSE S.

Dylan, what can I do for you?

DYLAN

I'd like to talk to Julie.

NURSE S.

I don't think you should, she's been very upset all day this is the worst moment to talk to her.

DYLAN

This is the best moment to talk to her...please put her on the phone.

Dylan can hear noises from Julie's room in the background. Someone calls for Nurse Sketcher.

NURSE S.

I'm afraid that's impossible, she needs to rest before the transfer, good bye Dylan.

DYLAN

Wait! I need to talk to her! Please, put my sister on the phone!

The line of red light descends down Dylan's face to his chin. In the meantime the noises coming from Julie's room turn into screams. Dylan can hear them over the phone. Penance stops shooting.

NURSE S.

Julie is my patient and it is my duty to safeguard her well being. At this stage I believe that any contact between you and her would be detrimental as I believe this conversation is over.

DYLAN

What are you doing you damn witch? Do you think that asserting your power over a little girl is gonna make your life less meaningless? You can drown in your own misery but leave my sister out of it, now put her on the phone!

Dylan's screams get Hamlet's attention.

NURSE S.

She's not a little girl Dylan! She's not your little sister anymore, she has grown into an adult with a permanent self destructive nature. It's tragic but these are the facts of the matter, she will never recover and there is nothing you can do about it, now let me do my job.

The sun has disappeared beneath the horizon. The screams increase more as nurse Sketcher hangs up the phone. Dylan screams in rage and throws the phone into the water. Dylan lets himself fall on the sand, gets his flask out of his pocket but instead of drinking, he pours the contents onto the sand.

PENANCE

Get the rest of the crew. The time for silence is over.

Wazza moves a step towards him but Penance stops her.

PENANCE (CONT'D)

Hold on, look.

Hamlet walks towards Dylan on the water front. He goes into the water and rescues the mobile phone and brings it back to Dylan, pat him on the shoulder and walks off.

DYLAN

Why?

HAMLET

Because you still have a number to dial.

Hamlet walks off. The rest of the crew are walking on the beach towards him. Dylan stands.

WAZZA

I'll take it that we can drop the vow of silence.

DYLAN

That's right sister Wazza

WAZZA

For you I can be sister Anita Service.

DYLAN

Good then, I'll need a bloody call sheet very soon.

WAZZA

That's why I like working with you, we haven't even talked to our actors and here I am scheduling the shoot. Brilliant, just brilliant.

They sit down, Wazza gets his note pad out.

DYLAN

You'll see. Penance, what are our locations?

PENANCE

Well, the best one I found is an abandoned little town from the early 1900's in central New South Wales. It's called Malaidea, that in Italian means Bad idea, but the local council is willing to let us shoot there and give us the permits for heavy gear usage, for practically nothing. No water and no power supply but most of the buildings are still safe.

DYLAN

Is it in the path of military or civil air flights?

PENANCE

Nope.

DYLAN

OK, how're we getting there?

SEBASTIAN

By bus. Get there by dusk. A truck will follow with the gear.

PENNANCE

And a kick ass generator, which is going to consume enough petrol to dry out the Middle East.

DYLAN

Good, Waz, We'll be shooting day and night, but no night scenes, anyhow, in your mail box there's a scene list, get the schedule and call sheets out of that.

WAZZA

Yes, OK, great, but... my computer is in Brisbane.

DYLAN

And so will you all be tomorrow morning, you've got a lot of preparation to do.

As Dylan walks off Wazza runs after him.

WAZZA

That's it? Hello? Technology era...couldn't you write us an e-mail to say that?

DYLAN

No I couldn't and that's not it either. Meet me here at midnight.

FADE OUT.

SCENE 10. EXT. NIGHT. ISLAND.

A dark figure walks around the campsite where the cast and crew tents are located. He sticks his head into Sebastian's tent and we see it's Wazza wearing a long black hooded cloak.

WAZZA

From the arms of Morpheus I'm calling you back, to live the dream that knows no awakening.

SEBASTIAN

What the? Waz, the hell are you doing?

WAZZA

Call the rest of the dreamers, the blacksmith is ready.

Wazza goes to Dr. Shakespeare's tent.

WAZZA (CONT'D)

Awake! You've been kept in a sleep stolen from life, it's time to come back...follow me...

Dr. Shakespeare gets up and dresses. In the meantime Wazza goes to Hamlet.

WAZZA (CONT'D)

Denmark is falling, history is drowning in blood and hearts are broken. Come and do it justice, vengeful prince.

Hamlet is disturbed by those words but slowly begins to get ready. Soon everybody is ready to follow Wazza who takes them across the bush into a cave where a fire is lit and Dylan is waiting.

Dylan is sat on the ground in the middle of a cave. He stands as they enter.

DYLAN

Welcome to "Ellisinbuaka" the cave of Light. As our kind was still living in the dark age of fear and blindness the best of the men of this land would reunite here to celebrate light as a gift to humanity.

As the actors sit themselves down, Dylan produces four bracelets made of wood and leather embellished with aboriginal markings.

DYLAN (CONT'D)

Othello, this is the bracelet of jealousy, to whom lets his nightmares become reality. Juliet, this is the bracelet of innocence, for a pure heart never gives any choices. And can take everything away from you, even your tears. Hamlet, this is the bracelet of revenge, for nobody is to live past the vengeful heart of a prince. Dr Shakespeare, this is the bracelet of time, to buy back the timely shadows that you once put upon their hearts.

Dr Shakespeare stands.

DR SHAKESPEARE

And whose shadows exactly am I in duty to fight? Whose tricks am I called to give amend, whose jealousy should I tame, whose lonely soul and whose tears should I comfort...who is the prince to be saved from himself Dylan?

DYLAN

In the land where I'll take you, everyone you see coming your way will need to be saved.

DR SHAKESPEARE

I am now standing in a land looking upon a man whom seeks peace by dividing his faults under five names and thinks that by placing them in front of a camera they'll be put at peace.

DYLAN

There is truth in your words. I've been jealous of every smiling face that came my way, I brought loneliness and tears upon myself and the ones I loved and if I had anyone to take revenge upon I would have done so...but out of four ghosts I created you Dr. Shakespeare.

DR SHAKESPEARE

You've created nothing, I'm just another phantom.

DYLAN

To the contrary, Louis, you're the fifth element and the only one that does not belong to my past. You gave twenty years of your life to theatre, teaching and performing, you know Shakespearian characters even too well and so to you goes the right and duty to free them from blind pain. Not to change my past but to show to every person that will watch that screen that to live in fear is direr than death itself.

DR SHAKESPEARE

I warn you, putting us on a screen won't make living with yourself any easier.

DYLAN

The only thing I want out of this film is to make it. Simple.

OTHELLO

Does a script exist?

DYLAN

You are the script.

HAMLET

I knew you'd say something like that.

OTHELLO

I take it you want us to assume the identity of the Shakespearian characters you call us by.

DYLAN

Precisely.

JULIET

And the bracelet is to remember it.

Dylan nods

HAMLET

What do we do now?

DYLAN

We let go.

WAZZA

No, sorry baby but I'm not in the mood right now, my migraine you know...?

DYLAN

We let go of every memory prior to today's dusk.

Dylan reaches behind the rock where he's left an old wooden pipe filled with dry herbs and lights it up taking in a long drag. Then he passes it to an amused looking Wazza.

DYLAN (CONT'D)

This is what people from this land used to do to open the gates of their mind and let go to anything unnecessary to their present and future.

Wazza takes a drag and passes it on. She takes a drag and passes it on to Othello who silently takes a drag and passes it to Juliet who's too shy to say anything so smokes it and gives it to Hamlet.

HAMLET

If this does what you say, it'll leave a lot of empty spaces in my mind.

The pipe continues its trip along everyone.

DYLAN

So be it, tonight is the time to share with each other anything that we no longer wish to have. Memories that we no longer want to carry.

DR SHAKESPEARE

I don't want the memory of any of my marriages...they were all just to escape from the one before. I wish I knew that love didn't exist when I was twenty.

Hamlet, still holding his notebook.

HAMLET

If death could be drawn it'd look like that corridor. Walls filled with ghosts, all lined up, waiting for their new brother. The pavement was so smooth and deaf, it shined without reflecting light, and no matter how much weight you threw into your feet, your steps would make no sound, as if you were a ghost already. Hospital they called it, the place without time for in there you do nothing but wait, for the worst, for a miracle, without ground nor sky...just suspended a foot below the surface of the ocean, looking up at the sun without feeling it, feeling the bottom without seeing it. And that's where she was, as she came my way in her silver chariot pushed by one big white horse, waiting. I've never felt so ashamed in my life, there I was, worrying about the fact that I had nobody to blame for what was happening to her. Nobody did it, there was no revenge to be taken besides the one against God...and he's hard to get to. It was her body that rebelled against...but against what? Herself? Myself? A stupid life that let's you have just so it can take? And all is left is the time I didn't have to say good bye, that's how busy my anger kept me. She had more grace dieing than I had living.

Dylan looks away, none of the actors seem to want to speak anymore, they stay silent looking at the fire. He walks to the centre of the circle.

DYLAN

If awakening every human and every angel on earth would ease your pain I would do so. If invading with rage every street and every house would bring justice I would do so, but this is not a fight, the opposite, this is amnesty. So drain the blood from you memories and let these walls be its righteous grave, for you'll need to travel light and your purses will need space for souvenirs from heaven.

FADE TO BLACK.

SCENE 11. EXT. DAY.ISLAND.

The next morning Wazza and the crew go back to Brisbane. Dylan wakes the actors up and leads them to the beach.

DYLAN

Hamlet, I remember that you couldn't strike in cold blood back when I asked you to in the audition room.

HAMLET

That is true.

DYLAN

May I ask you why?

HAMLET

To hurt is to steal, and I am no thief.

DYLAN

Othello, you didn't jump when I asked you to, why?

OTHELLO

Because I'm no dog.

DYLAN

And who do you think I am?

OTHELLO

You want to be a dreamer, apparently.

DYLAN (LAUGHS)

Am I asleep?

OTHELLO

Yes, for your heart is in a land where the day has no night and the night has no day. It's a strange place yours...I can only guess what it's like but I can feel you trying to lead us in.

DYLAN

I am, for that is the only place where you can forget your name and answer to Othello only.

DYLAN (CONT'D)

This is the last time that I address you as actors. From this moment till the last frame of our film, you'll be the heroes you are called to give life to.

He gets out of his leather bag five books. Old editions of "Romeo and Juliet", " Othello" and "Hamlet" .He hands each book to its character.

DYLAN (CONT'D)

I want you to read these pages as if they were your personal diary. Take every word as true, as a vivid memory from your past and it'll make you smile, it'll make you cry, it'll fill you with anger and as you get to the end of it, go back and rip the last ten pages out, for the way it ends it will be up to you to decide. As Shakespearian characters you're given the chance humans can only dream of, change the ending of their story.

SCENE 12. EXT. DAY. PARKING LOT.

A parking lot in front of a film equipment rental house. Penance and Sebastian load a truck with all the gear and the bus with personal equipment. Wazza pulls up with a van full of food to be packed on the bus.

WAZZA

Somebody ordered 45kg of carrot sticks?

As they load the food in a massive portable fridge in the trunk of the bus, Trixy arrives with another van full of covers, pillows, inflating mattresses, torches, and two tent kits. They load them into the truck.

TRIXY

Hey Seb', are you sure that I can't bring Foster on set? We've never been apart one single day since I found him and your mom never took care of a kangaroo, she doesn't know what to do.

SEBASTIAN

Trix', if Foster comes on set Dylan will be the one to jump up and down as he fires me for doing such a stupid and unsafe thing. He's gonna have a ball with my mom you'll see, they have more in common than they'll ever admit.

FADE TO BLACK.

SCENE 13. INT. AFT. JULIE'S HOSPITAL.

Wazza walks down the corridor dressed as a nurse with a piece of stamped paper in his hands. He approaches nurse Sketcher's office where she's sitting having a cup of tea.

WAZZA (IN A STRONG NORTHERN ACCENT

G'day darl, I need to speak with Miss...(he looks at one of the papers in his hands) Sketcher.

NURSE SKETCHER

That's me.

WAZZA

Sweet as darl, I'm Mr Dawson from State Haven Hospital, I'm here to pick up Julie Wolf, so if you could please show me to her room...

NURSE SKETCHER

There must be a mistake, miss Wolf is not to be transferred till tomorrow morning.

WAZZA

Oh sweet suck of the sav, you didn't receive our fax did you?

NURSE SKETCHER

No, I'm unaware of any communication from State Haven, excuse me what did you say your name was?

Nurse Sketcher picks up the phone suspicious.

WAZZA

Kyle, Kyle Dawson, look we sent you a fax two days ago saying that we would be here tonight to pick Julie up as it's much better to travel with the favour of the night, here are the documents.

Nurse Sketcher hangs up the phone and looks at the documents of transfer, all properly stamped and signed.

NURSE SKETCHER

She's in the room across the hall.

WAZZA

Champion!

Wazza goes into Julie's room followed by Nurse Sketcher.

WAZZA (CONT'D)

Hello Julie, my name is Kyle and I'll be taking you to your new home.

Julie repels Wazza roughly, Nurse Sketcher is watching the scene.

WAZZA (CONT'D)

It's OK, it's gonna be OK, see? Look out of the window at what a sweet looking ambulance we've got.

Julie looks out of the window and sees Dylan waving next to the ambulance.

She calms down suddenly, a change of heart that makes nurse Sketcher look straight out of the window but sees only an ambulance.

NURSE SKETCHER

Humm, is that a new vehicle?

WAZZA

Yes, the new administration department decided to renovate a little, our budget got lifted this year. Come on Julie, let's get going.

Wazza grabs the book from the window ledge, Nurse sketcher is observing the scene.

NURSE SKETCHER

Right...I'll be right back...

Wazza panics, puts a tape recorder on the pillow playing his voice in a hypothetical conversation with Julie, wraps Dylan's jacket around her shoulders and they storm out of the room into the corridor. Nurse Sketcher is talking to State Haven as she hears Wazza's voice coming from the room. Wazza walks quickly out with Julie into the parking lot where Dylan and the ambulance are.

DYLAN

Told you I love this jacket.

FADE TO BLACK.

JULIE VOICE OVER

And so they left. A dozen of hearts, a couple hundred miles and one hope, born under different names but by the same voice: come to me my dream, forgive my trembling legs, for my hands are firm and stretched. Come to me my dream, hug my shoulders and whisper your truth in my ear, the key to bring you home, the requested sacrifice. And with those words they wondered through clouds, to an eternal dawn.

SCENE 14. EXT. AFT. GHOST TOWN.

Cast and crew get out of the bus which has pulled up in the main square of the abandoned town. Dylan looks around and take's Julie's hand.

DYLAN (TO JULIE)

Come, let's find our home.

They walk into an old house inside which is a room with just an old table and two wooden chairs. There are two bedrooms which still have beds in them.

DYLAN

What d'you think? Not bad huh?

Julie just looks around and walks up to the broken window of one of the two rooms.

DYLAN (CONT'D)

Why don't you choose which one you want, I'll go get a couple of things to make this place a bit softer. Be right back.

Dylan walks back to the bus, the crew is in full motion unloading equipment and general goods from the bus and truck. Sebastian is setting up the camp tent to give shelter to the gear and for future meal preparation for cast and crew. As Dylan approaches the bus a black car pulls up. Mr Deen gets out of the car.

MR DEEN

I've always had a thing for abandoned towns...I love the stillness about them...

DYLAN

Hi...yeah, I thought a bit of scenic power would do the film good...

MR DEEN

Hey Dylan, you look like you've just seen a ghost...you don't mind me being here do you?

DYLAN

No, of course not. I just wasn't expecting you...now.

MR DEEN

Well you know me, I'm an old fashioned kinda guy, I like to watch my investments grow first hand...

DYLAN

That's great, but you might have wasted a trip... we're not shooting till tomorrow morning

MR DEEN

Oh that's unfortunate, I would have thought that with such a tight schedule you wouldn't waste a second of your time nor a dollar of my investment...but if that's the way it is than I might have to...

DYLAN

Sit back and enjoy the show, we'll be rolling in an hour.

Dylan walks off with the covers and pillows still in his arms, as he's heading to his house Sebastian comes along.

SEBASTIAN

Here we are! Well, lets set up our accommodation and prepare dinner. Tomorrow is gonna be a long day.

DYLAN

Wazza will take care of that, the set's ready. We shoot tonight.

SEBASTIAN

What? We just got here!

DYLAN

I want lights and camera ready by dusk right here in this square. Quick scene with Dr. Shakespeare only.

SEBASTIAN

No way! You seriously expect us to set up an entire set in an hour and shoot a scene, which I might add no-one knows a goddamn thing about, fucking up our entire schedule from day one...just because you say so?

DYLAN

Yes.

SEBASTIAN

Look, our first priority is to find shelter.

DYLAN

Our first priority is to set a mood for the actors before they start asking themselves why the hell they're here.

There's been enough talking about the film, it's time to give them a taste of the magic. One scene only, it'll be done by dinner time.

SEBASTIAN

Yeah, sure...after all I'm in production, I couldn't possibly be expected to understand the mysterious ways of a director could I?

Sebastian stomps away from Dylan.

SEBASTIAN (CONT'D)

Alright guys, unload the truck and set up lights and camera. We're shooting after dusk.

PENANCE

Dylan, what are we shooting, what kinda set up do you need?

DYLAN

Bright as a disco ball but still night.

Penance goes to Wazza who is unloading the truck along with Sebastian.

PENANCE

Get everything out, we're going for Aladin in here.

Wazza gets the gels out.

SCENE 15. INT. AFT. DYLAN'S HOUSE.

In the meantime Julie sits on the wooden bed in one of the bedrooms looking at the window. Hamlet walks in.

HAMLET

Dylan?

Julie turns around alarmed and looks at Hamlet.

HAMLET (CONT'D)

Hi, hum...I was looking for Dylan.

Julie looks curiously at him.

HAMLET (CONT'D)

They call me Hamlet around here...so you can call me that too if you want.

He walks closer to her and she moves to the window away from him. He stops with an apologetic look on his face.

JULIE

Are you the dream maker?

HAMLET

The dream maker? No...I think that's what they call...

DYLAN

What are you doing here?

Dylan stands at the door behind Hamlet and puts all that he's carrying down on the table.

HAMLET

I was looking for you...

DYLAN

If you need to speak to me and I'm not around you tell Waz or Sebastian and they will look for me. This is our private space.

HAMLET

Okay,...I just wanted to know what's going on tonight.

DYLAN

Waz has the schedule for tonight, you should ask him.

Hamlet raises his eyebrows and walks past Dylan to the front door.

DYLAN (CONT'D)

We're only shooting with Dr. Shakespeare. You're on tomorrow.

Hamlet nods as if to say thank you and walks out.

DYLAN (CONT'D)

Well, let's set your room up.

SCENE 16. EXT. AFT. MAIN SQUARE.

Dusk. All the lights are in place around the main square and so is the camera and dolly across the square. The camp tent is set up as well and Trixy is adjusting levels on her DAT recorder with the assistance of Wazza at the microphone.

WAZZA

(he makes whale sounds at the microphone).

TRIXY
What are you doing?

WAZZA
That's the whale alphabet.

Dylan and Julie walk up to the set.

DYLAN
I want you to meet someone.

He takes her to the 16mm Russian camera.

DYLAN (CONT'D)
This is the dream maker.

JULIE
It looks like a mouse.

DYLAN
Careful, you don't want to offend him...here look...

He points at the viewfinder of the camera and as Julie looks into it Dylan moves it slowly pulling the focus.

DYLAN (CONT'D)
Everything looks magic when you look through his eyes.

Julie pulls away and looks at the sun disappearing from the sky.

JULIE
No, it's all the same.

DYLAN
You didn't say the magic word...

JULIE
Please?

DYLAN
Action.

Julie looks at the camera bringing her face very close to it.

JULIE
Action.

DYLAN
Look again...

As Julie approaches the viewfinder
Dylan starts rolling the camera and
gives Pennance the signal to bring the
lights up. Pennance goes to his dimmer.

PENNANCE

Show time.

He slowly brings the lights up and the
set becomes irradiated with a warm,
brilliant glow. Julie smiles as she
looks in the camera.

JULIE

The magic light...

Mr Deen, standing by the edge of the
set, trying to blend in with the
environment as much as possible, laughs
and Sebastian notices him.

Wazza walks up to Dylan.

WAZZA

Hum, Dylan...what you say we get this ball rolling...

DYLAN

It's never gonna roll as good as now.

WAZZA

Of course, but I was thinking more about actors on set, you
screaming at me, me screaming at everyone else...

DYLAN

Right, get me Dr Shaky on set then and make it fast bitch.

Wazza laughs and goes after Dr Shaky.

DYLAN (CONT'D TO JULIE)
(CONT'D)

Enjoy the show.

He takes her to his director's chair
and Julie sits down. Dylan walks up to
Dr. Shaky. The rest of the actors stand
on the edge of the set. Sebastian walks
up to Mr Deen.

DYLAN (CONT'D)

To you the honor of the first sequence, the one that will
open the film.

DR. SHAKESPEARE

Will there be a voice over to introduce me?

Dylan laughs at him.

DYLAN

No...you're the only voice tonight.

Dylan hands him a piece of paper and keeps walking with him. Sebastian stands only a few inches away from Mr Deen's face.

SEBASTIAN

Hi,

MR DEEN

Hello,

SEBASTIAN

You're here to take photos for the distributors?

MR DEEN

Not really, I'm just here to enjoy the show.

SEBASTIAN

You're making me nervous.

MR DEEN

It's gotta happen a lot to you, since...the industry you're in

SEBASTIAN

Hey, let's make this simple, how about you tell me why you're here and I help you find what you need and then we call it a night.

Mr Deen raises his voice

MR DEEN

I said, I'm just here to enjoy the show.

Sebastian grabs him by his shirt and pushes him back.

SEBASTIAN

Well than I tell you that this show has nothing to do with you and you've got about five seconds to fuck off back from wherever you came.

Mr Deen pulls out a knife from his pocket and presses slightly on Sebastian's throat.

MR DEEN

You've got some balls so I'll be kind to you, I'll tell you three facts you might want to remember from now on to keep your throat in one piece, first I have got everything to do with this movie as I'm paying for it, second you're the one on a time limit, you've got two months to pay me back and third, I kill people, never for fun, strictly business you understand but nevertheless, I still do it. Now, I'll be back in two weeks and I'd better be impressed by what I see.

He lets Sebastian go and walks back to his car. Sebastian, visibly shaken, slowly walks back to the edge of the set. Dylan puts his arm over Dr Shaky's shoulders and they begin to walk around the set as Penance is doing some camera and dolly rehearsal.

DYLAN

What's your name?

DR SHAKESPEARE

Excuse me?

Dylan gives him a questioning look.

DR SHAKESPEARE (CONT'D)

Master Shakespeare, but in this remote land they call me Dr Shakespeare.

DYLAN

What is this land?

DR SHAKESPEARE

The kingdom of a storyteller, he himself brought me here.

DYLAN

Are you a prisoner?

DR. SHAKESPEARE

I'm the hero

DYLAN

I then bow to you glorious hero, but tell me, what is the nature of your mission?

DR. SHAKESPEARE

I'm to find four unfortunate pilgrims who have been wandering for centuries in dark lands in search of peace. They were cursed by their countries, and there they must not make return.

DYLAN

Cursed fellows are masters of hiding, it won't be easy to find them, although I know who could have an answer for you.

DR. SHAKESPEARE

Who?

DYLAN

The moon, from up there she can see everything...I must go now, good luck my hero.

As Dylan walks off the set he gives a signal to Penance and Trixy to roll camera and sound. Wazza quickly slates the shot, Penance follows Dr Shaky with the camera. Trixy follows holding the boom and with the DAT recorder attached to her belt by a leather pouch.

DR SHAKESPEARE (TO THE MOON)

My lady, you that look upon lovers and thieves,
 Silent partner of hiding souls,
 I need your eyes tonight,
 Guide me to my unfinished business,
 Shine upon my victims
 For I have come to amend the tragedy I have lashed around
 their fates. They were once heroes and if you wish, they will
 be again. If you wish the end will be re-written,
 if you wish, tonight we'll live again.

As Dr. Shaky speaks, Hamlet gets his book out of his pocket and rips out the last ten pages. Dylan calls it a wrap for the night, looks around him in search for Mr Deen then he puts his arm around Julie and walks back to his house.

Dylan walks in with Julie, all the lights are off. He steps back outside of his house.

DYLAN

Pen!

He makes a gesture to Pennance telling her to point one of the key lights towards the window of the house. Pennance does so and Julie's room is filled with light. Dylan goes back inside.

DYLAN (CONT'D)

The magic light will cuddle you tonight.

Sebastian rises from a dark corner of the house.

SEBASTIAN

Thank god for the magic light...

DYLAN

Sebastian, what are you doing here?

SEBASTIAN

I could ask you the same.

Dylan helps Julie to her room and returns to Sebastian.

DYLAN

What are you talking about?

SEBASTIAN

I'll give you three hints...

Dylan shakes his head in frustration.

DYLAN

Look, it's just...

SEBASTIAN

I'll tell what it is! It's a complete lack of respect for every member of your crew and what they believe in!

Dylan drags him outside of the house.

DYLAN

I put on a film didn't I? Wasn't that what you all wanted? Yes, I lied about the money...

SEBASTIAN

You put our lives at risk by promising a killer money that he's never gonna get!

DYLAN

He will, this film will do well, and he'll be paid back, come on Seb, we're standing on a film set...everything is possible...

Sebastian is becoming livid with rage.

SEBASTIAN

Yeah, including ruin everyone for an expensive fairy tale to your mad sister.

Dylan grabs his shirt.

DYLAN

Don't you dare talk about Julie like that, you don't know.

Sebastian pushes him back violently.

SEBASTIAN

I know that you won't do her any good by getting us killed. She wanna see the magic light? Then show her, show her and us all a real film.

DYLAN

That's what I'm doing.

SEBASTIAN

Really? Throwing an actor in the middle of a square is what you call a film? You've gone too far, can't you see? We've all gone too far, and now you better have a decent story to tell or...

Sebastian walks away, Dylan stands against the wall of his house catching his breath, Mr Deen approaches him.

MR DEEN

Firey fellow Sebastian, he better be careful who he fires up against though.

DYLAN

Why did you have to tell him?

MR DEEN

The question is why didn't you tell him and everybody else in your crew for that matter. They deserve to know the risk you've taken on their behalf, see kiddo, I've never lost a bet in my life and this will be no exception, I don't care who pays for it.

DYLAN

You'll have your money back, doubled as promised.

MR DEEN

I know I will, I'm just concerned for the health of your crew.

Mr Deen walks off. Dylan stands there a moment as he listens to the car start up and drive away. He walks back inside and sees Julie who's still awake in bed. She looks at him.

JULIE

Sebastian and the other man don't like the magic light?

DYLAN

They do, they're just a bit scared that the story won't come to life as they want it to.

JULIE

Can the dream maker make it better?

Dylan nods and closes the door of her room and goes to the table, gets his pen and a stack of white paper and starts writing.

FADE OUT.

JULIE VOICE OVER

Pages of words, pages of history, of love, of hope. An endless night written in the words of the heroes. A courageous farewell to immortality, for life walks hand in hand with death, there is no beginning without an end and there lays the gift the universe gave to mankind. Limits are what makes us want to reach out, punishment is what allows us to be merciful, really...would you even begin walking down the road if you knew that such road didn't have an end?

SCENE 17. INT. DYLAN'S ROOM. DAWN.

Dylan is still sitting at his table writing, the stack of papers has moved to the other side of the table and it is now filled with words. Although he spent the night writing he seems full of energy and there's a glow of happiness about him. He gathers the stack of papers and walks outside to the main square where Pennance and Wazza are already setting up for the shoot. Sebastian stands by the edge of the set setting up for breakfast under the camp tent.

DYLAN

Good morning!

WAZZA

Morning, slept well?

DYLAN

Haven't slept at all, I wrote our film!

WAZZA

I'm sure I've heard this line before...

DYLAN

I'm serious, this is the script, acts I, II and III. With a plot, climax, the whole nine yards. Don't bother setting up just yet, we've got some building to do.

TRIXY

Building what?

DYLAN

Dr Shakespeare's house, where he'll receive his heroes, confront them with their past and with each other, and write an all new play.

PENNANCE

Does anyone know what Shakespeare's house looks like?

DYLAN

It's big, doesn't have a roof and it's called The Globe.

TRIXY

We're building a theatre, good Lord, we're building a theatre.

Dylan walks to Sebastian

DYLAN

We're doing it, build me our Globe and I'll give you your film.

SEBASTIAN

I don't see it happening. We don't have the budget or the skills to do it, you have to find another way to make this work.

DYLAN

This is the way to make it work.

SEBASTIAN

Why? Why does yours always have to be the only way, why can't you work with what you've got.

DYLAN

That's exactly what I intend to do, but to make this film I need a start and an ending point, something real and tangible and that's what The Globe would be. Look, you have every reason not to but I ask you to trust me one last time.

Sebastian looks at Dylan and around the crew.

SEBASTIAN

Well, I guess that we could find some wood at the mine not far away from here...

Dylan smiles and touches him on the shoulder.

SEBASTIAN (CONT'D)

But it's not gonna look like the real thing, you know that, right?

DYLAN

It's going to be great.

SEBASTIAN

It's going to be our last chance.

Dylan walks towards the actor's houses, Sebastian walks over to the crew.

SEBASTIAN (CONT'D)

Alright then, building a theatre with what we have sounds completely nuts, but at least we'll have a chance to put something decent in the can. We'll gather what we can from around here and the rest we'll have to find.

PENNANCE

Borrow, beg and steal?

SEBASTIAN

Yep. Alright, Penny, we'll take the truck and go to the mine, we should be able to find something there the miners don't need.

WAZZA

Can I come too?

SEBASTIAN

Sure, we might need some smiling...Trix, I need you to go through the town and look for any sort of spare wood, fabric, tents...whatever...limited budget alright?

WAZZA

Yes sir yes, I love miners...they're just so...picturesque!

They all go their separate ways.

Dylan knocks on Dr Shakespeare's door.

DR SHAKESPEARE

Come in.

Dr Shakespeare is sitting on his bed
doing breathing exercises.

DYLAN

Good morrow, hope I'm not interrupting anything...

DR SHAKESPEARE

No, I can still exercise as you speak.

DYLAN

I've come to show you your script.

Dr Shakespeare opens his eyes.

DR SHAKESPEARE

I thought I was the script.

DYLAN

And I thought I could just sit back and let you do both our
jobs.

Dylan sits next to him.

DYLAN (CONT'D)

A knight without armor is still a knight, for courage is not
handmade, but yet he wouldn't many chances to survive the
battle.

DR SHAKESPEARE

That's quite alright, I died about four centuries ago.

DYLAN

And what a loss that was for Humankind.

DR SHAKESPEARE

Yeah, tell so to my wife. I'm surprised you haven't brought
her back as well...that would make a block buster.

DYLAN

Well, I understand that you two already had some closure...

DR SHAKESPEARE

Yes, I left her note, written on my grave.

Dylan laughs.

DYLAN

Stone for stone, cheat death and gives us the rest of your
testament, my poet.

Dylan gives him the script and leaves.

SCENE 18. MAIN SQUARE

A few pieces of scattered wood and iron lay on the ground in the middle of the stage with a depressed looking crew standing around it.

SEBASTIAN

This is all we could find. Apparently at the mine there are no spare materials of any kind. We found this at the local dump.

WAZZA

I told you....

DYLAN

Jesus, so much for the land of natural resources, we must have exported all.

WAZZA

I told him...

TRIXY

Could we just build this thing in post production on the computer?

SEBASTIAN

With what? Sim city?

WAZZA

I so told them...

DYLAN

What?

WAZZA

If you wanna get some help around here you gotta get friendly!

SEBASTIAN

Yeah! Let's throw a party in a place we are not from, inviting people that we don't know, so that we can ask them to do the impossible! We're so screwed.

WAZZA

Never fear, Waz is here, and tonight I shall be risking life and limb for our opus. For tonight, I shall enter the lion's den.

TRIXY

Have you been at the absinth again?

WAZZA

Honey I don't need booze to be inspired. It's Friday yes? And what happens on Fridays in town?

Dylan and Trixy exchange blank looks.

WAZZA (CONT'D)

Mon dieu! The miners darling, they all finish work for the week and spend the whole weekend boozing in the local pub. It is there that I shall venture and return with willing, burly, gorgeous men only too willing to aid a damsel in distress.

DYLAN

You're right, he has been at the absinth again. Wazza, you're insane, they'll tear you apart.

WAZZA

Ooohh...one can only hope....

Wazza turns away dramatically and walks off to gather his things.

TRIXY

Do you think...

SEBASTIAN

I don't even want to go there.

The rest of the crew are working hard, various expletives can be heard from them as their frustration mounts.

FADE OUT.

SCENE 19

Wazza walks toward the pub. He stops outside and listens to the now tumultuous sounds from within. He takes a deep breath.

WAZZA

Nothing to it...they're gonna love me.

He enters the pub and has to duck immediately as a glass ashtray flies past his head smashing into the wall behind him. He looks mortified.

The bartender who is reading a newspaper, briefly glances up at where the ashtray hit the wall then returns to his paper. He speaks with no conviction at all and can not be heard above the din.

BARTENDER

Calm down lads or I'll have to chuck youse all out.

Wazza regains his composure and approaches the bar.

WAZZA

Can I have a glass of red please?

BARTENDER

You taking the piss mate?

Before he can answer he is distracted by the sight of three burly men approaching him. They are all at least a foot taller than him.

MINER 1

Hello precious, can we help you?

The other two miners snicker as they look Wazza up and down.

WAZZA

Ummmm...

MINER 2

This is a private party mate, and I don't reckon you know anyone here.

WAZZA

Well I'm a friend of...

MINER 3 (MENACINGLY)

Friend of who?

Wazza decides not to be intimidated anymore, he straightens himself up, bold as a peacock.

WAZZA

ACTUALLY I'M A FRIEND OF DOROTHY'S!

Wazza shouts so loud to be heard above the din that he stops all conversation in the bar. Everyone turns to look at him.

The three miners all look at each other quizzically then look at Wazza as they all converge on him at the same time.

SCENE 20. EXT. MAIN SQUARE.

Dylan is helping Sebastian nail down some boards.

SCENE 21. INT. PUB

The three miners are sat around a table along with several of their mates downing what appears to be a green substance from shot glasses.

MINER 1

Why didn't you tell us you were a friend of Dorothy's...?

MINER 3

Yeah, Dorothy, god bless her, best barmaid we ever had...

MINER 2

Yeah, till Davo went and put a bun in her oven...now look at what we're left with.

He points towards the disgruntled looking bartender. Wazza looks very drunk.

WAZZA

Oh God! Tell me about it darling...you should see the types I have to work with, I wouldn't touch them with yours!

They all burst into laughter, miner 1 slaps Wazza on the back practically propelling him from his seat.

MINER 1

You're alright blue!...what did you say this stuff was again?

WAZZA

Absinth darling...just enjoy it like a good boy cos I've got a favour to ask you...

SCENE 22. EXT. EVE. THE SQUARE

The crew is cleaning up the stage.

SCENE 23. INT. EVE. PUB

Back at the pub, miner 1 stands on a table singing "Waltzing Mathilda" full pelt as the rest of the pub sings along, the noise is cacophonous. Wazza stares dreamily at the singer.

SCENE 24. EXT. EVE. THE SQUARE

TRIXY

That's it, I'm going to get Waz...he might be hurt, you know how he gets himself into situations.

DYLAN

Look...he always gets into them but he always comes out the other end smelling of roses. Trust me, he'll be just fine.

SCENE 25. INT. EVE. PUB

Wazza is standing on a table singing "*I Will Survive*" the rest of the men in the pub look on, some with tears in their eyes, the rest nodding sagely. Wazza's head is slumped on the table, his arms by his side. Miner 1 has his arm around Wazza's shoulders, they are both convulsing with the amount of belching they're both doing.

MINER 1

...so I said to her...mum, you've got to let me be who I want to be...d'you know what I mean Waz...I mean...

Wazza raises his head suddenly, sits bolt upright and lets out a huge belch. Miner 1 doesn't seem to notice and continues his piece.

SCENE 26. EXT. EVE. THE SQUARE

Dylan looks at his watch.

DYLAN

Alright let's go.

SEBASTIAN

What the bloody hell...

The two miners are walking towards them with Wazza hanging on their shoulders to stand on his feet. Miner1 lets Wazza go and he falls on the ground.

MINER 1

Which one of you fellas is Dylan?

DYLAN

Err...that'd be me.

Wazza struggles to get up.

MINER 1

My mate over there...

He points towards Wazza and sees him struggling.

MINER 1 (CONT'D)

Oi mate, give her a hand eh?!

Miner 2 lift Wazza up by his arms and drag him over to their friend and Dylan. Wazza hangs on to MACKA to stand, with a grin on his face.

MINER 1 (CONT'D)

Yeah...my mate here says you've got a globe to build.

DYLAN

How did he?...I mean why?...Whatever, I'm Dylan and I'm forever in your debt sir.

MINER 1

Sir bollocks...I'm Macka, no thanks needed young fella, we just need some space to crash out for the night and we'll start work in the morning. Anyway, like I said to Waz...any friend of Dorothy's is a friend of ours.

Dylan, Trixy and the rest of the cast and crew are all stood staring with open mouths at Macka. Sebastian raises her eyebrows and as Dylan opens his mouth to respond Wazza interrupts.

WAZZA

I'll...explain later...

He loses his grip around Macka and collapses on the ground unconscious.

ACT II

SCENE 27 THE GLOBE.

Julie walks to the centre of THE GLOBE where the camera stands. The lights are dim.

JULIE

You're not my enemy anymore, I can look into your eyes without seeing everything that has been stolen from me. See, I've been angry for so long, I wanted to be your friend but you never gave me anything but a kiss goodbye, I loved you, but with every day you made me watch you die. A nightmare, but still my nightmare, still the home I knew and if it is life that I'm called to shake hands with, I want you to know that my trust won't come as easy as my brother's. Accept my challenge and all that I am will be yours, my lungs so that you can breath, my eyes so that you can smile, my soul so that you can dance and my heart, so that you can practise being what you're believed to be. Light, just a creature of my past, the door is now open and I'll be waiting for magic to walk through.

Dr Shakespeare walks up next to Julie as she crunches in herself..

DR SHAKESPEARE

And so the globe lives again...

JULIE

Let's see what it can do.

DR SHAKESPEARE

Anything we'll let him do.

The rest of the crew walks up to the two. Pennance grabs the camera, Wazza goes to the dimmer and Trixy to the microphone pole.

WAZZA

Ladies and gents, we're up for show time. In one corner, from Denmark, weight 160 lbs, mid weight world tragedy champion Hamlet. (TO DR SHAKESPEARE INDICATING HIM TO THE STAGE) On that corner, from England, Dr Shakespeare. Good luck.

DR SHAKESPEARE

What's my cue?

DYLAN

Take possession of your stage and the cue will come to you.

Dr Shakespeare jumps on the stage,
Trixy rolls sound, Wazza slates the
shot and Pennance starts rolling with
the camera mounted on a rather rough
and very old steady cam support. Hamlet
walks in towards the stage.

HAMLET

Is this the house of Master Shakespeare?

DR SHAKESPEARE

Indeed it is. Who asks?

HAMLET

A memory, of a prince named Hamlet.

DR SHAKESPEARE

Hamlet is long gone, I well remember his death.

HAMLET

Memories have no time, just different locations within our
minds.

DR SHAKESPEARE

You speak cloudy words, man or ghost that you are...tell me
now, what's your demand?

HAMLET

I'm here to ask for your memory of Hamlet to be moved down to
your throat, so that it can find the light of day through
your words and come back to life.

DR SHAKESPEARE

What's the use for a memory to live? It can not change, it
can not choose, all is left for it is to haunt your present
day.

HAMLET

Wrong. It can be understood and forgiven. And such is a
purpose as good as any other belief.

DR SHAKESPEARE

And as any other it is stepped on every day and yet the world
still stands. Once more, what do you want?

HAMLET

To be brought back.

DR SHAKESPEARE
Why?

HAMLET
To understand.

DR SHAKESPEARE
What?

HAMLET
What is it in my past that imprisoned me in eternal mourning while all I did in life had the purpose of justice for the freedom of my soul.

DR SHAKESPEARE
Tell me something about your justice.

HAMLET
Blood can only be washed off by blood. And I cleaned the shame off my father's doom with the life of his assassin.

DR SHAKESPEARE
And what was of your life?

HAMLET
A righteous sacrifice.

DR SHAKESPEARE
And what was of her life?

HAMLET
A consequence of...

DR SHAKESPEARE (INTERRUPTING
HAMLET)
Revenge! For justice would have kept the assassin alive to understand his crime but it was revenge that killed him.

HAMLET
Wrong. Wouldn't you call justice the induced death of a blood sucking bat that hunts your love?

DR SHAKESPEARE
No, for Justice doesn't include death in any of its shapes. Death is meant to be the natural end of cycle for the creature that has nothing left to learn in this lifetime and a killer above all has still a lot to learn.

HAMLET
It was justice I tell you! For that reason I gladly gave in my life upon its accomplishment.

DR SHAKESPEARE

If that was so you wouldn't be here. You were just angry but had no passion left in you, for even your revenge had a consciousness, the odd element you couldn't face.

DYLAN (WHISPERING)

Angry but without passion, while all I wrote was "depressed". Nice.

Wazza alters the interior lights to illuminate brightly the face of Hamlet where before a shadow was cast for the first part of the scene.

DYLAN (CONT'D)

Cut! That was beautiful. Pennance?

PENNACE

All good!

WAZZA

Ok people, let's set up for the next shot, come on...E for effort.

Dylan walks up to Dr. Shakespeare.

DYLAN

Remember, sympathy is the compassion of the cowards, and you are a hero.

PENNACE

Waz, flash some CTB, I'm going for moods.

WAZZA

Here comes Aladin...

Julie sits by Dylan on the ground.

DYLAN

Hey, a princess shouldn't sit on the ground, here take my chair and when I give you the signal shout the magic word.

Blue shafts of light criss cross through the stage cutting the day light coming from the roof in half. Dr Shakespeare is standing on the stage, Trixy rolls sound, Wazza slates the shot and Pennance rolls the camera. Dylan looks at Julie and blinks.

JULIE

Action!

Othello walks in.

OTHELLO

I finally found you.

DR SHAKESPEARE

My Lord, what a pleasant surprise!

OTHELLO

You fool, playing tricks with your words even in the last instant of your life. I must put a stop to your deceiving nature.

DR SHAKESPEARE

And what good is killing me going to do for you, don't you have enough innocent blood on your hands already?

OTHELLO

The blood of two innocent hearts.

DR SHAKESPEARE

Hold, did you say two?

OTHELLO

Desdemona's and mine own, for I was led to insanity by your false honesty, your tricks turned my life into nightmares and nightmares into life as My hands held the sword that you put in them and for it you'll pay.

Othello jumps on the stage and gets out a knife.

DR SHAKESPEARE

Wait, think for once Othello, if Desdemona was to be pushed off a cliff to be dashed against the rocks would you blame the height of the mountain for the fall or the hand that pushed her?

Othello gets closer to him.

DR SHAKESPEARE (CONT'D)

I gave you a mountain to climb and a cliff to tempt you but I never once took your free will away.

OTHELLO

Lies, Lies, Lies... will your tongue ever grow rotten, poisoned by your lies.

DR SHAKESPEARE

I speak the truth! You chose to listen to Iago for it's easier to believe a lie rather than have faith in the intangible gift of love. I made you a challenged man, you made yourself a fool and a killer. I can prove it!

Othello stops.

OTHELLO

Speak.

Dr Shakespeare calms down.

DR SHAKESPEARE

Has she ever lied to you?

Othello lowers his eyes.

DR SHAKESPEARE (CONT'D)

No, the love of your life has never lied, she kept her virtue intact in life and death. If I wanted to drive you mad I would have poisoned her myself with deceived. Instead she stood in love and honesty the whole time, waiting for you to see it.

OTHELLO

How could I. My eyes were burned by jealousy, that you seeded in my mind!

Dr Shakespeare shakes his head.

DR SHAKESPEARE

Jealousy is fear mixed with vanity, and although I put fear into your life I didn't make you the coward who gave in to it.

OTHELLO (FRUSTRATED)

I am no coward.

DR SHAKESPEARE

Then take responsibility for your actions, for my words put her in danger but it was your blindness that killed her!

OTHELLO

No! You're the coward, in the hope to save your name by destroying mine.

Othello drops the knife and jumps at him with bare hands.

DR SHAKESPEARE

I made you!

Othello lets go, Dr Shakespeare falls on the stage.

DR SHAKESPEARE (CONT'D)

What desire would I have to destroy the name I created? For your failures are mine and your tears wet my face. We share the same heart proud lord of Venice! Through your hand I felt the cold blade stealing what didn't belong to either of us, and so I ask you to understand your faults so that I can bare mine.

Othello kneels near Dr Shakespeare.

OTHELLO

How could you let it happen?

DR SHAKESPEARE

I was blinded too, vanity...

OTHELLO

I don't understand.

DR SHAKESPEARE

When you are to create a story you should always ask yourself who are you writing it for, a question that only has one wrong answer: yourself.

The whole crew watches the scene holding their breath.

DYLAN (TO HIMSELF)

Welcome back William.

Dylan looks at Pennance who gives the thumb up.

DYLAN (CONT'D)

And cut!

Othello looks at him.

DYLAN (CONT'D)

You made me believe, by god you made me believe it.

WAZZA

Alright, and all the way from Verona, Italy I now give you the only, the fab. Miss Juliet!

Juliet doesn't move from the corner where she has been till then.

WAZZA

Oi Julietta! You're on baby.

Juliet slowly approaches the stage.

The stage is lit with soft light and a cast of pink.

JULIET (HER VOICE CRACKING)

I have no reason to be here.

DR SHAKESPEARE

But yet coincidences don't exist.

JULIET

Why so? Isn't a second too late a coincidence or is it just a cruel trick of fate?

DR SHAKESPEARE

Fate is not...

JULIET

And again, aren't the right words at the wrong time a coincidence? Isn't the need to hear those sweet words of poetry a coincidence? Or just human weakness...

DR SHAKESPEARE (confused by Juliet not sticking to the script)
The need for poetry is often mistaken for weakness but indeed it shows quince for deep experiences.

JULIET (CONT'D)

Experience what?

Dylan walks in circles for the scene is out of his control. Pennance looks over to him for instruction and he signals her to keep rolling.

JULIET (CONT'D)

Poetry is emptiness, it's a dark force that nurtures itself with your soul till the last drop, to then abandon you unconscious, and I shouldn't be here.

Juliet gets off the stage and walks out of the theatre. Dylan goes to follow her but is stopped by Trixy.

TRIXY

Let me go, that kind of walk doesn't want a man to follow it.

Trixy follows Juliet to the edge of the stage. Also Dylan and Pennance follow with the camera in the hope to get some footage.

TRIXY

What's wrong hon?

JULIET

I couldn't rip off the last ten pages of "MY" story... I don't believe in happy endings.

TRIXY

I don't think anyone does, but the existence of hope is still interesting enough.

JULIET

You don't understand, I shouldn't even be here.

TRIXY

It's normal for an actor to feel that way sometimes, nobody on a film set agrees with everything that goes on but there is still a reason for you to be here.

JULIET

You don't get it. I'm not Juliet. Nothing in me belongs to a damn Shakespearian play. That's why I didn't rip out those pages, they just don't belong to me...I could have related to them once but not anymore, not since I was given him.

Juliet touches her abdomen. Trixy freezes. Dylan looks moved by Juliet and puts his hand in front of the camera lens to tell Penance to stop filming and they move away.

TRIXY

His father?

Juliet shakes her head.

JULIET

He said that I looked like solid poetry, and that he couldn't let something so beautiful walk home alone. So he drove me, but not at home, he just kept driving and still does, in me, all the way here.

TRIXY

It's not your fault.

JULIET

But it's my soul I lost. I never felt one single thing ever since that night. Not one emotion. Only fear, that this child growing from burned soil, will turn into the monster that generated him. That's why I chose to come here, to find what I lost...but with everyday I realize that I never will.

TRIXY

This child is yours and no one else's. As for your soul, it cannot be taken away...but it can be forgotten. That man filled your mind with hate and made you lose sight of your soul but it's there.

JULIET

How can I find it?

TRIXY

By forgiving him. A new life is to be celebrated even if given through violence, maybe instead of ripping out the last pages of a story you are to write the first ten pages of a new one. You're in the right place.

She gives Juliet a kiss on the cheek and walks away.

FADE TO BLACK.

JULIE VOICE OVER

Sweet Juliet didn't touch the stage for eleven days, and eleven days feel like eternity when you're a film maker on an empty set.

SCENE 28. INT. GLOBE.

The crew is fully set up for the new day of shooting, the actors enter the Globe. The atmosphere is hectic. Everyone is present besides Juliet. Dylan goes to Wazza.

WAZZA

We're out of scenes without Juliet and you know that.

Dylan nods and goes to stand in front on the stage facing the busy cast and crew.

DYLAN

Guys, may I have your attention please...

No one pays attention to his words. Dylan jumps on the stage.

DYLAN (CONT'D)

Ladies and Gentlemen!

Everyone turns to him.

DYLAN (CONT'D)

We are four fifths of the way to our last frame, history's biggest cinematic miracle since Elizabeth Taylor.

Wazza laughs

DYLAN (CONT'D)

I mean it. We've been brilliant so far, and of course just when everything is going well we might be called to make the toughest decision. Please turn in your lines for I'll have to adjust the game to only three players...the show must go on, with or without...

JULIET

Dylan.

Dylan goes toward her.

DYLAN

Do you know your lines?

She smiles and nods. Pennance rolls the camera. Juliet walks to Dr Shaky, takes his hand and leads him to the stage. Hamlet follows her with his eyes.

JULIET

I've beaten you.

Dylan covers his face as he realizes that once again Juliet is not sticking to the script. Nevertheless Dr Shakespeare looks up for the challenge and Pennance keeps rolling.

DR SHAKESPARE

That's a story I would like to hear. Do tell.

JULIET

Neither revenge nor redemption bring me before you, for death is no more than a light trick and I indeed have survived you.

DR SHAKESPARE

Have you become immortal in your sorrow?

JULIET

Why are immortality and death the only two options of your mind?

DR SHAKESPEARE

They're not, immortality and death are the same phenomenon, just a fake as each other, but then again just as real, if you believe in them. It is the drive of your soul that decides what name to give to such phenomenon, it depends whether you live in fear or in hope.

JULIET

I live as a free human being, I live in pride and joy not because of your words but because of my choices. And I won't tear the last ten pages of my story, for they are the strength that turned a victim into a mother.

DR SHAKESPEARE

A mother?

JULIET

And not by coincidence. Nothing is a coincidence. This child is the consequence of the way I used to be and the cause of the way I am now. He gave me a new life, but not before taking away everything you had given me. And in that he beat you.

Dylan sits down on the ground in acceptance. Julie goes and sits next to him.

DR SHAKESPEARE

I see it. It is light that brought you to my home. But why, if it's not an ending that you look for, why come here? What purpose lies in confronting the one's you left behind?.

JULIET

Celebration. The light you see is yours as well, I brought it to your eyes so that you could as well have a choice.

DR SHAKESPEARE

I've always had a choice.

JULIET

Really? Listen to your own words, vanity, immortality, it's because of your restless quest to survive history that we're all here. I got lucky but what about everybody else? Was it worth it? You have the choice to stop and just be for the first time, and so, it is you that now has the chance of doing some re writing.

Juliet bows to him and gets off the stage.

DR SHAKESPEARE

Juliet!

JULIET
William.

DR SHAKESPARE
I would like to meet him.

JULIET
You already have.

FADE TO BLACK.

SCENE 29. PARTY.

Wazza hands a green cocktail to
Sebastian.

WAZZA
Try this.

Sebastian has a sip.

SEBASTIAN
Not bad, what's in it?

WAZZA
Absinth and green apple. I think I'll call it KRYPTONITE.

Sebastian spits on the ground.

SEBASTIAN
Great Waz, exactly what we need here. More hallucinations.

MONTAGE(EACH ACTION TAKES PLACE UNDER A
SPOT LIGHT THAT ALTERNATES BETWEEN
ALL): Juliet in her room is reading
Romeo and Juliet and glues one blank
sheet of paper on the first page. The
music rises from the set reaching the
actors rooms. Dr Shakespeare looks out
of the window, Juliet presses her hand
on the page, Othello wears a white
shirt, Trixy gets her vinyls together,
Pennance is putting the can full of
exposed film in the fridge.

Wazza drinks, Dr Shakespeare lies on his bed letting the letter fall to the ground, Othello starts writing something on the wall of his room, Hamlet washes his face in cold water out of an old jug, Juliet writes something on the blank paper stuck on the page, Hamlet looks at himself in the mirror and smiles, Othello walks away from a wall where is written " it was just a dream" Dr Shakespeare looks at the letter on the floor, Juliet leaves the play wide open on her table on which is written "I promise you a happy ending" .

WAZZA

Good evening honey,

JULIE

Hello.

WAZZA

So what do you think of my glitz, my glam, my bling bling?
Not bad for a last minute party.

JULIE

It's all magic.

WAZZA

I know, I got two golden slippers on and the fairy godmother can kiss my ass.

The actors are just walking up and down by themselves in the square. Suddenly everybody turns around as the sound of trucks pull up by the main square. The miners get out. He takes Julie's hand and goes to greet the miners.

WAZZA (CONT'D)

Hello boys, welcome to our little gathering. This is Julie, backbone of the crew and Dylan's sister.

MACKA

How ya goin' darlin'?

WAZZA

Oh god, I'm so excited you came! In fact I shall honour your presence with a performance of my own.

MACKA

Oi boys! She's gonna sing a song!

Macka waves the other miners over. They all let out a cheer and shout encouragement to Wazza.

WAZZA

Hey Trix pass my vocal increaser.

TRIXY

Oh dear god.

WAZZA

Put this on.

TRIXY

He's gonna do it, he's going to do it.

WAZZA

Good evening everyone and welcome to the most happening party of central NSW, as a complementary courtesy of the production I offer you all my voice, so grab someone, or something and dance for me.

He starts to sing a sentimental song. Hamlet gets two drinks off Penance and offers one to Juliet, Julie just stands on the edge of the stage.

MACKA

G'evening sweetie.

JULIET

Evening.

MACKA

Hum...I'm the one who helped put up the global there.

JULIET

Globe. Yes, that was incredibly kind, you hold our gratitude as we'll always hold your memory.

MACKA

Bloody hell, do you always talk like that?

JULIET

It's called getting into character, an after a while it just comes easier than "normal talk".

MACKA

Oh right. Well listen, I'm not much of a talker...but I'm a killer on the dancefloor.

HAMLET

You speak the truth, generous soul, my fellow knight, neither me or the lady would want to insult you by doubting your words.

Hamlet takes Juliet hand and leads her into the dance floor. Dylan walks up to Julie.

DYLAN

Hey Jul.

JULIE

Hey.

DYLAN

Are you having a good time?

JULIE

They all act weird.

DYLAN

They're dancing, that's what you do with music.

Julie doesn't respond.

DYLAN

Why don't you try....

Julie raises her shoulders.

DYLAN

See...it's a bit like walking on a cloud, just imagine that your feet sink a bit every time you take a step.

JULIE

It's doesn't look fun.

DYLAN

The secret is to pretend that you're alone and no one is watching.

JULIE

I want you to be here.

DYLAN

Ok, no one except me.

Julie takes his had and drags him into the dance floor where they engage a rather goofy dance.

WAZZA

Thank you, thank you...oh no no, thank you. You've all been wonderful, the butter on my onions.

Wazza puts a record on ("Somewhere over the Rainbow")Dylan leaves Julie to dance with Wazza.Juliet walks back to the edge of the main square followed by Hamlet.

JULIET

It's getting late...

HAMLET

Thank you for the beautiful dance.

JULIET

Thank you...

She kisses him on the cheek and walks off. Hamlet walks smiling towards the drinks stand where Othello is. Penance gives him a drink.

OTHELLO

That kind of smile leaves too many soft spots uncovered. She has a history that one...

HAMLET

Everybody has a past, me...I'm happy enough with a hint of a future.

Hamlet walks up to Julie and Wazza who are dancing together around the well.

HAMLET (CONT'D)

This is the magic place that I heard of so many times as a kid.

WAZZA

Yes we know.

HAMLET

I kid you not. There's a story that's been told about this town since the time people lived here. It's about that well...the story says that if you look deep down into it as the moonlight shines upon its water, you're given one wish that will come true.

WAZZA

That's it? All I got to do is look into it and all my wishes will come true?

HAMLET

Only one, and only once every month the moon is in the right position to reach the bottom.

WAZZA

Great, no more wishes for anyone for another month then.

Wazza looks at the shadow left by the moonlight in the well, Julie looks at the blue lights up in the lighting grid above them until she finds the one pointing nearest to the well.

WAZZA

Come Julie, the magic well is not gonna talk to us much tonight, sad really, but we can still drink, do you drink Julie?

They walk to the drinks stand.

WAZZA (CONT'D)

Hey Pen, did you see where Dylan went?

PENNANCE

He had work to do.

WAZZA (CONT'D)

Have a drink Julie, we got all night ahead of us.

FADE TO BLACK.

SCENE 30. EXT. DAY. MAIN SQUARE.

The next morning. The sun rises and the set lights are still on. Wazza, Julie, Hamlet and Trixy are all asleep leaning against each other, surrounded by empty bottles and glasses. No one else is present on set. Dylan walks up to them and shakes Julie's shoulder.

DYLAN

Hey, wake up sleeping beauty.

Julie sits up.

JULIE

You missed out bro, last night was wicked!

DYLAN (LAUGHING)

Listen to you, who have you been hanging out with...?

Wazza slowly sits up holding his head
in one hand.

WAZZA

Good morrow Dylan, you seem relaxed today.

DYLAN

And starving, come on let's find some brekkie.

Wazza and Julie get up.

WAZZA

I bet you are...oh god my head.

Dylan kicks a bottle on the ground.

DYLAN

Absinth...will you ever learn.

Dylan takes Julie by the hand and takes
her to the camp tent to get some
breakfast. Everyone else wakes up and
follows him to the tent.

Sebastian walks to the tent where
Dylan, Julie, Wazza, Trixy and Hamlet
are having fruit for breakfast.

SEBASTIAN

Oh Jesus, you guys look like you've just returned from a
battlefield.

WAZZA

Good morning Sebastian.

Dylan walks up to him and gives him the
rolled stack of A4 paper he has in his
back pocket.

DYLAN

Seb, this is the structure of today's scenes, sorry it's last
minute.

SEBASTIAN

It's been a big night for most around here, I'm sure no one
will complain about a late start. I'll go and make a couple
of dozen pots of coffee.

Sebastian walks away.

DYLAN

Sebastian! I know that is not what you had in mind and I know what it must have taken from you to stick with us. To stick with me.

Sebastian winks at him and walks off.

Julie walks up to Dylan.

JULIE

You were right, dancing is like walking on clouds.

DYLAN (SMILING)

Good to see you smiling.

JULIE (CONT'D)

I missed you.

DYLAN

So did I.

She caresses his cheek and walks away.

FADE OUT.

SCENE 31. INT. DAY. GLOBE.

The actors gather in the globe, they look fresh and enthusiastic. Wazza bathes the set with lights covered with orange gels, Julie is helping him. She wears huge gloves and sunglasses, walking around with six layers of orange gels in her hands. The action starts and Pennance starts filming under Dylan's guide.

DR SHAKESPEARE

Do you dream Othello?

OTHELLO

Only Nightmares.

DR SHAKESPEARE

Define a nightmare.

OTHELLO

An unattended dream.

Unattended?
DR SHAKESPEARE

Unreachable.
OTHELLO

Juliet walks up

JULIET
Isn't that just what we all hope for?

OTHELLO
A nightmare?

JULIET
An excuse for not having what it is that we want.

OTHELLO
I don't follow.

JULIET
And I don't judge, but my new born personal exercise of opinion talks about your restrained will to engage for the battle you've been claiming to fight all along.

OTHELLO (TO DR. SHAKESPEARE)
More tricks, your will.

JULIET
YOU'RE WILL! To want only what you can't have.

DR SHAKESPEARE
Enough! Both of you.

OTHELLO
No. Please, I'm dying to know what Miss suicide here has to say about my unwillingness.

Othello walks up a centimeter away from Juliet.

OTHELLO
What it is that she has to know about my fights, how close can you get to even acknowledge a mind built to end lives?

JULIET
We're not that different, your claim to be unique is just another escape from confrontation.

Othello moves away.

JULIET

If no one knows you, they have no right to speak about you. Words spoken in relation to the unknown lose all their factual power and become armless prayers. Under your personal law no man can speak about what he can not relate to and as long as you remain wrapped in your long dark coat of mystery you're safe. I wonder what you're so afraid of.

OTHELLO

You are right, no one should speak of matters they can not relate to. And when it comes to fear, I can make sure you never go another day without it.

Othello moves his hands to her neck.

HAMLET

Your mind was built to end one life, yours. And it's doing a master work. Touch her and it will succeed, again.

OTHELLO

My pretty prince. Can your gut handle the size of your tongue?

Hamlet goes between the two.

HAMLET

Can your arse handle the size of your head?

OTHELLO

Careful prince.

HAMLET

Fuck you! I am so sick of your attitude. Do you really think you're the only one around here who feels the weight of not one but two worlds on their shoulders? Your Lord of Venice ego trip is not just out of place but completely pathetic!

OTHELLO (LAUGHING)

What an effort for a lady. I'd like to think that she could at least be worth your while but you might be a bit...late for that.

Hamlet engages Othello and throws him on the ground.

HAMLET

Look at me, **look at me!** I too lost everything, lived a semi life built on the endless hours that only brought more questions that will never be answered, as memories never talk back to you and you know why? Because memories are not real! It's all an illusion that can only feed on the pain you keep in your heart.

And if choose to live in your memories you become a ghost just like they are, but here you have a chance to live again, for the "Now" has been given to you on a silver plate and all you can do is spit on it! Be the man whom can change the Othello your past built, tell your memories that they can stay silent as long as they want for you no longer need them, have the strength to give yourself a second chance, or go back to the misery of your story for you don't deserve to be here.

Othello walks to the edge of the stage towards Dylan as he throws a cigarette his way and Othello picks it up and lights it up.

OTHELLO

Black is to be black and ugly will just be ugly. Breath the memory who thought to be a wife and spit it as a mistress. It's not that easy pretty boy. Breathing in your new air won't just dissolve the smoke off my blood, won't even thin it.

Tears rolls down Othello's face.

OTHELLO

How can I forget the monster hand shutting her eyes, so full of hope and innocencies. It was my hand, my blade! And it was her eyes, who looked upon mine till their last ounce of light. You speak of choice, you speak of change...who will ever change that look! Who will ever change the mercy of her eyes as they looked upon death. I'm the unworthily son of love and as long as I...

PENANCE

Cut!

DYLAN

What?

Penance touches the magazine of the camera which emits a heavy rattling sound.

PENANCE

I don't know what happened, but it sounds like the film just jammed up. I'll have to open it and take a look.

SEBASTIAN

Jesus! Did you even check that things before bring it here?

PENANCE

Shut up Sebastian and get the change bag.

WAZZA (TO THE ACTORS)

Guys it might take a while, I'll call you back on set when we're ready...that was great by the way.

Wazza and Dylan walk up to Penance as she extracts the film from the magazine in the change bag.

PENANCE (CONT'D)

It doesn't look good Dylan, we definitely lost the last scene and I think the gate is broken.

Dylan remains silent as Julie gets close to Penance.

JULIE

What happened to him?

PENANCE

We'll know in a sec, the tin please...

Penance gets the tin in the bag and puts the film in it. Then she opens the camera and checks the gate, it's broken in half.

PENANCE (CONT'D)

Jesus Christ!

DYLAN

And I assume that model disappeared from the market years ago?

Penance nods.

PENANCE

I'm sorry Dylan.

DYLAN

Fuck! Fuck! Fuck! Fuck! We are so close!

He covers his face with his hands. Julie kneels by Penance to gently touch the camera and looks at Penance as she shakes her head.

DYLAN (CONT'D)

There has to be a way to fix it, I'm not leaving this film unfinished.

PENNANCE

Dylan, you've done your best...

DYLAN

Best intentions don't get shown in cinemas. If we can't complete this film it'll be like all this was for nothing.

SEBASTIAN

Dylan...What do you wanna do?

DYLAN

I'm shooting this till the end even if I have to draw it myself, frame by frame.

WAZZA

We can make a couple of calls and see what can be done.

They all walk off to the camp where Wazza has kept his mobile. Julie stays behind, she's looking at the light with the blue gel in the grid above her. The actors go to the drink stand by the camp tent. Julie keeps looking at the light, she approaches one of the cranes that supports the grid.

JULIE

One wish...

She starts to climb the crane. Dylan watches everyone on the bus as Wazza is on the phone, everybody is brainstorming ideas to fix the problem.

SEBASTIAN

Alright, I know you don't like it, but we can always shoot the rest on digital.

Dylan shakes his head.

TRIXY

He's right Dylan, it won't look the same but at least you'll have your story.

Dylan can't hear her, he's looking towards the set with a pained expression as he sees Julie making her way up the shaky lighting grid, to the light above the well.

DYLAN (WHISPERING)

Julie...what are you doing?

BLACK OUT OF THE STAGE.

Dylan dashes towards the lighting grid.

DYLAN (CONT'D)

Julie! Get down...it won't hold your weight!

JULIE

It's OK Dylan, we'll bring the magic light to the last frame, I'll make my wish to the magic well.

Julie is now 3 feet away from the light suspended above the well. The lighting grid shakes violently and drops a couple of feet.

DYLAN

Julie!

Dylan climbs the crane until he reaches the edge of the lighting grid.

DYLAN (CONT'D)

Julie, listen, you don't need to make any wish to the magic well...it's just a well and the those lights are just lights and the camera is just a camera not a dream maker...Julie, please...come back here.

Julie starts to move towards him as the grid shakes again and drops another foot. Dylan climbs onto the grid whilst still holding onto the crane. Julie is only five feet from him.

DYLAN (CONT'D)

Come on, you're almost there.

Julie reaches out and their hands touch.

JULIE

No magic light?

DYLAN

The magic is in what you do with it...

Suddenly the grid drops another 3 feet, Julie screams.

DYLAN (CONT'D)

It's going to be alright, climb over my shoulders and reach up there.

As Julie puts her knees on his shoulders, Dylan raises himself up, lifting Julie high enough to reach the crane. She climbs onto it but as her last foot leaves Dylan's shoulder the crane shudders violently twisting all the lights until they are pointing towards the sky, except one, which breaks free smashing into Dylan throwing him off the grid. Dylan falls, disappearing into the darkness below. Hamlet runs to the crane to help Julie down, the rest of the cast and crew are stood helpless in a state of shock. Wazza turns to Sebastian but he can't move.

WAZZA

Call for help!

FADE IN:

Dylan can barely open his eyes. Julie walks slowly up to her brother, she kisses Dylan's cheek, he gathers all his remaining strength to speak as the air escapes his lungs.

JULIE

Dylan...

DYLAN

I think this is the end of my story...

JULIE

No, it can't be...rip the last 10 pages out and re-write them.

DYLAN

That's only possible in fairy tales...not here, not now. I'm sorry princess, I didn't mean to lie.

The dark left by the broken lights gives way to the moonlight to shine upon the two.

JULIE

You didn't lie, I saw it too.

DYLAN

You'll need to capture it then...take it home.

JULIE

I can't, I'm not dream maker.

DYLAN (SMILING)

Oh yes you are. You've always been, you were just trapped where you couldn't hear the voice of light. Now you do...

Dylan's eyes close.

JULIE

Dylan no!

DYLAN

Take me home...

He dies.

FADE TO BLACK.

SCENE 32.

JULIE

I took your body back home. So that your last kiss would belong to the land that watched you grow. It was a beautiful sunset, the sky caught on fire, flames of light wrapped the clouds as the sun stood still a foot above the ground, astonished. And color spilled every where, highballing through the moment it won over time. Could you hear it? It was singing to you, welcome back home brother . And as I watched it take you away for one last time I found my soul pacing in content, not a shadow of sorrow, not a trace of darkness, how could it be? My heart grew loud as it held every drop of blood inside and my veins were filled with light. When did you do it? You stole the cracked reflection of my past right under my eyes, you broke the lie of fear, a lie as tough as stone broken in absolute silence. How could you have saved me without me knowing? And then I heard you laughing and I realized how silly my surprise was...everything is possible for a dreamer, you did nothing foreign to your power, you're home Dylan.

The crew is back on set to wrap all the gear up.

Wazza is rolling cables and taking down lights, Sebastian takes down the camp tent, Penance sits on the ground looking at the broken camera still lying on the dark bag. Wazza approaches her.

PENANCE

If I'd only checked it better, if I only had one more week to test it, if I'd only brought spares with me.

WAZZA

Cameras break, Pen. It's just part of the package.

PENANCE

How can you say that?

WAZZA

I'm saying that what happened to this camera has happened a millions times before on film sets, but what happened on that grid had nothing to do with film making...sometimes I wonder if he ever really had the intention to make a film or if he just brought us here to make a point.

PENANCE

What point?

WAZZA

Win over our fears, fill our lack of self-respect by doing the impossible, give Julie something to live for...who knows...

Mr Deen's car pulls up and he gets off followed by two of his men. They walk to Wazza and Pennance.

MR DEEN

Good afternoon fellows. Hope you don't mind me asking but what the fuck is going on in here?

WAZZA

The film is over.

MR DEEN

Over huh? Look, I don't care who your director will be or if you'll have one at all. I want my god dam film.

WAZZA

Yeah?

Wazza goes and grabs the container where the can of exposed film are and pours them upon Mr Deen feet.

WAZZA (CONT'D)

Here's your film. It needs a bit of editing and sound mixing, other than that it's all ready to go.

Mr Deen gets his knife out.

MR DEEN

Hope you know the consequences of breaking the heart of a faithful investor.

He takes a step toward Wazza as his men get their guns out. Suddenly Sebastian jumps on him knocking him down. They roll on the sand and Mr Deen punches him in face, lifts him up with his blade pressing against his throat.

MR DEEN (CONT'D)

You fucking idiot.

Mr Deen's man are pointing their guns at the helpless crew. A drop of blood runs down Sebastian throat as a hand gently grabs the blade and moves it away from Sebastian.

MR DEEN (CONT'D)

Who are you?

JULIE

I'm the cause of everything, so if you must take someone take me, or you can let us be and I promise you'll have your film.

MR DEEN

And why should I believe you...

JULIE

Julie, Julie Wolf.

MR DEEN

You got thirty days.

FADE TO BLACK

SCENE 33. INT. EVE. THIRTY DAYS LATER. THEATRE.

The sound of clapping and standing ovations comes from inside the film theatre. Cast and crew walk outside from the front door where journalists are expecting them on the red carpet

WAZZA

My lady, this way.

Wazza takes Julie's hand. Hamlet is holding Juliet tight as a journalist approaches them.

JOURNALIST 1

Hi, congratulations on your film, you were amazing...how was it to work on this film?

HAMLET

I never felt like I was working on a film...It felt as if someone up there loved me that much to give me a second chance...

Hamlet and Juliet walk to the exit

JOURNALIST 1

Wait, what's your real name?

HAMLET

It is Hamlet, prince of my own life.

TRIXY

I think I just made my big chair at film school

WAZZA

Just remember to support talents, especially the ones you hate.

JOURNALIST 2

It's her, Julie...how did you feel about taking up your brother's project? Did you use Dylan's original footage? Is it true you still live in the ghost town of the film set? What's next?

Their questions flow as Julie smiles but just walks away with her crew. A full moon is shining bold and high reflecting its silver light on the back of the jacket with a frame printed on it. Julie turns around and looks at the moon.

JULIE

Did you hear them? What's next brother?

They walk into a strong white light until their silhouettes disappear.

JULIE(O.S.) (CONT'D)

Dreams are the gift you give to yourself, it's the choice to never have one again, it's the great relief to love someone more than yourself. As for Dylan, he didn't make a film, he is the light printed in the last frame.

THE END.

((()))