

**INT. NONDESCRIPT BAR - EVENING**

Scene 1: An Unexpected Opportunity

FADE IN:

Luke, is a twenty something, failure. His unshaven face, messy hair and rumpled clothes, confirm this. He is leaning on the bar, drinking a beer, when two men, wearing security agent uniforms enter.

They walk over to the bar, next to Luke, they are already talking, but we cannot hear them.

ROLL CREDITS

- THE CREDITS INTERSPERCE WITH THE FOLLOWING SCENES.

AGENT 1

....but we could get ourselves into big trouble. (To the bar tender). Hey Jack, how about a couple of beers, down here?

AGENT 2

We'll just be doing them a favour. No one else knows about the ink and the paper. No one is going to find out. Anyway, we've already both been sacked.

Luke, who has already overheard most of the conversation, discreetly backs up, to get closer to the agents.

AGENT 1

So what do we do with do with it once it's in the armored truck?

AGENT 2

There's an abandoned works, just off Kensington Highway. They've gotten an old pallet jack, so it'll only take half an hour to offload.

AGENT 1

How many pallets are we talking about?

AGENT 2

Maybe ten, maybe more, depends how much they succeed to print over the weekend.

AGENT 1

You know that I don't like this.

AGENT 2

Then you're in, then.  
Jack appears with the beers.  
Thanks Jack. Drink up, this one's on me.

CUT TO

Luke is talking guardedly on his portable.

LUKE

... I've already spoken to Jelly and he will take and launder the cash. He will also take out the three grand that I owe him. .... Yes, I've already asked around, they are employed by the Ferrari printers, who are official printers for the mint. The buggers are going to print money for themselves. Well, at least they think that they are.

FADE TO BLACK

**EXT. EMPTY ROAD - EVENING**

Scene 2: HIGHWAY ROBBERY

FADE IN:

There is a car that is smashed into a tree.

PAN away from the car, towards a pair of head lights that are appearing from the distance. As the lights approach, Luke jumps out in front of the vehicle, an armoured truck, waving his arms in the air.

LUKE

Help, help! He's still in the car, I can't get him out. It might blow in any second. Quick, quick. Please, please hurry.

The guards stop the truck, jump out and run to the car.

GUARD 1

But where is he? I can't see anyone.

Dug, Luke's associate appears from out of the shadows, carrying a shotgun. He has an appearance similar to Luke.

DUG

Must have been pulled out by an angel or something. Arms in the air, if you please. No-one needs to get hurt.

GUARD 1

Listen, we don't want any trouble. Please, please don't hurt me. I'm due to retire next month.

LUKE

Where are the keys?

GUARD 2

Still in the ignition.

LUKE

Okay, now gently take out your guns and throw them over to me.

They throw over their guns.

And now your phones.

They throw him their phones. Luke collects the guns and phones and goes over to the truck. He checks inside to confirm that the keys are there. He throws the phones on the ground and destroys them with several shots from one of the guns. He then stores the guns in the glove compartment and starts the engine.

Dug walks over to the truck.

DUG

Don't try anything stupid, or I'll shoot.

GUARD 1

Just please don't hurt me.

Dug climbs into the truck and they drive off.

We see the back tail lights fade out in the distance.

FADE TO BLACK.

**INT. INSIDE THE ARMoured CAR - EVENING**

Scene 3: DISAPPOINTMENT

BLACK.

The door of the truck is opened, revealing a number of pallets inside the truck. Piled onto the pallets are objects covered in black, plastic wrap.

Luke and Dug climb into the back of the truck. They find a light switch and switch on the light.

LUKE

Do you have any idea of how much money must be sitting in this truck?

DUG

More than most of see in a lifetime, I bet.

LUKE

Millions. We're all going to be super rich.

DUG

I bet Jelly'll take most of it.

LUKE

He's promised me five percent.

DUG

Doesn't sound like much

LUKE

It'll be plenty. Come on, let's just take a little look.

Luke takes out a knife and carefully slits open the black plastic wrap of one of the pallets.

He then rips open the plastic, only to discover that the pallet is full of books.

LUKE

What the ....?

He takes off the book from the top, (all the books are the same title), and reads ...

LUKE

The Zen Approach to Modern Living, Volume one,  
Fundamentals, Family and Friends, by Bodi  
Asang. What the fuck is that?

Dug opens up another pallet, it is the same as the first, full of the same Zen book.

DUG

It's the same crap, here.

END OF CREDITS

L CUT

**INT. THE KITCHEN OF A MIDDLE CLASS APPARTMENT -  
EVENING**

Scene 4: An Offer Not To Refuse

A hand grasps the Zen book and violently throws it.

LUKE

What the fuck am I to do with that?

The book lands on the kitchen table of Andrew, a middle aged, tired looking psychologist, and unsuccessful writer. He is talking to William, an older man, more relaxed, casually dressed.

ANDREW

You know how much I have to pay to get this printed, on print on demand?

William, shrugs his shoulders.

ANDREW

Four dollars, plus postage and packing. And if I give it to a book shop to sell, they'll expect to make about fifty percent profit. So, what do I get out of it? I'll tell you how much. Not much, that's how much.

WILLIAM

Isn't there another way to get them printed?

ANDREW

Sure, I could get them printed traditionally.

WILLIAM

But?

ANDREW

With the alimony payments, and getting the kids teeth done, and school fees, I just haven't got the cash. I'll tell you, Will, there's just no way that I can get it to work.

William walks over to the table and picks up the book.

WILLIAM (READING)

The Zen Approach to Modern Living by Bodi Asang. Who's this Asang guy, never heard of him?

ANDREW

That's me, it's my Sannyasin name, it means Unattached Awareness.

WILLIAM

Why don't you use your own name?

ANDREW

Until it becomes successful, I don't want Sharon to know about it. Once it starts to sell, I will need to invest even more money in it, so I can afford a decent print run and do some advertising. If she finds out that I'm earning any other money, she'll only try and grab it.

WILLIAM

And if you could get some copies printed, then you think that you could sell them?

ANDREW

If they were cheap enough, I could leave them On consignment in book stores, and then try and get some publicity from somewhere. But it's no good, just can't do it.



WILLIAM

Just maybe we could.

ANDREW

You serious?

WILLIAM

The treasury has pulled the plug at the printers where I work. They've already taken out all the special paper and inks, and next Monday, the presses will go.

ANDREW

And?

WILLIAM

That print works has been in business well before the mint contract. They used to print all types of stuff, pamphlets, leaflets and books. All the old presses still work, and, there's loads of old stocks of paper and ink.

ANDREW

Go on.

WILLIAM

I've still got the keys. We could go in over the weekend and print you up a couple of thousand copies, and no-one would be any the wiser.

ANDREW

Except for one thing. How do we get them out, without anyone realizing that we've been using their presses, paper and ink to print my books?

The two men take a moment to try and think up a solution.

WILLIAM

Got it. ... We ask the security guards to load up their truck, as if it was a normal pick-up. No-one really knows that the works are supposed to be closed down. So the neighbors will think nothing of it. And as the government's taken their stuff, there'll be no real security to worry about.

ANDREW

And you think that it will work?

WILLIAM

I know that it will work.

ZOOM INTO THE ZEN BOOK.