

ALL THE STREETS ARE GOLD

1x01

by

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INT. FLAT HALLWAY - DAY

A small, spartan flat in Athens. Muted light ekes through the blinds. The place is too tidy.

A MAN walks through the hallway with the clipped, martial gait of a former soldier. He is tall, stocky, and wears cheap pyjama bottoms and a black shirt. His rigid posture barely masks a relentless tiredness and insecurity.

Bittersweet MUSIC begins to play. It will play over all the opening scenes leading to the Title card.

The man enters the bathroom.

This is TASOS.

INT. FLAT BATHROOM - DAY

REVERSE ANGLE -- Tasos (32, almost 33) stands in front of the mirror. He looks at his reflection in the mirror. His face is unshaven, his eyes are tired.

Tasos rubs his eyes.

He reaches for a box of medication. It is unspecified what the medication is for.

He fumbles with the box, trying to fish out one of the blister packets.

The packet is almost completely full.

Tasos stares at the packet with great reluctance.

A phone RINGS from the other side of the flat. Tasos holds the blister pack between his fingers and leaves. The phone rings THREE TIMES before it is picked up.

TASOS (O.S.)
(tired)
Γεια σου μαμά / Hi, mama.

INTERCUT - PHONE CONVERSATION

1. TASOS' FLAT - BALCONY

Tasos stands on the balcony, looking out at nothing across the way. Cars are trundling down the street below. MUSIC continues underneath.

DANAI (V.O.)
 (loudly, crackling
 through the phone)
 Με ακούς;... Περίμενε να αλλάξω
 θέση. Τώρα με ακούς καλύτερα / Do
 you hear me? Wait ... Let me move.
 Do you hear me now?

TASOS
 Σε άκουγα πριν, μαμά. / I could
 hear you before, mama.

DANAI (V.O.)
 (still loud)
 Πότε θα φτάσεις στο λιμάνι; Έχεις
 φύγει ήδη; / When will you get to
 the harbour? Have you set off yet?

Tasos paces the balcony dusting off growing damp and mould
 with his pyjama trousers. He HUMS at his mother's question.
 A lie.

DANAI (CONT'D)
 Να έρθει ο μπαμπάς να σε πάρει,
 αγάπη μου; Είμαι σίγουρη ότι δεν θα
 έχει αντίρρηση. / Should Pappa come
 and get you, my love? I'm sure he
 wouldn't mind.

2. MAISONETTE LIVING ROOM - SALAMIS ISLAND

DANAI (late 50s), warm but with a sadness in her eyes,
 clutches her phone. She is pacing as well.

DANAI
 ...Εντάξει, αλλά είναι... / ...Ok,
 but he is-

Danai glances behind her, increasingly stressed. In the
 background, her husband, VASILIS (early 60s), a man who
 holds himself with a misplaced authority, pulls on a light
 jacket. His own phone is pressed to his ear. He speaks in a
 low, angry murmur.

DANAI (CONT'D)
 Είναι εδώ αν τον χρειαστείς, εντάξει; /
 He's always here if you need him,
 ok?

A beat. Vasilis presses his phone to his chest.

VASILIS
 (whispering)
 Θέλει να πάω να τον πάρω; / Does he
 want me to pick him up?

Danai shakes her head.

Vasilis walks up behind her and presses a kiss to the back
 of Danai's head.

VASILIS (CONT'D)
 Επιστρέφω αμέσως. / I'll be right
 back.
 (into his phone)
 Κοίτα, μην πάρεις απόφαση ακόμα.
 Όχι... Καταλαβαίνω τη σοβαρότητα της
 κατάστασης, αλλά... Πίστεψέ με, θα
 τακτοποιηθεί. / Look, don't make a
 decision just yet. No... I
 understand the severity, but...
 Trust me, it will be sorted out.

He turns to the door. Danai smiles -- this does not reach
 her eyes.

Once Vasilis has left, Danai sighs. A beat.

DANAI
 (into her phone)
 Σου αρέσει ακόμα το κλεπτικό; / Do
 you still like kleftiko?

INT. FLAT KITCHEN - DAY

Phone call ends. Sound of FOOTSTEPS getting closer. Tasos
 enters the kitchen.

Tasos looks through the cupboards for something to eat. He
 closes the cupboards unsuccessful.

Tasos leaves the kitchen.

A beat. Music continues under the low HUM of the fridge and
 footsteps coming back again.

Tasos returns to the kitchen. He tosses the blister pack
 onto a new and unused dining table.

He leaves again.

The dining table and blister pack enter the FOREGROUND.

In the background, Tasos walks in and out. Change of clothes
 -- a fresh, black t-shirt and khaki shorts.

Gathering a bag, ostensibly of clothes. Tying the laces of his shoes. Tasos glances back at the kitchen. He opens the door then leaves, carrying his bag.

The blister pack looks almost untouched.

INT. SCHOOL CORRIDOR - DAY

The back of a boy's head - curly dark hair. He wears a thick black jumper despite the summer heat.

He adjusts his earphones. Armour.

A wider shot reveals IYAD KHALAF (14) sitting next to the door of the SCHOOL LIFE ADVISOR'S office. A bruise is already purpling on his cheek. He picks at his fingers.

TITLE: "ALL THE STREETS ARE GOLD"

MUSIC ENDS.

A secretary passes by, but Iyad does not look up.

The School Life Advisor (40s, female), KA. STAMATIOU, opens the office door. She stands by the door.

KA. STAMATIOU

Iyad.

A long beat.

Iyad doesn't move. KQ. Stamatiou waits.

Finally, he pulls out his earphones. Drags himself to his feet and walks toward the office.

INT. SCHOOL OFFICE - DAY

Iyad drops into one of the seats in front of KQ. Stamatiou's desk. She sits opposite, a sad smile on her face.

The desk is littered with papers and notes. In the centre of the desk is IYAD'S SCHOOL FILE which KQ. Stamatiou pushes open with the tip of her finger.

A laptop blinks in the lefthand corner of the desk.

On the industrial wall is a CORKBOARD. It is covered with pamphlets.

Iyad reads one of the pamphlets: "ΠΡΟΛΗΨΗ ΤΗΣ ΑΥΤΟΚΤΟΝΙΑΣ ΣΤΟΥΣ ΕΦΗΒΟΥΣ" (Suicide Prevention In Adolescents) then looks away.

Finally:

IYAD
Έρχεται? / Is she coming?

ΚΑ. STAMATIOU
(apologetically)
Δεν μπορέσαμε να επικοινωνήσουμε μαζί
της, Iyad. / We haven't been able
to contact her, Iyad.

IYAD
Ναι / Ok.

Beat.

IYAD
Έρχεται? / Is he coming?

ΚΑ. Stamatiou nods once.

Iyad looks back at the pamphlet on ΚΑ. Stamatiou's desk.