

YOUNG TALENT

Screenplay by

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FADE IN:

INT. LUXURY SAILBOAT CABIN - DAY

UDO WHITMORE (20), a handsome young man, looks out of the cabin in the direction of the swim ladder. He is terrified.

Silence.

Udo doesn't dare to move.

After an eternity, he carefully exits the cabin.

EXT. COCKPIT OF SAILBOAT - CONTINUOUS

Beautiful caribbean coastline.

Udo edges toward the railing, peers down.

He is horrified to find a smear of blood down the hull.

Udo goes to the aft and checks the ladder.

Silence.

UDO

Henri!!!

(beat)

For God's sakes, Henri!!!!!!

Udo jumps into the water, dives, obviously searching for somebody who has drowned. He emerges from the water, dives again, emerges, chokes.

UDO

(desperately, crying)

Henri!!!!!!

EXT. GREATER L.A., NEIGHBORHOOD - NIGHT

SUPER: TWO YEARS EARLIER

Udo, with longer hair than in previous scene, leans out of a window on the upper floor of a lower middle-class home, smoking a cigarette.

He makes sure no smoke gets in his room.

(CONTINUED)

UDO'S VOICEOVER

If you had told me back then that
within four years my life would be
turned upside down, I wouldn't have
believed you...

INT. UDO'S ROOM - NIGHT

Udo walks to his computer. On the computer screen:

THE SMOKE OF MY CIGARETTE
VANISHES IN THE DARK.
I LOOK AT THE PATH IT TAKES
AND WONDER
WHERE WOULD I GO
(typing)

IF I WERE SMOKE?

Udo opens his Friends Forever page (a social network).

Udo has 7 friends.

UDO'S VOICEOVER

I had seven friends... seven...
people who pretended to be my
friends...

He types...

CHECK OUT MY LATEST POEM!

He hits POST.

INT. LIVING ROOM - CONTINUOUS

JANE WHITMORE and PETER WHITMORE, Udo's parents, both mid
40's, sit in front of the TV, watching a drama.

Jane leans her head on Peter's shoulder. His eyes are shut.

UDO'S VOICEOVER

Now I have three million people
pretending to be my friends...
But that's okay. Life is all
fiction anyway, right? Couldn't be
more crazy if it was made up...

Jane comments on the movie.

JANE
(with a slight German accent)
You think you meet an angel, and it
turns out to be the Devil.

Peter wakes up, pretends he's been watching.

PETER
Yeah.

UDO'S VOICEOVER
Yeah, but keep in mind, the Devil,
too... is just a fallen angel.

Udo walks down the stairs, wearing sneakers and a jacket.

UDO
Can I use the car real quick?

JANE
Again? You had it last night.

PETER
Key's in the box.

Jane looks at Peter frustrated. Udo slips out the door.

PETER
Uh, come on.

JANE
But we said--

Peter stands up. Jane remains on the couch.

PETER
Let's go to bed.

JANE
Peter Whitmore. I'm talking to you.

PETER
I got other problems, all right?

JANE
What problems?

PETER
Never mind. Can we go to bed now?

Peter walks up the stairs. Jane remains on the couch
frustrated.

EXT. DRIVEWAY IN A DIFFERENT NEIGHBORHOOD - NIGHT

Udo parks the car, a 2004 Chrysler Grand Voyager with lots of miles on its tires, trunk filled with suitcases and curtain samples, in front of a house.

He walks to the front door and RINGS the bell.

Udo looks at the windows. A party is going on inside. MUSIC is heard, and there's movement that looks like dancing.

JACK STILTON (18), not the king of handsome, opens the door. He has had a few beers.

JACK
Whitmore? What's up?

UDO
Did you get my text?

JACK
Oh... you know what? It's the weirdest thing. I... kinda... this thing must be broke. I didn't get any messages today.

UDO
I asked you if the guys are comin' over tonight.

Udo looks at the window with the party activity behind.

UDO (CONT'D)
Are they here?

JACK
Just Slapin and Burrows. And three chicks we met at Greengo's.
(beat)
D'you wanna come in?

Udo reads between the lines he's not welcome.

UDO
Nuuh, I'm tired. I'm gonna hit the sack. See ya tomorrow.

Udo walks away. Jack shouts after him.

JACK
Hey, any news from your sis? How's Germany for her?

(CONTINUED)

UDO
I'm gonna skype tonight.

JACK
Say hi.

UDO
I will.

JACK
And tell her I'm gonna screw her
brains out when she's back. I can
hardly wait.

Jack makes an obscene gesture. Udo shakes his head, and
climbs in the car.

INT. UDO'S ROOM - NIGHT

Udo in front of his computer. A Skype session with his
attractive sister ELKE (17).

UDO
How's your German?

ELKE
After two weeks, you kidding?

UDO
Before I forget: Jack says hi.

ELKE
Tell him he's an asshole.

UDO
Did you check out my poem?

ELKE
Mm, sounds nice. What does it mean?

UDO
It's about--

BRUNO (O.S.)
Elke.

Little BRUNO (8), tall for his age, stands in Udo's doorway
in his pajamas. He is sleepy.

UDO
Hey, little man, you should be in
bed.

(CONTINUED)

BRUNO
I can't sleep.
(to Elke)
What time is it in Whatsoms?

ELKE
Waldsolms. W-A-L-D-S-O-L-M-S.
Eight in the morning.

BRUNO
You know what time it is here?

ELKE
Yes. Nighty-night time.

BRUNO
When are you coming home?

ELKE
In three months.

BRUNO
Say hi to Uncle Rudolf.

ELKE
He says hi, too. Talk Mom into
visiting us. Say her uncle wants to
see her again before he dies.

UDO
Yeah, like he's gonna die tomorrow.

INT. THE WHITMORES' KITCHEN - DAY

Udo makes his own breakfast, bacon and eggs. His schoolbag
lies on the counter.

Udo's mother enters the kitchen.

UDO
Hi, Mom.

JANE
Morning, honey.

Udo fills a cup with coffee from the coffeemaker.

UDO
Mom?

(CONTINUED)

JANE

Yes?

UDO

Why didn't you speak German with us
when we were little?

Jane takes a cup of coffee, pours some milk in it, and sits
down at the kitchen table.

JANE

I wanted to make you guys true
Americans.

UDO

You mean true Americans don't speak
foreign languages?

While Udo speaks, his mother fumbles with a jar.

JANE

Ah, I can't get this thing open.

Udo opens the jar with ease.

UDO

Elke wouldn't have to go to
Germany, if--

JANE

She wants to be a travel agent, she
needs to travel.

Udo takes a notebook out of his schoolbag.

UDO

I got German class today. Can we go
over my homework real quick?

Jane doesn't like it. Udo sits down.

UDO (CONT'D)

(reading)

Use the gerund with these verbs:
Ich schlafe. Is that "Ich bin
schlafend"?

JANE

Ich bin am Schlafen.

Saying this, Jane stands up and walks away. Udo sits at the
table looking sad and frustrated.

INT. HIGH SCHOOL. LOCKERS - DAY

Udo shuts his locker. Behind it, Jack and two other boys.

JACK

Yeah, I'm an asshole, but she still digs me.

(beat)

You coming to the game?

UDO

No, I'm gonna do some writing.

JACK

Oh, Mr. Whitmore still wants to be a famous writer.

UDO

You know, sometimes I think my sister is right.

JACK

(to the boys)

He digs me, too.

The boys laugh. Udo remains serious.

EXT. THE WHITMORES' DRIVEWAY - DAY

Udo's parents load the car for a trip. Little Bruno and Udo watch them put the suitcases in the trunk.

JANE

(to Udo)

You sure you don't want to come?

UDO

D'you want me sick for two weeks?

PETER

Last time in Vegas, you were thrilled.

UDO

Last time, I was twelve, Dad.

JANE

A whole weekend without a car, what're you gonna do?

(CONTINUED)

UDO
I thought I could use yours for a
change.

Jane interrupts loading the car. She looks serious.

JANE
Don't. Touch. My. Car.

UDO
(to Bruno)
Hey, two bucks for each ride you
dare on the tower.

BRUNO
The Stratosphere? Really?

UDO
Scout's honor. But I need proof.

BRUNO
(to his father)
Dad, will you take pictures of me
on the Stratosphere rides?

JANE
(to Udo)
Don't talk him into dangerous stuff
like that.

INT. UDO'S ROOM - EARLY EVENING

Udo sits at his desk, TYPING another poem.

A WINDOW POPS UP.

It's a friendship request from HENRI KLEINSCHENK. Udo looks
puzzled, hesitates, then accepts it.

BEEP, BEEP.

Chat request from Henri. Udo hesitates again, then accepts.

Henri's video becomes visible. He is 40's, handsome, looks
distinguished. He has a soft, manly, likable voice.

Henri has a birthmark in the shape of a half moon on his
forehead.

UDO
Did you mistake me for someone
else?

(CONTINUED)

HENRI (ON SCREEN)
Uhmmm, let's see. How old are you?

UDO
Eighteen. Nineteen in July.

HENRI
Oh, I guess I got the wrong Udo,
then. Are you German?

UDO
My mom is.

HENRI
(with a thick American accent)
Sprekken Sie Dotsch?

UDO
No. She didn't speak German with
us.
(beat)
So, what do you do?

HENRI
For a living? I'm in movies. I'm
what they call a "development
executive" at Blandor Brothers.

Henri gestures the quotation marks.

UDO
Oh.

HENRI
We have something in common, you
know?

UDO
What?

HENRI
I have a German last name:
Kleinschenk. My grandpa was German.

Udo looks uneasy, talking to a grown-up man with an
important job.

UDO
What do I do with the friendship
thing now? Cancel?

(CONTINUED)

HENRI

Wait a second.

(beat)

Wow, did you write that poem?

UDO

The cigarette one? Yeah, why?

HENRI

That is amazing. You really have talent, man.

UDO

You sure?

HENRI

Hey, do you know the joke about the little ice bear?

UDO

(thinking)

Uuuuhhhh.

HENRI

Where the little ice bear asks his mom: "Mommy, was my dad an ice bear?" - "Yes, why do you ask?" - "And was my grandpa an ice bear?" - "Yes, honey." - "And my great grandpa? Was he an ice bear, too?" - "Yes, why are you asking?" - "Then why are my feet so freezing cold?"

Henri laughs. Udo thinks, understands, and laughs, politely.

HENRI (CONT'D)

Where do you live?

UDO

I... I don't know.

HENRI

You don't know where you live?

UDO

We hardly know each other.

HENRI

Okay, no problem. We'll talk some other time. Have a good one.

(CONTINUED)

UDO
You too, bye.

Udo disconnects.

He dials a number on his smartphone, waits.

EXT. STREET IN HOLLYWOOD - NIGHT

VICTORIA (18) exits a movie theater with three of her girlfriends, switches her smartphone back on.

She sees Udo is CALLING, clicks him away.

A few seconds later, Udo CALLS again. Victoria picks up.

INTERCUT WITH:

INT. UDO'S ROOM - CONTINUOUS

UDO
Vicky, what's up?

VICTORIA
Not much. Just saw "Soft Pillow"
with the girls.

UDO
We were gonna watch that together.

VICTORIA
You'd be bored. It's a girls'
movie.

UDO
Why didn't you answer my text?

Victoria rolls her eyes, hesitates. Then...

VICTORIA
Look, Udo, I've thought a lot about
us. This isn't gonna work. That
astrologer lady I saw today... she
says the same thing.

Udo can't believe what he's hearing.

UDO
She says what?

(CONTINUED)

VICTORIA

You need a Gemini. We don't match.

UDO

You let a stranger decide if we match?

VICTORIA

Udo, we can be friends, okay? I need to go now. The girls are waiting.

UDO

No, no, Vickie, please don't hang up. I... I need you. I mean, I love you. Please, give me another chance. What do you want me to do? I'll do it, I promise.

VICTORIA

Udo, I can't hear you. Are you there?

UDO

Yes, I'm here. Hello.
(beat)
Hello.

Victoria hangs up.

INT. UDO'S ROOM - CONTINUOUS

Udo has tears in his eyes. He sits on his bed for a while, then walks to his computer.

INT. HOTEL ROOM IN LAS VEGAS - NIGHT

A large bed and a sofa bed. Bruno lies in the sofa bed. Jane sits by his bedside, while Peter puts on his shoes.

JANE

We'll be down in the Casino where I showed you. If there's anything wrong, you dial this number, okay?

BRUNO

Okay.
(beat)
Mom, can I go on the Stratosphere rides, tomorrow?

(CONTINUED)

JANE

Maybe. If you're a good boy.

Jane leaves the room without kissing Bruno goodnight.

INT. UDO'S ROOM - NIGHT

Udo has finished another poem. He reads aloud.

UDO

She's gone.
Gone with the wind.
Why can't I go with her
And be free
Forever?

Udo hits POST. He sits at his desk, lost in thought.

BING. Message from Henri. On the screen:

BET I CAN SHOW YOU HOW TO WIN HER BACK?

Udo looks at the pop up on the screen. He slowly moves the computer mouse to the reply button... then stops.

Udo exhales, thinking hard.

Udo stares for another moment at the screen before... CLICK!
He does it.

Moments later, the Computer BEEPS. A video chat request from Henri. Udo accepts.

HENRI (ON SCREEN)

When did it happen?

UDO

What?

HENRI

Come on, I'm old enough to know.

UDO

Ten minutes ago.

HENRI

D'you wanna talk?

UDO

If I don't bore you.

(CONTINUED)

HENRI

Not at all. Where do you live?

UDO

Silver Lake. You?

HENRI

Beverly Hills. Listen, if your parents allow it, why don't you come over for some tea?

UDO

Can't you tell me on Skype?

HENRI

No, I'll have to show you. But if you're not interested, we don't have to.

Udo thinks hard.

UDO

My parents are in Vegas. I don't have a car.

HENRI

All right, Jenny and I will come pick you up.

UDO

Jenny?

HENRI

My girlfriend.

Udo looks relieved.

EXT. THE WHITMORE'S DRIVEWAY - NIGHT

Henri and his girlfriend JENNIFER FURST, late 30s, attractive and a little stoned, in a red BMW 6.

INT. HENRI'S CAR - CONTINUOUS

JENNY

What do you want from this boy?

HENRI

I told you we're always looking for young talent. If we can get them under contract before they're

(MORE)

(CONTINUED)

HENRI (cont'd)
famous, we're on top of the game.
Besides, he needs a grown-up he can
talk to. His girl just broke up.

Udo, a notebook in his hands, comes out the front door and can't believe his eyes. He walks to the car. Henri gets out and shakes Udo's hand.

EXT. THE WHITMORES' DRIVEWAY - CONTINUOUS

HENRI
Hey Udo, nice to meet you.

UDO
What a car.

HENRI
Uhhh, it's nothing. Just a tin can
on four wheels.

Henri opens the rear door. Udo gets in the car.

JENNY
Hi, I'm Jennifer.

They shake hands.

INT. HENRI'S CAR - ON THE ROAD - MOMENTS LATER

Henri, Jenny, and Udo sit in the car. Henri drives.

HENRI
Jenny, have I told you the joke
about the little ice bear?

JENNY
Yes, Henri, the cold feet, I know.

They stop in front of an apartment building.

UDO
Don't you live in Beverly Hills?

JENNY
This is my place. He's just
dropping me off.

UDO
Ohhh.

Udo looks uneasy. Henri notices.

(CONTINUED)

HENRI
(to Jenny)
He's afraid I'm a child molestor.

JENNY
(laughing, to Udo)
Oh no, I can guarantee he's as
straight as a man can be. When he
gets turned on, he can't control--

HENRI
Hey, the kid is only eighteen.
Watch your tongue.

Henri gives Jenny a long wet kiss. Udo is embarrassed and relieved at the same time.

INT. HENRI'S PLACE - NIGHT

A fancy home in Beverly Hills, with pool and jacuzzi, and a great view. Udo stands at the large panoramic window and looks outside. He's in awe.

Henri sits in one of several couches in his huge living room, studying Udo's notebook.

HENRI
This is unbelievable. You did this
all by yourself?

UDO
Yeah.

HENRI
Do you just write poems?

UDO
There's some prose in the back. You
know, things I'm worried about.
Mankind and the planet and stuff.

Henri browses through the book, reads.

UDO
So, how can I win her back?

HENRI
Just give me a minute to finish
this.

(CONTINUED)

UDO

Okay.

(beat)

It's just a pain in the... neck at home, you know. Like there's no place where I can write in peace. Either it's my mom nagging, or my little brother comes in... I mean, he's a nice kid, but--

HENRI

Just incredible. You have such an understanding of... the power of words, for your age.

Udo has found a screenplay on a sideboard. He picks it up.

UDO

Is this a screenplay?

HENRI

Yes. It's confidential.

Udo puts it down.

UDO

Sorry.

HENRI

No, it's okay. You may have a look.

Udo browses through the screenplay, fascinated.

HENRI (CONT'D)

Do you know how much we paid?

UDO

For this? How much?

HENRI

Two hundred grand. And that's a cheap one.

UDO

Two hundred thousand dollars for...

Udo browses through the script.

UDO (CONT'D)

...a hundred and twenty pages?

(CONTINUED)

HENRI

Just recently, a script was picked up for three and a half million.

UDO

You know I always dreamed of becoming a screenwriter. Can you teach me?

"Bingo!" on Henri's face.

HENRI

Yes, of course. I told you I can show you how to win your girl back. What's her name?

UDO

Vickie.

HENRI

Look, girls love men with money. Money means power, fame, and fun. That's how I got all my ladies. So, let's make you rich and famous.

INT. CASINO, SLOT MACHINES - NIGHT

Jane and Peter play the slot machines.

INT. HENRI'S LIVING ROOM - NIGHT

Henri and Udo watching a recording of a panel discussion about screenwriting. Henri is part of the panel. And so is GREG LEMMING, 70's, a movie billionaire.

Behind the panel, a banner from the Austin Film Festival.

HENRI (ON VIDEO)

Seventy thousand scripts are registered with the WGA alone each year. So one would think a few of them should be good. But I'm afraid to say, most of them are not. The truth is: I'd kill for a good screenplay.

GREG LEMMING (ON VIDEO)

I'm sure you would, Henri.

Laughter from the audience.

(CONTINUED)

UDO

Greg Lemming was there, too?

Henri presses PAUSE on the remote.

HENRI

He's a good old enemy of mine.

UDO

You mean a friend?

HENRI

A friend? In Hollywood?

Henri presses PLAY.

HOST (ON VIDEO)

Questions from the audience?

Henri reacts a little shocked, as if he suddenly remembered something important.

HENRI

I need to show you something.

UDO

Can we finish this first? It's exciting.

HENRI

No, come on.

Henri takes Udo's hand to help him up. Udo resists.

UDO

Hit "pause". I don't wanna miss anything.

HENRI

It's just some boring questions. Nothing of value really.

Udo gives in. They walk to another room. The video continues playing without anybody watching it.

YOUNG ATTENDEE (ON VIDEO)

Yes, Mr. Lemming, how experienced must a writer be to write a good drama. Do I have a chance to get noticed at all?

(CONTINUED)

LEMMING (ON VIDEO)
How old are you, kid?

YOUNG ATTENDEE (ON VIDEO)
I'm eighteen.

LEMMING (ON VIDEO)
I don't want to discourage you, but
I think you should have lived a
little longer to deliver a good
drama.

HENRI (ON VIDEO)
I beg to differ. I bet I could get
an eighteen-year-old to write a
killer script.

LEMMING (ON VIDEO)
I'd take that bet.

Henri and Udo return. Henri presses PAUSE on the remote.

HENRI
So, black, huh?

UDO
I think it looks more elegant on a
Ferrari. Red is like... pimps?

HENRI
You're right. Maybe a Ferrari is
too crude anyway.

INT. HOTEL BAR IN VEGAS - NIGHT

Jane and Peter sit at the bar, having a drink. Jane counts
bills in her purse.

PETER
How much?

JANE
Three hundred.

Her tone says "three hundred lost".

PETER
(sarcastically)
Utilities for a month... down the
drain.

Peter takes a sip of his drink. A BARTENDER cleans glasses.

(CONTINUED)

PETER
(to bartender)
Check, please.

The bartender brings the check. Peter looks at it.

PETER
Twelve dollars for a Sunrise?

JANE
When are you going to talk to Jim
and get a raise?

PETER
I did, all right? Larry got the
promotion. Obviously, I'm not good
enough for the job.

Jane shakes her head and sighs, "Again!"

EXT. HENRI'S BACKYARD - NIGHT

Henri and Udo stand by the pool, each with a glass in hand.
Henri reaches for a carafe.

HENRI
More iced tea?

UDO
No, thanks. I should go now.

Henri hands Udo a pile of books.

HENRI
Read this as soon as you can, and
we'll discuss it next time, okay.
(beat)
Are you interested in boats?

UDO
Boats?

HENRI
I'm thinking about replacing my old
sailboat.

UDO
You got a sailboat? Where?

HENRI
Marina del Rey. There's a boat show
at the Convention Center tomorrow.
You wanna come with me?

(CONTINUED)

UDO

Uhhh, yeah.

HENRI

You know what? Why don't you take the BMW home and pick me up tomorrow, say... nine-ish?

UDO

You're letting me drive your car?

HENRI

Why not. You got a license, right?

UDO

(still not believing)

Yeah, but...

HENRI

Okeydokey, tomorrow, nine a.m.

Henri hands Udo the car key. Udo stands there stunned, then heads for the door. Before exiting, he turns around.

UDO

When are you gonna tell me about... you know... getting Vickie back?

HENRI

Drive by her house with the BMW, and you'll have the answer.

Henri slouches on the couch, and switches on the TV.

HENRI

(shouting)

Shut the door, okay?

INT. HENRI'S CAR, MOVING - CONTINUOUS

Udo sits behind the steering wheel of the BMW.

UDO

I'm driving a BMW, a brand new BMW Six. Jesus Christ.

He shakes his head in disbelief.

EXT. L.A. NEIGHBORHOOD - NIGHT

Udo has parked the BMW in front of Victoria's house. He stands beneath the car and looks at the windows.

Vickie comes out the front door, looking surprised.

VICTORIA

Udo, what are you doing here?

UDO

I wanna show you my new car.

VICTORIA

That's your car?

UDO

It's a friend's, but I can use it.
So... yeah, it's practically mine.

Vickie glances nervously down the street as if she was expecting somebody.

VICTORIA

Listen, I... uhmmm, I don't know what I was thinking. I mean, we got along okay, right?

UDO

Yeah, we did.

VICTORIA

So... d'you wanna go out on Friday?

UDO

This Friday I can't. But the next one, yeah, that'd be awesome.

VICTORIA

Are you picking me up in this baby?

UDO

Uhmmm, I'd have to ask my friend, but I guess... yeah.

Loud muffled MUSIC from a car stereo.

An old Ford Mustang drives up and stops. Jack, Harv, and Fred get out of the Mustang. At the sight of the BMW, they are baffled.

(CONTINUED)

JACK

Holy shit. Did you win the lottery or what? Hey Vickie.

VICTORIA

Hi, Jack.

UDO

No, it's a friend's.

JACK

Your parents have fancy friends, I gotta say.

UDO

Not my parents'. He's my friend.

The guys walk around the BMW to check it out.

UDO (CONT'D)

(to Vickie)

D'you wanna come for a ride?

Victoria's mother CALLS her daughter in.

JACK

(to Vickie)

I thought we were gonna hang out.

UDO

Guys, get out. Vickie, let's go.

Victoria's mother CALLS again.

VICTORIA

I'll see you Friday in a week, okay?

UDO

Really? Just five minutes?

Victoria's mother CALLS her in again. Vickie makes a sign "you heard my mother".

Fred has already taken a seat in the rear. Harv joins him. Jack sits down in the shotgun seat.

JACK

We can go without her. I've never been in a Six. Let's shock the chicks.

The guys check the rhyme and start rapping.

(CONTINUED)

GUYS

Let's shock the chicks, with our
BMW Six. Let's shock the chicks,
with our BMW Six.

UDO

(to Vickie)

Okay, I'll call you tomorrow.

They drive off.

INT. HENRI'S CAR, ON THE ROAD - MOMENTS LATER

The guys are in a rambunctious mood.

JACK

Hey, let's roll it on HB.

Udo heads for Hollywood Boulevard. The boys get louder and louder.

UDO

Guys, can you take it down a notch?
I can't concentrate.

The guys ignore Udo. Udo becomes uneasy.

UDO

Guys. Please.

HARV

D'you always drive so slow?

JACK

Whitmore, you're a wuss. No wonder
nobody wants you at their parties.

Udo steps on the gas and drives recklessly.

At an intersection, another driver glances at the red light and decides to ignore it.

As the BMW passes the crosswalk--- SMASH! The other car's bumper crashes into the back of the pristine BMW, obliterating its tail light.

The cars come to halt. The boys sit for a moment in stunned silence.

Then the driver, eager to get away, PEELS off, leaving the BMW sitting in the middle of the intersection - alone.

(CONTINUED)

UDO
No. Shit.

JACK
What's he doin'?

Udo is devastated. He shouts at the guys.

UDO
Look what you've done. Henri will
kill me. He'll tell my parents. I'm
doomed. Jesus Christ.

JACK
(now sober)
We had a green light. He should
have stopped.

EXT. HENRI'S DRIVEWAY - DAY

Udo pulls up in front of Henri's villa. He exits the car,
and gazes sorrowfully at the dent.

Henri comes out the front door, cheerful.

HENRI
Good morning, genius. Ready to go?

Udo walks toward him.

UDO
Uhhmm, Henri, there's something I
have to tell you.

Henri puts his arm around Udo's shoulder, fatherly.

HENRI
Yes, tell me, son.

UDO
I had an accident.

HENRI
Oh, my God, are you okay?

UDO
Yes... yes, I am, but the car...

HENRI
Oh, the car, come on. Couldn't care
less.

Udo points at the tail light while he hands Henri the key.

(CONTINUED)

UDO

Are you serious? Look at this.

HENRI

Ahhh, that's nothing. They'll fix it. I'm glad you're okay.

UDO

You're not gonna tell my parents?

HENRI

You mean you'll invite me home?

(beat)

I'm gonna tell them...

Udo looks worried.

HENRI (CONT'D)

...what a genius you are.

You drive?

Henri casually throws the key over the car roof. Udo catches it, surprised at first, then relieved and happy.

INT. HENRI'S CAR, ON THE ROAD - MOMENTS LATER

Udo behind the steering wheel. Henri holds a yachting brochure in his hands.

UDO

By the way, it worked.

HENRI

What?

UDO

Your advice. I have a date on the twenty-second. I know it's kind of bold to ask, but... I mean you wanted me to win her back...

HENRI

You want the car?

UDO

Could I?

HENRI

Sure. Only, the twenty-second is very bad.

(beat)

I got tickets for the screening of "Plane"... you know, the new movie

(MORE)

(CONTINUED)

HENRI (cont'd)
with Molinari. I was going to
introduce you to him.

UDO
Danny Molinari? Wow.

Udo thinks hard and sighs.

UDO (CONT'D)
But if I ditch Vickie, that's gonna
be it.

HENRI
You can still have the BMW. I can
take the Cobra. But I tell you,
this is a one time opportunity.
You'll also meet the producer, and
who knows when that'll come in
handy.
(beat)
You decide.

Henri lets that sink in.

EXT. LAS VEGAS. TOP OF STRATOSPHERE TOWER - DAY

Montage of Stratosphere rides.

Bruno on the Stratosphere rollercoaster. His parents wait
for him at the exit, both busy with their smartphones.

Bruno exits the ride and storms to his parents.

BRUNO
Awesome. Did you take a picture?

JANE
Oh, I forgot, honey. I had to take
this call.

Peter is still busy with his smartphone.

BRUNO
Shit. Udo said he needs proof.

JANE
What did I tell you about swearing?

Jane slaps Bruno on the back of his head.

(CONTINUED)

BRUNO
Dad, did you take a picture?

PETER
Uuuhhh. I was...

BRUNO
Your fault. Now you have to pay for
one more.

Peter is about to give Bruno some money. Jane stops him.

JANE
No, we can't afford it.

Peter is annoyed. He puts the ten dollars back in his wallet and hands Bruno a twenty dollar bill, looking defiantly at Jane.

PETER
I can still take care of my family.

INT. L.A. CONVENTION CENTER, BOAT SHOW, CAFÉ - DAY

Udo sits in the café, alone. He looks at his calendar on the smartphone, stares at the calendar mark "Vickie" on the 22nd for a long time. He ponders, then clicks DELETE.

Henri comes back from the bathroom.

UDO
Wow, look at this one. Awesome.

Udo shows Henri the brochure of a speed boat.

HENRI
Let me tell you the difference
between a sailboat and a motorboat,
okay? Sailboats are for intelligent
people, motors are for actors and
other dummies.

While Henri speaks, two young ladies at the next table whisper and look in their direction.

UDO
Those girls...

Udo points at the ladies. They smile. Henri smiles back.

(CONTINUED)

HENRI

(to Udo)

Remember, self-confidence is the thing. If you don't have it yet: Fake it. I'll show you...

Henri gets up and walks to the ladies.

HENRI (CONT'D)

Well, ladies. Feel like a little boat cruise some time?

LADY #1

With the boy, yes.

LADY #2

But you're not our type.

The ladies giggle. Udo feels sorry for Henri.

HENRI

Well, that's too bad. You don't know what you're missin'.

Henri walks back to his table, radiating with self-confidence, winking at Udo. Udo smiles and relaxes.

INT. L.A. CONVENTION CENTER, BOAT SHOW - DAY

Henri and Udo put on paper slippers over their shoes, and climb up the stairs to an exhibited sailing yacht.

HENRI

Hmmm, a thirty-six footer...

UDO

Wow, this thing is huge.

HENRI

Mine only has thirty. If we want to take your folks on a tour, thirty is too tiny.

UDO

Oh yes, definitely.

Udo looks like he can't believe he just said that.

UDO (CONT'D)

Oh, Henri.

(beat)

I'll come with you on the twenty-second.

(CONTINUED)

HENRI
You will? Good. That's good.

EXT. STRATOSPHERE TOWER PARKING LOT - DAY

Jane, Peter, and Bruno get in the Voyager. Bruno in the back seat.

EXT. THE WHITMORES' CAR - CONTINUOUS

Jane fastens her seat belt. Peter starts the car.

JANE
Honey. Seat belt.

Peter puts on his seat belt.

JANE
Let's go see Hoover Dam now, okay?

BRUNO
Can't we go to that other
rollercoaster?

JANE
No, it's Hoover Dam now.

BRUNO
That's boring.

PETER
D'you wanna go? I mean, we've seen
it. And Bruno thinks it's boring...

EXT. HOOVER DAM - DAY

Jane, Peter, and Bruno stand on the dam. Peter and Jane look down. Bruno is busy with his old-fashioned Gameboy.

PETER
Seven bucks for the parking
garage... those hustlers.

Jane reads from a brochure.

JANE
Hoover Dam was constructed between
1931 and 1936 during the Great
Depression and was dedicated on
September 30, 1935, by President
(MORE)

(CONTINUED)

JANE (cont'd)
Franklin D. Roosevelt.
Did you know that, Bruno?

Bruno didn't listen. He's staring into his Gameboy.

JANE (CONT'D)
(to Peter)
Honey, did you know that?

Peter has been staring into the void.

PETER
Huh? Uuumh, no.
(beat)
That's something, huh?

JANE
Those men. They had big goals...

Peter stares down at the wall as if he considered jumping.

JANE (CONT'D)
Don't you think, honey?

PETER
I bet they never had to deal
with...

Peter stops himself from saying something he might regret.

JANE
Had to deal with what?

PETER
Never mind. Bruno, do you want me
to buy you the new Gameboy?

BRUNO
Really? Awesome.

JANE
No. This one still works.

EXT. HOLLYWOOD BOULEVARD, WALK OF FAME - DAY

Victoria walks down Hollywood Boulevard. She's on the phone, looking disappointed.

INTERCUT WITH:

EXT. MARINA DEL REY YACHT HARBOR - DAY

VICTORIA
If a screening is more important...

UDO
Can I call you tomorrow?

VICTORIA
No, don't call anymore.

Udo thinks for a moment, then...

UDO
Well, that's just too bad. You
don't know what you're missin'.

Udo hangs up, looking overly confident.

EXT. MARINA DEL REY YACHT HARBOR - CONTINUOUS

Henri starts the motor on his yacht, opens the engine hatch,
and checks something. Udo stands on the pier.

UDO
So, you got a motor, too?

HENRI
Only for emergencies.

UDO
Hmmm.

HENRI
What?

UDO
I was just thinking. Those
speedboaters, in a permanent state
of emergency...

Henri down in the engine bay, fiddling at the engine,
laughs. Shakes his head.

HENRI
You are one funny guy.

He emerges from the engine bay, and wipes his hands on a
cloth, as he looks up at Udo.

(CONTINUED)

HENRI (CONT'D)
 You're bringing sunshine into my
 life, d'you know that?

UDO
 Oh, uh-hm...

Udo slaps himself on the back of his head.

UDO (CONT'D)
 (with a German accent)
 What do we say, Udo?
 (beat)
 Thank you.

HENRI
 What was that?

UDO
 Oh, just my mother. She reminds me
 to behave.

Henri shakes his head, laughing.

EXT. COCKPIT OF SAILBOAT - LATER

Sailboats in the marina. Henri and Udo sit in the sailboat's
 cockpit by a table. Two drinks in front of them.

They watch the activity in the harbor.

HENRI
 Exterior, marina, day. The sun
 glistens on the surface of the
 placid water.

UDO
 Huhhh?

HENRI
 First lesson... set the scene with
 a scene heading.

UDO
 Oh, yeah... let me try...
 (beat)
 Exterior, sailboat cockpit, day.
 Udo and Henri sit at a table in the
 sailboat's cockpit. Drinks in front
 of them. Henri has a screenplay in
 hand.

Udo goes to the cabin and brings Henri a screenplay.

(CONTINUED)

UDO

Henri: "The format is very important, or they won't take you seriously in Hollywood." Udo: "Why? Are they all stubborn?" Henri: "No, uhmmm, ... well, maybe some of them are. But there's a reason for this. If you maintain it, one page equals one minute of film." Udo: "Ah, that's clever."

EXT. GROCERY STORE PARKING LOT - DAY

Udo and his mother exit the store, two carts with groceries. They load the trunk while they speak. Jane's car is a green 1980 Audi Quattro with faded paint.

JANE

Is he...?

She continues loading.

UDO

Is he what?

JANE

What does he want from you?

UDO

He thinks I'm a writing talent.

Jane gives her son a look that says "Come on."

UDO (CONT'D)

Mom, you have no idea. You and Dad, you don't even read my poems.

JANE

Your dad is on the road all day, and I don't understand poetry.

UDO

So?

Jane shrugs her shoulders.

UDO

Mom, he was married twice. And he has a girlfriend.

(CONTINUED)

JANE

Does he have a job?

UDO

He's in movies. You should see his home. It's awesome.

They get in the car.

JANE

All right, ask him if he and his girlfriend want to join us for dinner Saturday night.

(beat)

Oh, and find out his favorite dish.

Jane starts the car.

INT. HIGH SCHOOL. CLASS ROOM - DAY

The students sit at their desks, waiting for the teacher. Jack sits behind Udo.

JACK

He didn't say anything?

UDO

No. Just like "glad you're okay."

JACK

Wow, this guy must have tons of money. The chicks dig him?

UDO

You bet. We're goin' on a cruise tomorrow. Him, me, and two girls.

JACK

Can I come?

UDO

Uuuuh, don't think so.

Udo enjoys having the upper hand for a change.

EXT. MARINA DEL REY. ABOARD SAILBOAT - DAY

Henri's yacht chugging out of the harbor. Aboard are Henri, Udo, Jennifer, and CINDY (18), Henri's beautiful niece.

Henri behind the steering wheel, the captain of the world.

(CONTINUED)

Udo looks like he still can't believe his luck.

CINDY
Uncle Henri, what's this rope for?

HENRI
Could you drop the uncle? You're not a little girl anymore. It's for the jib.
(beat)
Did I tell you he's a poet?

UDO
(embarrassed)
Ahhhh...

HENRI
And a good one, too.

Udo admires the beautiful coastline, the surf, and Cindy. Jenny comes out of the cabin.

JENNY
Beer, anybody?

HENRI
Yes, I'll have one.

UDO
Me too, thanks.

JENNY
Cindy?

CINDY
Can I have a lemonade?

INT. SAILBOAT CABIN - CONTINUOUS

Jenny prepares the drinks. She pours gin in a glass, chugs it, and pours another glass.

Udo secretly watches her through the hatch.

EXT. COASTAL WATERS. ABOARD SAILBOAT - CONTINUOUS

Jenny brings the drinks.

HENRI
Hey, how about going to the movies, on Saturday? All four of us?
(MORE)

(CONTINUED)

HENRI (cont'd)
They're showing "Death in Venice"
at the Odeon.

UDO
My parents would like to have you
for dinner, on Saturday.

HENRI
Oh, great. Movie on Sunday then.

INT. THE WHITMORES' LIVING ROOM - NIGHT

A middle-class home where the front door leads directly into
the living room.

The doorbell RINGS. Udo opens.

Henri stands there with a massive bouquet of flowers.

UDO
Hey, how's it goin'?
(shouting toward the kitchen)
Mom. Dad. Henri's here.

Jane comes out of the kitchen. Peter walks down the stairs.
They welcome Henri.

UDO
This is Henri. My parents.

PETER
I'm Peter.

JANE
(simultaneously)
I'm Jane.

Nice-to-meet-you's exchanged. Henri hands Jane the flowers.

JANE
My goodness. They're beautiful. And
so big. You shouldn't have done
that, Henri.

HENRI
I'm glad to finally meet you. I've
heard so much--

Jane is in full-blast flirting mode.

(CONTINUED)

JANE
(to Udo)
What have you told him, huh?

UDO
Just the good stuff, Mom, don't
worry.

PETER
Where's your girlfriend?

HENRI
She says thanks, but she couldn't
make it. Some family business.

INT. THE WHITMORES' DINING ROOM - MOMENTS LATER

The atmosphere is relaxed and casual. They eat.

HENRI
This is fabulous, Jane. I wish I
could cook like you.

UDO
Henri is a great cook.

The front door opens. Little Bruno enters, dressed in a
softball uniform. He's still excited from the game.

BRUNO
We had to drop off Chris, I told
them I have to come home, we scored
fifteen to eight, and--

JANE
Bruno, calm down. Don't you see we
have a guest? This is Mr. ...

Jane looks at Henri for his last name. Henri shakes Bruno's
hand.

HENRI
Hi Bruno. I'm Henri.

Bruno remains silent.

JANE
What do we say?

BRUNO
Nice meeting you.

(CONTINUED)

JANE

Now, take a shower and get dressed.

Bruno slouches up the stairs.

JANE

And hurry up.

HENRI

Can I use the bathroom?

PETER

Upstairs, second left.

INT. THE WHITMORES' BEDROOM LANDING - CONTINUOUS

Henri pretends to go to the bathroom, but enters Udo's room.

Henri looks around, starts taking pictures with his cell.

Bruno enters, wrapped in his towel. Henri is startled.

HENRI

Oh my goodness, you scared me.

BRUNO

What are you doing?

HENRI

I was looking for the bathroom.

BRUNO

You take pictures of our bathroom?

Henri makes a sign "keep it down".

HENRI

Can you keep a secret? It's a surprise for Udo.

Bruno isn't sure.

HENRI (CONT'D)

You got the newest Gameboy?

BRUNO

No, Mom won't buy it for me.

HENRI

I will, okay?

(CONTINUED)

BRUNO

Really?

Henri signals "keep it to yourself", and disappears in the toilet.

INT. THE WHITMORES' KITCHEN - NIGHT

Henri and Jane in the kitchen. Henri helps put the dishes into the dishwasher.

JANE

You really don't have to do that, Henri. You're our guest.

HENRI

I was brought up that way.

JANE

May I ask you something?

HENRI

Of course, anything.

JANE

You really believe Udo has talent?

HENRI

Yes, I do.

JANE

I don't think he does. His sister is so much better at school. She even got a grant for Europe. We couldn't afford that, but she's always been the one that can go make things happen for herself. Like me.

Udo appears in the door frame, carrying dirty dishes, unnoticed by Henri and Jane.

He overhears their conversation.

HENRI

I beg to differ, Jane. Udo has a lot of character for his age, and he really is a talented writer. He just needs a good mentor, that's all. What's "mentor" in German?

(CONTINUED)

JANE

You can say "Mentor". Or maybe...
"Lehrer"?

HENRI

One day, you'll have to teach me
some German. It's a great language.

JANE

I'd love to.

Udo, still unnoticed in the door frame, looks frustrated.

INT. THE WHITMORES' LIVING ROOM - LATER

They sit on the couch over coffee, all in a good mood.

UDO

"And my great grandpa? Was he an
ice bear, too?" - "Yes, why are you
asking?" - "Then why are my feet so
freezing cold?"

Nobody laughs, except Henri.

UDO

What? You don't get it?
(beat)
An ice bear? Cold feet?

HENRI

Jane and Peter, I would like to ask
you something.

Jane and Peter are all ears.

HENRI (CONT'D)

There's a writer's retreat in
Mammoth Lakes, right after Easter.
Jenny and I are going. Would you
allow us to take Udo with us?

Udo hears this for the first time. He is delighted.

JANE

How long?

UDO

Mom. Dad. Please!!! I will take out
the trash every week, I promise.

(CONTINUED)

HENRI

The retreat is a week. Six days,
but we should go a day earlier.

PETER

How much is it?

HENRI

Don't worry, I'll take care of it.

Peter looks helpless, undecided.

JANE

(to Peter)

Henri believes Udo has talent.

(beat)

So, maybe you were right, he really
takes after me.

(to Henri)

It's okay, we agree.

PETER

No!!!

They all look at Peter, surprised.

PETER

I don't agree. I... think Udo is
too young for this.

Udo tears up.

UDO

Dad, what's the matter with you?
Are you turning against me, too,
now or what?

PETER

I just... can we discuss this
later? In private?

INT. THE WHITMORES' LIVING ROOM - LATER

Henri has his jacket on. Everybody is there except Bruno,
who is in bed. Jane shakes Henri's hand excessively.

JANE

It was such a pleasure to meet you.
You are welcome anytime. Udo, you
can bring Henri home whenever he
wants to, do you hear me?

(CONTINUED)

HENRI

Thank you, Jane. This really feels like family.

JANE

May I give you a kiss?

PETER

(a tad too seriously)
Hey, wait a minute.

JANE

(to Peter)
On the cheek.

Henri kisses her goodbye. Peter shakes Henri's hand.

PETER

I always thought you Hollywood guys were snobbish.

HENRI

We are. Wait till you see me talk to writers.

Jane, Peter, and Henri laugh. Udo is still sad.

INT. UDO'S ROOM - LATER

Udo sits at his computer, writing a poem.

KNOCK, KNOCK.

UDO

(standoffish)
Who is it?

PETER (O.S.)

It's me.

Udo doesn't answer.

PETER (O.S. CONT'D)

Can I come in?

UDO

Yeah.

Peter enters.

(CONTINUED)

PETER
Can we talk?

UDO
I don't know... I... if you wanna
go on ruining my career--

Peter takes a chair and sits down next to Udo.

PETER
Would you like to go to Mammoth?

UDO
Of course. Dad, do you know how
much money a screenwriter makes?
(beat)
I am so fed up with Mom always
telling us we're nothing. I wanna
be something.

PETER
I understand. I really do.
(beat)
Tell Henri we agree. And I'm going
to pay him back as soon as I get my
bonus.

Peter stands up and walks to the door.

UDO
You don't have to do that, Dad.
Henri's a rich man.

PETER
And I'm nothing?

UDO
No! No! Dad!

Udo looks helpless. Peter exits, looking frustrated.

INT. MOVIE THEATER - NIGHT

The four sit in their seats in this order: Jenny, Henri,
Udo, Cindy.

They watch Antonioni's "Death in Venice".

Udo looks at Cindy from time to time. They make eye contact,
and seem to connect.

(CONTINUED)

At the scene where Aschenbach meets Tadzio for the first time, Henri has tears in his eyes. He looks at Udo to check his reaction, but Udo is busy admiring Cindy.

Henri realizes Udo and Cindy are holding hands. He leans back, letting out a disappointed sigh.

INT. HOLLYWOOD LOUNGE - NIGHT

Henri, Udo, Jenny, and Cindy sit by a lounge table having a drink.

HENRI

That is just the best adaptation of a novel ever, don't you think?

JENNY

You're the expert.

Udo shows off his newly learned knowledge.

UDO

What the director made of the script was awesome, right Henri?

CINDY

I hate Italian movies. They're just... buahhh.

Henri fiddles with his smartphone.

HENRI

(to Udo)

We're all set for Mammoth.

Udo looks less happy than expected.

HENRI (CONT'D)

What? No good?

UDO

I don't know. My dad thinks he's a loser if he can't pay for it.

HENRI

We'll make him feel better, I promise. So... Mammoth okay?

UDO

I get my own room?

(CONTINUED)

HENRI

Sure.

INT. HENRI'S PLACE. LIVING ROOM - NIGHT

Henri and Udo lie on the couch. Dvorak's NEW WORLD SYMPHONY sounds. Two glasses of wine on the coffee table.

Udo takes a sip of his wine.

HENRI

I love this symphony. It really expresses the... feelings of the settlers coming to America.

Henri signals being completely taken by the MUSIC.

UDO

I could get used to this lifestyle.

HENRI

You better get used to it, or else.

Henri hands him a key.

UDO

What's this?

HENRI

The key to this place. It's yours.

Udo looks puzzled.

HENRI (CONT'D)

Not legally. But you can use it. I mean, I'm not here during the day, so... I've had the guest room prepared for you. Go look.

INT. HENRI'S GUEST ROOM - CONTINUOUS

Dark room. Udo opens the door, turns on the light. Everything looks very much like Udo's room at home.

INT. HENRI'S PLACE. LIVING ROOM - CONTINUOUS

Udo returns to the living room, overwhelmed.

(CONTINUED)

UDO

I can't move in with you. My parents would never allow that.

HENRI

(laughing)

No, that's not the idea.

(beat)

Look, I just want you to have a quiet place where you can do your homework... and your writing.

UDO

I... I don't know what to say. This is awesome.

(beat)

Can I use your stereo?

HENRI

I told you, the place is yours.

Udo suddenly turns disappointed.

UDO

This isn't gonna work.

HENRI

Why not?

UDO

I don't have a car. And there's no bus here from Silver Lake.

Henri looks triumphantly.

HENRI

There are two keys on that chain. Go check the garage.

We follow Udo to the 3-car garage. Henri walks behind him.

INT. HENRI'S GARAGE - CONTINUOUS

There's a gift wrapped scooter next to the BMW and a Shelby Cobra. Udo looks at the gift wrap.

HENRI

Take it off.

Udo takes the wrap off, revealing a brand new red Vespa.

(CONTINUED)

UDO
You're crazy. I can't take this.

HENRI
I bought it for myself. But you can use it.

Udo is happy.

EXT. HIGH SCHOOL PARKING LOT - DAY

Udo sits on his scooter, about to put the helmet on.
A FEMALE SCHOOLMATE walks by.

FEMALE SCHOOLMATE
Nice scooter. Is it new?

UDO
Yeah. Pretty cool, huh?

FEMALE SCHOOLMATE
Is this a two-seater?

UDO
Yeah.

FEMALE SCHOOLMATE
Take me for a ride?

Udo looks surprised.

UDO
Uhhh. Yeah, sure. D'you want me to take you home?

FEMALE SCHOOLMATE
That'd be great.

As the schoolmate sits on the scooter, Vickie walks by.

VICTORIA
Udo. Hi. New scooter?

UDO
Yep.

VICTORIA
Written any poems lately?

UDO
Ahhh. Poems are for pussies. I'm a screenwriter now.

Udo drives off.

EXT. NEIGHBORHOOD WITH SINGLE-FAMILY HOMES - DAY

Udo drops his schoolmate off at her house.

FEMALE SCHOOLMATE
Happy spring break.

UDO
You, too, thanks.

Udo drives off, honking his horn twice.

EXT. THE WHITMORES' BACKYARD - DAY

A modest backyard. Jane plants flowers. Udo, helmet under his arm, ready to leave.

UDO
I'm sleepin' at Henri's place,
tonight. Okay?

JANE
Are you here tomorrow?

UDO
What for?

JANE
I thought... do you need help with
your German?

UDO
You're too late. The test was
yesterday.

JANE
There's going to be another one.

UDO
I think I'll give it up.

JANE
But you--

UDO
Bye, Mom. Say hi to Dad.

Jane looks guilty.

INT. MOVIE THEATER, LOBBY - NIGHT

It's after the screening, people swarm out of the theater. Henri, Udo and DANNY MOLINARY, the famous actor, in the lobby. Danny shakes Udo's hand.

DANNY

Nice to meet you.
Hey, Henri, I gotta pay you.

Henri is not at ease.

DANNY (CONT'D)

The bet.

HENRI

Oh, no. Just buy us a drink, okay?

Danny gives an autograph to a woman.

WOMAN

You were so... wonderful.

DANNY

(to woman)

Thank you.

(to Henri)

Are you sure? I mean it's three
hun--

HENRI

(quickly)

No, that's fine, really.

DANNY

Okay, let's go then. I'll buy as
many drinks as you can take.

Danny shakes his head, not believing he got away that easily. Udo is in awe with his favorite actor.

EXT. SENATOR BENNINGHOFF'S BACKYARD - AFTERNOON

An entertainer's dream backyard. SENATOR HOWARD BENNINGHOFF stands at the Barbeque, checking the steaks. His wife MONICA appears from inside the house.

MONICA

Howie, they're here.

(CONTINUED)

HOWARD

Oh.

Henri and Udo step into the backyard and walk toward Howard.

HENRI

Howard, meet my protégé Udo.

Udo bows politely.

UDO

Very nice to meet you, Senator.

HOWARD

Why so formal? I'm Howard. We're not bombing a foreign country, we're having lunch.

UDO

Okay. Thanks.

EXT. THE BENNINGHOFFS' PATIO - MOMENTS LATER

Monica, Howard, Henri and Udo sit at the patio table, enjoying lunch. They're all in a good mood.

HOWARD

(slightly drunk)

I thought he'd punch me in the nose. But no. Henri's different. You know what he did?

UDO

What?

HOWARD

He says "Howard, I want you and my wife to be happy together, that's my main concern". And he even gave us his big screen TV. Can you believe this?
Henri, sometimes, I'm asking myself: Are you human at all? Or are you some kind of angel being sent by a sadistic God to show us we're all dummies?

They all laugh wholeheartedly.

HENRI

Hey Howard, don't you know Jim van Buren with Curtain Call Inc.?

(CONTINUED)

HOWARD
Just played golf with him
yesterday. Why?

HENRI
He's the boss of Udo's father.

HOWARD
Is that so?

EXT. THE BENNINGHOFFS' BACKYARD. LOUNGE AREA - CONTINUOUS

A different corner of the backyard. Howard, Henri, and Udo
in cozy chairs. A game of poker.

Udo throws his cards face up on the table.

UDO
Flush.

Loud cheering.

HOWARD
This isn't your first game of
poker, right?

UDO
No, my dad taught me.

HOWARD
So, Henri. Are you planning on
using Udo to win the jackpot in
Vegas?

Henri does not respond.

HOWARD (CONT'D)
Seriously, what's with that protégé
thing?

UDO
Henri wants to teach me how to
write screenplays.

HOWARD
Interesting. You're a writer?

HENRI
Hey, did I tell you guys the joke
about the little ice bear?

(CONTINUED)

HOWARD

Uuuhh, let's see. How many times
have you been at my place, Henri?

HENRI

I don't know. Five, maybe six
times?

HOWARD

In that case, we have heard your
joke five or six times. But perhaps
Udo hasn't heard it.

UDO

Only once or twice. But I forgot
how it goes.

HENRI

You're scratching on my angel
image, Howie.

They laugh.

INT. HENRI'S CAR. ON THE ROAD - DUSK

Henri and Udo in the car. Udo drives.

UDO

They're really nice.

HENRI

You know what she whispered in my
ear when we kissed goodbye?

UDO

No, what?

HENRI

"You're still the best."
I think she regrets having left me.

UDO

Who can blame her?

EXT. STREET IN BEVERLY HILLS - DAY

Udo on his scooter. He stops, dials a number on his
smartphone.

(CONTINUED)

UDO (ON PHONE)

Cindy? It's Udo. How's going?

(pause)

Good. I'm good.

Listen, d'you wanna do something,
like... tomorrow?

(pause)

Whatever you want.

(pause)

No, you choose.

(pause)

Really? Oh, that's... I thought we
clicked.

(pause)

Are you sure?

Udo looks disappointed, but tries to hide it.

UDO (CONT'D)

Well, too bad. You don't know what
you're missin'. Bye.

Udo hangs up.

INT. HENRI'S PLACE. LIVING ROOM - NIGHT

Udo is alone, listens to some soft rock MUSIC. He moves his
head in the rhythm of the music, clearly enjoying the high
end quality stereo.

Henri comes home, wearing a business suit.

HENRI

Quick, turn on the TV.

Udo turns on the TV.

UDO

What channel?

HENRI

CNN. Howard is on.

Udo tunes to CNN. Henri watches, removing his jacket.

WOMAN (ON TV)

Let's ask Senator Benninghoff in
Los Angeles: Senator, what is your
take on Proposition 45?

(CONTINUED)

HOWARD (ON TV)

As you know, I tend to the liberal side when it comes to sexual preferences. But of course, there must be limits.

WOMAN (ON TV)

And, in your opinion, who should set those limits?

Henri, now dressed casually, drink in hand, reduces the volume.

HENRI

He looks good on TV, your new friend, huh?

UDO

I still can't believe I was in a senator's home.

HENRI

So, what's your opinion?

UDO

On what?

HENRI

That sexual preference discussion.

UDO

I don't know. What's yours?

HENRI

I've been thinking a lot about this. I guess I've come to the conclusion that... everything pleasurable should be allowed between two consenting humans.

UDO

You mean everybody? Even brother and sister? Or teacher and student?

HENRI

Relationships are hard to define. How are Cindy and you getting along by the way?

UDO

Haven't seen her since "Death in Venice". That movie's turned her off big time.

(CONTINUED)

HENRI

Yeah... I think she's below your standards anyway.

INT. THE WHITMORES' DINING ROOM - DAY

It's after a Sunday Brunch. Used dishes galore. Peter, Udo, Bruno, Henri, and Jenny sit by the table. They play "Simon says" with Bruno who has chocolate sauce all over his face.

UDO

Simon says 'stand up'.

Bruno stands up.

PETER

Sit down and finish your dessert.

Bruno doesn't react.

JENNY

Simon says 'sit down'.

Bruno sits down.

Jane appears from the kitchen.

JANE

Bruno, go wash your face.

No reaction from Bruno.

UDO

Henri says 'go wash your face'.

Bruno walks toward the bathroom. Loud booing from the crowd. Bruno turns around, throws his arms in the air.

BRUNO

But Henri said. Henri beats Simon.

Peter looks annoyed. Henri notices.

HENRI

Oh, Peter, you might get a promotion these days.

PETER

What? Why?

(CONTINUED)

HENRI

My friend, Senator Benninghoff--

UDO

Howie plays golf with your boss.

PETER

What did you tell him about me?

UDO

Just the good stuff, Dad, don't worry.

PETER

Well, I don't know what to say. Thanks, Henri. Now I can pay you back earlier.

HENRI

No, Udo is my guest, I told you that. Use the extra money... you know... for a fancy vacation with Jane.

Henri looks at Jane to see her reaction. She is delighted.

HENRI (CONT'D)

Or buy her an insanely expensive bracelet.

Jane makes gestures at Peter "See, this man has ideas!"

EXT. HOLLYWOOD FREEWAY L.A. - DAY

Aerial shot of the freeway. We follow Henri's red BMW.

INT. HENRI'S CAR - CONTINUOUS

Henri and Udo in the car. Henri in the driver's seat.

They pass the gate at Blandor Brothers. The guard smiles, and opens the barrier.

They pull up in front of the studios and exit the car.

HENRI

If anybody asks: You're my nephew.

Henri walks toward the studio entrance, Udo follows him, and, as they enter, gives Henri a questioning look.

(CONTINUED)

HENRI
We don't need anybody asking
questions.

INT. BLANDOR BROTHERS OFFICES - LATER

Henri and Udo in Henri's office. On the walls, pictures of sailboats and airplanes. The office screams "success". Henri sits at his desk while Udo looks at an aircraft model.

UDO
Are you a pilot?

HENRI
I have a license, but it's not--

GREG LEMMING (O.S.)
Henri.

Henri stands up. GREG LEMMING, the movie billionaire, stands in the door frame.

Henri is tense, but plays casual.

HENRI
Greg. Hey, how're you doin', man?
Good to see you.

Greg spots Udo.

HENRI (CONT'D)
Greg, meet my nephew Udo.

At the word "nephew", Greg seems relieved. They shake hands.

GREG LEMMING
Good afternoon, young man, I'm Greg
Lemming.

UDO
I know.

Udo gulps.

UDO (CONT'D)
It's a great honor to meet you,
Mister Lemming.

GREG LEMMING
(to Henri)
Are we still on?

(CONTINUED)

HENRI
Yes, contract is in the mail.

UDO
You two work together?

GREG LEMMING
One could say so, yes. In a way...

INT. THE WHITMORES' LIVING ROOM - DAY

Jane stares into a computer screen. Bruno plays with his brand new Gameboy, looks at the computer from time to time.

ELKE (O.S.)
Time goes so fast, it's unbelievable.

BRUNO
When do you come home?

Elke is now visible on Skype.

ELKE
After summer break.

BRUNO
I miss you.

ELKE
Miss you, too.

BRUNO
Have you met Henri?

ELKE
Udo told me about him.

BRUNO
He's great. He gave me a brand new Gameboy. He's like an angel.

EXT. STUDIO ENTRANCE - LATE AFTERNOON

Henri and Udo exit the studio and walk toward the BMW.

UDO
I can't believe I met Greg Lemming.

(CONTINUED)

HENRI

I told you he drops by for coffee sometimes. Did you get a response from San Diego?

UDO

Not yet. I hope they take me, so we can see each other on the weekends.

HENRI

I might take up flying again.

UDO

You'd come pick me up in a plane?

HENRI

Montgomery Field is fifteen minutes from your college. And Santa Monica Airport is about the same from here.

UDO

Wow. Awesome. I wanna see Jack's face when I tell him I fly home for the weekend.

INT. HENRI'S CAR. ON THE ROAD - MOMENTS LATER

Henri drives. Bumper-to-bumper traffic on the Hollywood Freeway. Henri taps nervously on the steering wheel.

HENRI

Did you know Greg only got a hundred and fifty grand for directing Moon Terror?

UDO

Really? Then why is he so rich?

HENRI

He bogarted the merchandising rights. The studios didn't care back then. And there's your billionaire.

The traffic jam persists. Henri abruptly takes the next off-ramp.

HENRI

I got a better idea.

(CONTINUED)

UDO

What?

INT. HOLLYWOOD APARTMENT - MOMENTS LATER

Dark room. Keys turning. The door opens. The light comes on. It's a nicely furnished apartment.

UDO

This is yours, too?

Henri hesitates.

HENRI

No, the studio's. You know, for special guests. And for... like now, when we don't feel like fighting traffic.

UDO

Awesome.

INT. HOLLYWOOD APARTMENT - LATER

Half-empty boxes of delivered pizza and two almost empty beer bottles on the table.

Udo slouches on the couch, watching TV. Henri appears from behind with a bunch of magazines in his hand.

HENRI

Huh, looks like our last guest had a special taste, sexually speaking.

UDO

What?

Henri shows Udo the magazines. The camera shows discretely it's gay porn. Udo looks disgusted.

HENRI

I found them in a drawer. D'you wanna have a look?

UDO

No, really, I'm... not interested.

HENRI

You know, writers do research. Who knows when you'll be able to use it.

(CONTINUED)

UDO
Won't you think I'm gay?

HENRI
When you write crime scripts, and
you do research on a murder, does
that make you a murderer?

Udo takes the magazines and browses quickly through them. Henri observes Udo's reactions from behind. Udo tries to hide his disgust.

INT. UDO'S ROOM AT THE WHITMORES' - DAY.

Udo in front of his computer. Bruno comes in.

BRUNO
Is she on?

UDO
It's ringing.

Elke answers the Skype call. Her video appears on screen.

ELKE
Congratulations. San Diego State.
Wow.

UDO
Yeah, it's something, huh?

BRUNO
Our family falls apart. I hate it.

Udo lovingly caresses Bruno's forehead.

UDO
Relax. I'll be here on weekends.
You won't even notice I'm gone.

Henri appears in the door.

HENRI
Your sister?

UDO
Elke, this is Henri, my new friend.

BRUNO
He's my friend, too.

ELKE

Hi Henri, nice to meet you.

HENRI

Same here.

ELKE

You know, I've researched you.

Henri grows pale.

ELKE (CONT'D)

You're an impressive man.

Henri looks relieved.

ELKE

(to Udo)

Did you know he's the man behind
"Forever Doomed"?

UDO

(to Henri)

You didn't tell me that.

HENRI

If I list all the movies I've made,
it'll bore you to death.

INT. HOTEL IN MAMMOTH, LOBBY - NIGHT

Henri checks in. Udo and Jenny wait on a sofa at a distance.

HENRI

Yes, one room. There's a sofa bed,
right?

FRONT DESK CLERK

Yes, Sir. Do you need any help with
that?

HENRI

No, that's okay. We'll figure it
out.

Henri returns from the front desk.

HENRI

(to Udo)

They messed up. No room for you.

(CONTINUED)

UDO

What?

HENRI

The hotel's fully booked because of
the retreat.

Udo looks disappointed.

HENRI (CONT'D)

No worries. We have a sofa bed.

Udo gives the front desk manager a resentful look. The
manager makes a sign that says "what?"

INT. ITALIAN RESTAURANT - NIGHT

Henri, Jenny, and Udo sit at a table near the window.
Outside, heavy snowfall.

The waiter brings the menus.

WAITER

Signori, buonasera. Benvenuti da
Gino's. I'ma Gianni, and I'ma gonna
be youra waitera tonighta.

HENRI

(with a thick American accent)
Lei posso parlare Italiano. Io sono
stati in Italia molti volti.

The waiter plays along for a big tip.

WAITER

Ah, signore. You speaka so gooda
Italian. Are you from Italy?

Henri is flattered, looks around in search of approval.

HENRI

I see you have sogliola?

WAITER

Yessa, very fresha. Directly fromma
Genova Harbor.

HENRI

We'll have that. All three of us.

INT. ITALIAN RESTAURANT - LATER

They are in the middle of eating. Henri takes the wine bottle and wants to refill Udo's glass. Udo stops him.

UDO
That's enough. I've had like...
four glasses.

HENRI
What? Even little Jenny here can
drink more than you can.

Udo takes the bottle, and pours his glass full.

Henri lifts his glass.

HENRI
Well then, cheers.

INT. HOTEL JUNIOR SUITE - NIGHT

Henri and Jenny in bed. Udo in the sofa bed, eyes shut.

Henri starts caressing Jenny.

JENNY
(whispering)
Henri. Udo can hear us.

HENRI
D'you find him cute?

JENNY
Who? Udo? Yeah, he's cute.

Henri looks at Jenny, then at Udo.

HENRI
I got a wild idea.

Henri whispers something in Jenny's ear.

JENNY
No, I can't do that.

HENRI
Why not?

JENNY
He's a kid.

(CONTINUED)

HENRI
He's over eighteen.

JENNY
(lovingly but firmly)
No.

Henri looks turned off.

JENNY (CONT'D)
But I'm hot now. Quickie in the
bathroom?

Jenny touches Henri on his private parts. Henri turns to the
other side.

HENRI
No, let's go to sleep.

INT. CONFERENCE ROOM - DAY

Henri and Udo are in a writing session.

SPEAKER #1
...so, that guy's in love with a
girl, but knows he can't have her.
Then he marries her sister. What's
his goal?

An attendee puts his hand up.

ATTENDEE #1
He wants to be close to his love
interest at all costs?

SPEAKER #1
Yes. You see, every character needs
to have a goal. And not only that.
Every character in every scene must
have a specific goal.
When the goals of two characters
oppose each other, we have
conflict. When we have conflict, we
have drama. When we have drama, the
box office soars...

Laughter in the audience.

INT. A DIFFERENT CONFERENCE ROOM - LATER

Udo sits in a writing session alone.

SPEAKER #2

...it doesn't have to be exactly
twenty-five percent into the
script, but somewhere around that
point you need to have a reversal.

(beat)

Questions?

Udo puts his hand up.

SPEAKER #2

Yes, the gentleman in the back.

UDO

What's a reversal?

SPEAKER #2

It's when the story takes a
completely new direction.

INT. JUNIOR SUITE - DAY

Jenny sits on the bed in tears. Henri stands by the door.

JENNY

But why?

HENRI

I can't stand it when someone
smokes pot. It makes me sick.

JENNY

Why is that suddenly a problem?

HENRI

It's just... I...

Henri pauses.

JENNY

I can try to quit.

HENRI

Look, we need some time off. Pack
your bags, I'll bring you to the
airport.

Jenny is baffled.

INT. DINER IN MAMMOTH - DAY

Henri and Udo eat a sandwich.

HENRI

She wasn't well. I had to put her
on a plane.

UDO

Oh, that's--

HENRI

She said bye.

Udo in thought.

UDO

Bye? You mean more like... high?

They both laugh.

INT. JUNIOR SUITE - NIGHT

Henri lies in bed, reading. Udo lies in his sofa bed.

UDO

I've started a screenplay.

HENRI

Really? Come on, read it to me.

Udo walks toward Henri's bed, and reads standing up.

UDO

Fade in. Interior. Classroom. Day.

HENRI

Wait, wait. What genre?

UDO

I don't know. Drama, I guess?

HENRI

Okay, go on.

UDO

An eighteen year-old high school
boy, Larry Dougan, sits in his
desk. A beautiful girl, Cindy
Blair, sits next to him.

(CONTINUED)

HENRI

You know what? Come here.

Henri lifts his sheets and invites Udo to lie next to him. Udo hesitates.

HENRI (CONT'D)

Come on, it'll be more comfortable. The beginning is great. I want to hear more.

Udo reluctantly slips between Henri's sheets.

UDO

Larry: You know, Cindy, I kinda like you.

HENRI

See, that's what the guy in the first session today meant when he said "on the nose dialogue". You have to show he likes her. The rule goes "Show, don't tell". You understand?

UDO

Uuh... yeah, I guess. Could I have him say... like... "Nice sweater"?

HENRI

Yes. That would be an option.

EXT. THE WHITMORES' NEIGHBORHOOD - DAY

Udo arrives on his red scooter.

Bruno plays basketball on the front porch.

As Bruno sees Udo, he drops his ball, and runs toward him.

BRUNO

How was Big Bear?

UDO

Mammoth. We were in Mammoth. It was good. How've you been, little man?

BRUNO

Can I come for a ride?

(CONTINUED)

UDO
Uhhh, actually I was gonna...
(beat)
You know what? Yeah, a short round.
But wait.

Udo gets off the scooter, takes off his helmet and puts it on Bruno's head. The helmet is much too big.

Udo sets Bruno on the back seat. They drive off.

EXT. STREET - DAY

Udo and Bruno on scooter. Due to the noise, they shout.

BRUNO
You're gonna be at the Oscars?

UDO
I don't think so.

BRUNO
Why not?

UDO
First of all,...

Udo stops the scooter at the curb, then turns to Bruno.

UDO
First of all, a script has to be produced. Then it's a movie.

BRUNO
Can't you produce it on your own?

UDO
Bruno, it costs millions.

Udo thinks for a moment.

UDO (CONT'D)
For one million, Dad would have to work...

Udo uses his fingers to count.

UDO (CONT'D)
...more than thirty years.

(CONTINUED)

BRUNO

Wow.

UDO

And then, even if a movie is produced, you have to be nominated for the Oscars.

BRUNO

Can you tell them you want to be nominated?

Udo chuckles.

UDO

Yes, you can. But it doesn't help. Unless you're related to someone from the Academy.

BRUNO

Is Henri in the Academy?

UDO

No, he's not. Listen, if you want a ride, we gotta go.

They drive off.

INT. HENRI'S PLACE. BEDROOM - NIGHT

Henri lies in bed reading. Udo stands in the door frame.

UDO

I'm on page fifteen.

HENRI

Great. Come on, read it to me.

Henri lifts his sheets. Udo slips between the sheets.

UDO

I changed that first line.
Larry: Nice sweater. Cindy: Thanks, my mom bought it for me.

Henri nods in approval.

UDO

Cindy thinks how nice Larry is. She considers asking him on a date.

(CONTINUED)

HENRI

How are you going to show that on the screen?

UDO

Oh.

Udo thinks.

HENRI

See, there's another rule: Describe only things that can be shown.

INT. HENRI'S PLACE. BEDROOM - ANOTHER NIGHT

By changing of sheets, pajamas, lighting etc., we realize it's always another night. Reading and studying in bed together has become a ritual.

HENRI

Those "cut to's", cut them out. We don't do that anymore.

UDO

How do they know where to cut?

HENRI

Believe me, they know.

INT. HENRI'S PLACE. BEDROOM - YET ANOTHER NIGHT

HENRI

Those parentheticals, use them only when absolutely necessary.

UDO

Why's that?

HENRI

Actors hate them. They call them wileys, and some actors, first thing they do when they get a script, cross the wileys out.

UDO

Why?

HENRI

Because they know how to play a role. They study the psychology of a character, and if they're good,

(MORE)

(CONTINUED)

HENRI (cont'd)
once they start shooting, they know
that character better than you do.

INT. HENRI'S PLACE. BEDROOM - YET ANOTHER NIGHT

UDO
How do I show an emotion if I can't
describe it?

HENRI
It's a combination of what people
say and what they do. The best
screenplays are the ones with lots
of subtext.

Under the sheets, Henri starts caressing Udo's thighs.

UDO
What's subtext?

HENRI
It's text between the lines.
Remember "Ordinary People" we saw
the other night?

UDO
Yes.

HENRI
When Beth says "You can't save
French toast?" What does she really
say?

We can guess Henri touches Udo's penis, slightly, constantly
monitoring Udo's reactions.

Udo is not at ease, but lets it happen.

UDO
I don't know. Something like "I'll
never be able to love you"?

HENRI
Exactly. That's subtext.

UDO
Interior. Larry's room. Night.
Larry lies in bed reading...

The caressing has become a full-blown handjob. Udo stops
reading. He stares at the ceiling.

(CONTINUED)

After a while, Udo has a mild orgasm. Henri is very aroused, and tries to give Udo a wet kiss. Udo turns away disgusted. He jumps out of bed.

UDO

No.

Udo shakes his head.

UDO (CONT'D)

No. I... I can't do this. I'm sorry. I just can't.

HENRI

But honey, you just had an org--

UDO

I thought of Cindy, okay? That's the only reason it worked.

Udo storms out of the room. Henri has tears in his eyes.

EXT. THE WHITMORES' BACKYARD - DAY

A family BBQ with Jane, Peter, Udo and Bruno. Peter works the grill.

JANE

Too bad Henri couldn't come.

PETER

What's his excuse?

UDO

He's in Santa Barbara for business.

Udo's phone vibrates. He watches under the table. HENRI KLEINSCHENK CALLING. Udo touches DECLINE.

EXT. THE WHITMORES' BACKYARD - MOMENTS LATER

Peter, Udo and Bruno sit at the patio table. Jane appears from the kitchen.

JANE

Udo, your friend is here.

Henri appears, carrying a huge bunch of flowers and a six-foot toy bunny. He hands the flowers to Jane.

(CONTINUED)

JANE

Ooooooh, you are so darling.

Jane gives Henri a big hug.

BRUNO

Is this for me?

HENRI

Who do you think could use a bunny besides you, huh?

(beat)

Hey everybody.

PETER

Henri, my friend, how's it goin'?

UDO

(reserved)

Hi, Henri.

HENRI

News for you, young man. The scooter is now licensed in your name.

Henri hands Udo the registration. Udo looks uneasy.

HENRI

Insurance is being taken care of. You got no cost except for gas.

JANE

Isn't that wonderful? Udo, you have your own scooter now.

Udo remains reserved.

UDO

I can't accept this.

JANE

Of course, you can. What's the matter with you?

Jane slaps Udo on the shoulder.

UDO

But I'll take it to San Diego.

HENRI

In that case, I'm gonna have to buy you another one for here.

PETER
You're kidding, right?

HENRI
No. I was gonna buy a small hybrid
anyway. Udo can use it on the
weekends.

JANE
Henri, you're outrageous.
Udo, you even get your own car.

Udo abruptly gets up and walks away. His chair bangs against
the table.

UDO
Yeah, yeah.

JANE
What's with him?

HENRI
I guess he's just nervous about
starting college.

INT. HENRI'S DRIVEWAY - DAY

Udo parks his scooter. Jack on the back seat. They get off.

JACK
Wow, what a place. Can we throw a
party some time?

UDO
Just five minutes, okay? Don't
touch anything.

JACK
Yeah, sure. Jesus.

Udo walks down the long driveway to the front door.

INT. HENRI'S PLACE - CONTINUOUS

Udo RINGS the bell. Henri opens.

HENRI
Hon--

(CONTINUED)

UDO
(stopping him from saying
"Honey")
Hey!!!

Udo gestures toward Jack. Henri sees Jack by the scooter, thirty yards away. He waves hi. Jack does the same.

HENRI
Will you introduce me to your
friend?

UDO
No.

HENRI
Why d'you ring the bell? You got a
key.

Udo hands Henri the key and walks around him.

UDO
I wanna get my stuff for San Diego.

HENRI
Yeah, sure. Go ahead.

INT. HENRI'S PLACE. GUEST ROOM - MOMENTS LATER

Udo is busy packing a bag. Henri observes him.

HENRI
How far are you on the screenplay?

UDO
Almost finished.

HENRI
Are you gonna read it to me?

Udo is finished packing. He zips his bag shut with anger. He looks Henri in the eyes.

UDO
Look, Henri. I'm gonna be at
college soon. And I'm really glad.

HENRI
But we can still see each other on
the weekends, I promise I won't
touch you. I'll have to learn to
restrain myself. Is it my fault if
you are cute?

(CONTINUED)

UDO

(tearing up)

Do you have any idea how this is for me? You were my best friend. You were my... only friend. And now. I... I don't trust you anymore.

HENRI

But Udo, please--

UDO

I need some time, okay? Where's my laptop?

HENRI

Oh no, they took that, too?

UDO

Who took what?

HENRI

Someone broke into the house last night. Probably some junkies needing money for their shots. Some cash I left on the counter is gone, and some jewelry.

UDO

My screenplay was on it.

HENRI

But you got a backup?

UDO

No, I don't.

(beat)

Did you call the police?

HENRI

No, they never find them. Listen, I'll buy you a new one, okay? And we can start over with your script.

EXT. THE WHITMORES' DRIVEWAY - DAY

SUPER: WEEKS LATER...

A black Ford Cmax pulls up. Udo gets out, grabs a valise from the back seat, and walks toward the front door.

INT. THE WHITMORES' LIVING ROOM - DAY

Udo puts down his valise.

UDO
Hello!!! Anybody here?!!!

The kitchen door opens, and out comes Elke.

UDO
Elke. So good to see you.

ELKE
Hey, big brother. Wie geht es?

They hug each other. Udo looks up and sees Henri in the door frame. He moves away from Elke, shocked.

UDO
What are you doin' here?

Henri walks toward Elke, puts his arm around her shoulder. Elke turns her head and kisses him. Henri turns it into a wet kiss.

Udo is flabbergasted.

INT. UDO'S DORM IN SAN DIEGO - NIGHT

Udo on the cell phone.

UDO
No, Mom, if he's there, I won't
come.
(pause)
Mom, it's... he said I can't write,
okay? He's an asshole.
(pause)
She what?
(pause)
Tell her to skype me. Bye.

Skype RINGS on Udo's laptop. Elke's video appears.

UDO
Hey, sis.

ELKE
There something you wanna tell me?

(CONTINUED)

UDO

No. Why?

ELKE

I don't get you. First it's like
'Henri says this, Henri says that'.
Suddenly nothing's good anymore?

UDO

He said I can't write, but I know I
can, okay?

ELKE

Udo, are you jealous?

UDO

(trying to laugh)
Yeah, sure.

ELKE

Are you comin' up tomorrow?

UDO

No, I have to study.

ELKE

I'm... I'd like to... Okay, see ya.

UDO

Yep.

Udo disconnects, stares into the void, bursts out crying.

EXT. HENRI'S BACKYARD - DAY

SUPER: WEEKS LATER...

Henri and Elke lie in lounge chairs by the pool, in
swimsuits.

ELKE

Teddybear?

HENRI

Yes, Pussycat?

ELKE

What would you do if I left you?

HENRI

Why would you do that?

(CONTINUED)

ELKE
Answer the question.

Henri pauses.

HENRI
I'm not sure if I'd kill you or me.

Elke looks shocked.

HENRI
Just kidding.

ELKE
D'you wanna have children?

HENRI
Hmmm, I'm a little old for that,
don't you think?

ELKE
I definitely want children.
(beat)
Not now, but... some day.

Henri thinks hard.

INT. THE WHITMORES' KITCHEN - DAY

Elke stands by the sink, doing the dishes. Jane sits at the table, a cloth in her hand, shocked.

JANE
You are what?

ELKE
I don't know how it happened.

JANE
Didn't you--

ELKE
We used a condom, all right?

Jane shakes her head, thinks.

JANE
You make the exact same mistake I
made.

(CONTINUED)

ELKE

What do you mean?

Jane hesitates, then...

JANE

I married your Dad because of Udo.

Elke puts down her cloth and sits next to her mother.

ELKE

But... don't you love each other?

JANE

Of course, we do, but...

ELKE

But what?

JANE

I don't know. Everything is so slow. How long we had to wait for that promotion...

ELKE

Mom, Henri's rich. We'll have a nanny. I can still be a travel agent.

Jane thinks hard.

JANE

Do you love him?

ELKE

You know Henri. He's a great guy.

JANE

Do? You? Love? Him?

ELKE

How do you know you love Dad?

Jane thinks.

JANE

You want to keep the baby?

ELKE

Of course.

JANE
Does he want to marry you?

ELKE
Yes, but...

JANE
But what?

ELKE
How do I know if I love him enough.

JANE
You will learn to love him.

INT. THE WHITMORES' DINING ROOM - DAY

Jane and Elke appear from the kitchen. Peter, Henri, and Bruno sit at the table.

JANE
Bruno, go to your room.

BRUNO
Why, what have I done?

JANE
Go. To. Your. Room.

Bruno disappears.

JANE
And close the door!!!

HENRI
(to Elke)
You told her?

Jane looks at Peter, then at Elke's belly, and at Peter again. Peter understands.

HENRI
Listen, I know she's barely
eighteen, but we love each other.

Henri kneels down in front of Peter.

HENRI
Will you allow me to marry your
daughter?

EXT. UNIVERSITY CAMPUS - NIGHT

Udo comes out of an evening class, on the cell phone, accompanied by some peers.

UDO
They what?!!!

He sits down on a park bench. Long pause.

The peers wait at a distance.

UDO (CONT'D)
Yes, I'm here, Mom. Goddammit, don't you see what's happening here?! Are you blind?!

The peers look curiously.

UDO
(sotto)
I swear when I want to. I'm an adult now.
(pause)
What? Yeah sure, and I'll bring an oversized bunny.

INT. UDO'S ROOM AT THE WHITMORES' - DAY.

SUPER: WEEKS LATER...

Udo sits at his desk with his new laptop. He stares into the screen. He types two words... stops... types another word.

UDO
Aaaaahhhh!!!

Udo shakes his laptop. He has writer's block.

KNOCK, KNOCK.

UDO
It says 'don't disturb'.

Jane opens the door.

JANE
Elke wants to talk to you.

Udo jolts out of his chair.

(CONTINUED)

UDO
Is she here?

Elke enters, about five months pregnant.

ELKE
Hey, big fella.

UDO
Hi.

ELKE
Mom, can you shut the door, please.

Jane exits and shuts the door.

INT. HALLWAY - CONTINUOUS

Jane eavesdrops at the door.

INTERCUT WITH:

INT. UDO'S ROOM - CONTINUOUS

Udo sits on his bed. Elke takes a chair and sits down.

ELKE
How's college?

UDO
Good. It's good.

Awkward pause.

UDO (CONT'D)
How was the wedding?

ELKE
I'm sure Mom told you.

UDO
Yeah, she did. But, you know, how
was it really?

Awkward pause.

UDO AND ELKE
(simultaneously)
Listen, I...

(CONTINUED)

ELKE

Go ahead.

UDO

No, you go ahead.

ELKE

We always got along okay, right?

UDO

Yeah, I guess we did.

ELKE

I'm... I want you to know I respect your feelings. And...

Elke begins to cry.

ELKE (CONT'D)

...you'll always be my big brother.

UDO

Oh no. Elke, don't.

ELKE

I'm just so... it makes me so sad that we can't be brother and sister anymore.

UDO

We can, Elke, but--

ELKE

(in tears)

If I've done something wrong, tell me what it is. I'm having a baby, and my baby has a right to know his uncle...

UDO

Of course, Elke.

ELKE

It's just so horrible if we have to play hide-and-seek. Like 'is he here?' 'Oh, then, we can't come'. I can't live like this.

Udo takes Elke in his arms. She cries endlessly. Udo has tears in his eyes, but tries to contain himself.

Jane sneaks away from the door.

INT. HENRI'S PLACE. THE DEN - DAY

Henri sits at his desk in his underwear, TYPING.

Frantic RINGING of the door bell, then the door opens.

ELKE (O.S.)
Teddybear!!!

HENRI
Yes?

ELKE
Udo wants to tell you something.

HENRI
Wait, I'm half naked.

Henri puts on a jogging suit and walks to the living room.

INT. HENRI'S LIVING ROOM - CONTINUOUS

Udo and Henri stand ten feet apart.

HENRI
Hi.

UDO
Hey, how are you?

HENRI
Drink?

UDO
No, thanks. I just wanted to say...
(beat)
I don't wanna be an asshole
anymore... I...
(beat)
I respect your relationship.

Henri is delighted.

HENRI
Oh, this is great. Thank you, man.

Henri shakes Udo's hand, making sure it's not "too much".

HENRI
Can you stay for dinner? I made
potroast.

Udo looks at Elke. She signals "yes please".

(CONTINUED)

UDO

Yeah, I guess I could...

Henri, beside himself with joy, gets champagne and glasses.

HENRI

D'you wanna learn how to sail?

Udo looks clueless.

HENRI

You could use the boat for parties.
We're not using it for a while...

Henri looks at Elke's belly.

HENRI (CONT'D)

...right, Pussycat?

EXT. SIX FLAGS MAGIC MOUNTAIN - DAY

Elke, about seven months pregnant, waits at a ride's exit.

Henri, Udo, and Bruno come back from the ride.

BRUNO

That was awesome. Can we go again?

HENRI

How about some ice cream first?

BRUNO

Yippee, ice cream. That's even
better. I mean, it's...
different... better.

ELKE

See, I told you... sensory
overload.

HENRI

He's gonna be okay. Just needs a
sleeping pill tonight.

(beat)

Right, Bruno?

BRUNO

Huh?

They all laugh.

(CONTINUED)

ELKE

I'm the one that needs the sleeping pill. This baby keeps me up all night throwing up.

HENRI

I don't see how you can go on the sailing trip. You'll be miserable. Maybe Udo should go...

UDO

Go where?

HENRI

I'm booked as skipper in two weeks. Virgin Islands.

UDO

Oh?

ELKE

Gina says up to eight months, no problem.

HENRI

Ask your superduper gynecologist if she'll be responsible for any mishap.

BRUNO

Can I go? Oh, please.

ELKE

Bruno, it's the high seas. That's too dangerous.

HENRI

(to Udo)

Would you like to go? You could practice your sailing skills.

Udo thinks and shows signs of liking the idea.

EXT. MARINA OF CHARLOTTE AMALIE, ST. THOMAS - DAY

A large sailboat at the dock. Henri and Udo prepare it for the trip.

Two elegant men, GARY, 30's, tanned skin, and JIM, 40's, dressed for boating, walk toward them, carrying a sea bag.

(CONTINUED)

JIM

Request permission to come aboard.

Henri looks up and salutes like a marine captain.

HENRI

Permission granted.

They laugh. Henri shakes their hands.

JIM

Hi, I'm Jim. I'm the handsome one.
This is Gary, my shadow.

GARY

Yeah, he gets the sunburns.

They both laugh.

HENRI

This is Udo, my brother-in-law.

Shake hands.

GARY

Ready to set sail?

HENRI

Mhmm. Why don't you guys take
the aft bunks. Udo and I will share
the bow.

JIM

Aye aye, Captain.

EXT. THE SAILBOAT'S COCKPIT - DAY

They're on open sea. Everybody is happy. Udo sits at the
large steering wheel, loves being the captain.

Henri comes out of the bow cabin.

HENRI

Just keep this heading, okay?

UDO

Sure thing.

Henri is about to go back down.

(CONTINUED)

UDO (CONT'D)

Henri.

HENRI

Yes?

UDO

Thank you.

Henri gives Udo an overjoyed look.

EXT. THE SAILBOAT'S COCKPIT - EVENING

We catch a glimpse of the galley. Dirty dishes reveal it's after dinner.

The four sit at a table on deck and play poker.

HENRI

(sings to the tune of "House
of the Rising Sun")

My Udo was a gambling man...

HENRI (CONT'D)

You gotta watch out for him. He's a winner.

JIM

A father and his son watch the sailboats in a marina. Son says "Dad, why do they all have female names?" - Father says "Expensive and hard to control."

Boisterous laughing.

GARY

I know one, I know one. Two huntsman go hare hunting. One comes dressed as a sailor. The other one says "What's that for?" - And he's like "Tactics, my friend, tactics. The hares will believe I'm goin' sailin'."

Another rambunctious round of laughter.

HENRI

Do you know the one about the little ice bear?

INT. BOW CABIN - NIGHT

Moonlight shines through the hatch. Udo seems to be asleep.

Movement under Henri's sheets. He's masturbating, moans loud enough to be heard.

Udo opens his eyes, listens for a while, then without Henri noticing it, puts his headphones on and listens to music on his smartphone.

EXT. SAILBOAT NEAR MARINA - DAY

The boat lies in the roads, a big rock nearby. The two passengers prepare the dinghy for a shore leave.

JIM
(to Udo)
You sure you don't wanna come?

UDO
I need to get that paper done.

Henri is fumbling with the anchor chain.

HENRI
Ouch! Aaaahhhh!

UDO
What's up?

HENRI
Aaaaahhh!

GARY
What is it, Henri?

HENRI
I hurt my big toe. Oh Geez.

Henri makes gestures showing it hurts big time. He limps to the cabin, a towel around his right big toe. After a while, he sticks his head out.

HENRI (CONT'D)
I'll stay here, too.

Udo looks uneasy.

UDO
Why? Is it that bad?

Henri grimaces.

EXT. SAILBOAT NEAR MARINA - MOMENTS LATER

Udo lies on the bow deck, using the reefed sails as a mattress. He reads "Death in Venice".

Henri talks to the passengers for quite a while, unnoticed by Udo. They nod, take an additional one-man dinghy with them, and disappear.

Henri approaches Udo.

HENRI

What do you read?

Udo holds the book up, showing the cover.

UDO

Term requirement. I'm glad we saw the movie. Helps a lot.

HENRI

Did you finish that screenplay?

UDO

No, when the laptop was stolen, I got... What do they call it? Writers block?

HENRI

But you have talent. You really should--

UDO

Henri, do we have to--

Henri starts caressing Udo. Udo pushes him away.

UDO (CONT'D)

Are you out of your mind? You're married to my sister.

HENRI

And why do you think that is?

Henri makes another attempt to caress Udo.

HENRI (CONT'D)

I did it all for us, honey.

Udo pushes Henri away.

(CONTINUED)

UDO

Get away from me, you creep.

Henri makes another attempt. This time he touches Udo's penis through his pants. Udo loses it completely.

HENRI

I know you've always wanted it,
honey. We're soulmates, you know
that. We're made to stay
together... forever--

Udo jolts up and hurries along the railing to hide in the cabin. Henri follows him, tries to hold him back.

Udo pushes him away, so hard, Henri goes overboard with a loud SCREAM.

Udo hides in the cabin, catching his breath.

INT. CABIN - CONTINUOUS

Udo looks in the direction of the swim ladder, expecting Henri to climb back into the boat. He is terrified.

Silence.

Udo doesn't dare to move.

After an eternity, he exits the cabin.

EXT. COCKPIT OF SAILBOAT - CONTINUOUS

Udo edges toward the railing, peers down.

He is horrified to find a smear of blood down the hull.

Udo goes to the aft and checks the ladder.

Silence.

UDO

Henri!!!

(beat)

For God's sakes, Henri!!!!!!

Udo jumps into the water, dives, searching for Henri. Emerges from the water, dives again, emerges, chokes.

(CONTINUED)

UDO
(desperately)
Henri!!!!!!

EXT. AERIAL SHOT OF SAILBOAT - LATER

The passengers arrive at the boat in their dinghy and get out. We hear their shouting from afar...

PASSENGERS
Udo?!

INT. BOW CABIN - DAY

Udo sits there, devastated, one crying fit after another.

GARY
What happened?

UDO
(in tears)
I fell asleep. I wake up, Henri's gone. And there's blood...

Another crying fit. Jim and Gary try to calm Udo.

JIM
Listen, we'll handle the police.
Why don't you fly home. You've never been here, okay?

UDO
Henri's dead, for Christ's sake. We have to call the police.

GARY
They'll think you killed him. D'you wanna go to jail?

It dawns on Udo that this could actually happen.

JIM
Gary and I have an alibi. You don't. So let us handle this, okay?

EXT. DINGHY - LATER

Gary rows Udo ashore, drops him off at an isolated place where nobody can see them.

GARY
Over this hill. There's a village
with a bar. Ask them to call a cab.

Udo walks up the hill, carrying his sea bag.

EXT. THE WHITMORE'S DRIVEWAY - NIGHT

A cab pulls up. After a while, Udo gets out, carrying his sea bag. The cab drives off.

Udo stands on the front porch, looks at the door, sighs.

We follow Udo to the door. He rings the bell.

Udo's mother opens the door.

JANE
Udo, you're here, too?

Udo hugs his mother and starts to cry.

UDO
Mom, I'm finished, I--

Udo looks up and sees...

HENRI ON THE COUCH WITH ELKE!

HENRI
Udo, what are you doing here?
I told you I'd be back in two days.

UDO
You... you went overboard--

HENRI
What are you talking about? I told
you I had to go check on Elke!
What's the matter with you?

UDO
But you... I--

ELKE
Udo, are you on drugs?

(CONTINUED)

UDO
No. He... I... Mom.

JANE
Did you have an accident? Let me
see, is your head injured?

Jane tries to examine Udo's head. Udo shakes her off.

JANE
We have to call a doctor.
Something's wrong.

EXT. MARINA ON ST. THOMAS - DAY

A cab pulls up. Henri gets out. Jim and Gary welcome him.

JIM
Welcome back.

HENRI
Thank you.

GARY
I had a hard time keeping this up.
Poor kid... almost killed himself.

HENRI
Naa, he's fine.

JIM
Why isn't he back with you?

HENRI
Maybe I pushed it a little too
hard... but he's fine.

INT. THE WHITMORES' LAUNDRY ROOM - DAY

SUPER: DAYS LATER...

Jane puts laundry into the machine. Udo in the door frame.

UDO
Mom.

JANE
Yes?

(CONTINUED)

UDO
Henri is gay.

Jane looks at Udo blankly.

UDO (CONT'D)
I mean, bisexual. He can do both.

Jane doesn't react. She doesn't want to hear this.

UDO (CONT'D)
I mean, I got no problem with gay.
But he tried to... talk me into it.

Jane shakes her head.

JANE
I don't know what's with you
lately. All those claims you are
making. I'm gonna call for help.

INT. PSYCHIATRIST'S OFFICE - DAY

Udo and DR. SANDLER in their chairs.

DR. SANDLER
That's quite a story.

UDO
Could it be he wants to destroy
me... because I rejected him?

Dr. Sandler fumbles around in a cupboard, and hands Udo a package of pills.

DR. SANDLER
This will help you better
distinguish what's real and what's
not. Instructions are on the label,
and come see me in two days.

Udo gets up, staring at the pills, disappointed.

INT. THE WHITMORES' BATHROOM - EARLY EVENING

Udo bent over the toilet, finishes throwing up.

He goes to the wash basin and pours water over his hands,
then splashes water on his face.

He wipes himself dry with a towel.

(CONTINUED)

Udo looks at the package of pills and takes the information sheet out. He reads aloud quickly, murmurs some parts:

UDO

Haldol side effects: dizziness, fainting, fast or pounding heartbeat; restless muscle movements in your eyes, tongue, jaw, or neck; tremor (uncontrolled shaking); seizure, pale skin, easy bruising or bleeding, flu symptoms; stiff muscles, high fever, sweating, confusion, fast heartbeats, tremors, feeling like you might pass out; stabbing chest pain, feeling short of breath, cough with yellow or green mucus; sudden mood changes, agitation, hallucinations, unusual thoughts or behavior; headache, spinning sensation, drowsiness; sleep problems; feeling restless or anxious; mild skin rash or itching; loss of interest in sex; dry mouth, blurred vision...

Udo yanks open the bathroom window, throws the pills out.

UDO (CONT'D)

And temper tantrums, you son-of-a-shrink.

EXT. THE WHITMORES' FRONT PORCH - MOMENTS LATER

Udo comes out the door, looking for the pills.

Bruno has found them and is about to put one in his mouth.

UDO

No!!! Bruno!!! Don't!!!

BRUNO

They taste like candy.

Udo has reached Bruno. He puts his hand in Bruno's mouth to remove the pill.

UDO

Don't you ever, do you hear me, ever eat candy picked up from the street again.

(CONTINUED)

BRUNO

It wasn't on the street. It was on the lawn.

UDO

Street, lawn, whatever. No candy you haven't bought yourself.

BRUNO

What if Henri buys them for me?

Udo gets another temper tantrum.

UDO

I've had it with your Henri! He's gay, all right? He's tried to seduce me! He's made me look like an idiot because I rejected him.

BRUNO

What does that mean, rejected?

Udo realizes what he has done.

UDO

Look Bruno, forget it, okay? I was... making up a story for my screenplay... those pills drive me crazy.

BRUNO

Will you finish telling me the story? It's great.

Udo starts collecting the pills and putting them back in the box. He seems to get an intuitive flash.

BEGIN MONTAGE: UDO WRITING SCREENPLAY

INT. UDO'S ROOM - EARLY EVENING

On Udo's computer screen, we see the line "INT. CHARLIE'S ROOM - NIGHT"

Udo TYPES his fingers to the bone.

INT. UDO'S ROOM - NIGHT

Udo TYPES. We see a line of dialogue.

INT. UDO'S ROOM - DAY

Udo still TYPES away. On screen "page 75".

INT. UDO'S ROOM - EARLY EVENING

Udo thinks, then launches into a frenzy of TYPING.

INT. UDO'S ROOM - NIGHT

Udo does research on St. Thomas on the internet, then continues to TYPE.

INT. UDO'S ROOM - DAWN

Udo sleeps at his desk. On the screen, the scene with the sailboat accident, "FADE OUT" and "THE END".

PANTING SOUND of a woman in labor (O.S.)

END MONTAGE.

INT. HOSPITAL HALLWAY - NIGHT

A hospital bed rushes around a corner, pushed by two nurses.

In the bed lies Elke. The baby is due.

Behind the bed, Jane. Behind her, Peter, very nervous. Behind Peter is Henri, not at ease.

JANE

Breathe, Elke, breathe. Like this.

Jane shows Elke how to pant.

Henri looks very uncomfortable, but tries to hide it.

HENRI

Are you okay, Pussycat?

ELKE

No.

Henri looks around, helpless.

(CONTINUED)

Entrance of the delivery room. The OBSTETRICIAN stops them.

OBSTETRICIAN
Only one close relative, please!
(to Henri)
Are you the husband?

JANE
I'm her mother.

OBSTETRICIAN
I'm sorry, Ma'am.

JANE
But my grandchild is being born.

OBSTETRICIAN
Hospital policy. I'm really sorry.

HENRI
It's okay. I can't stand the sight
of blood. I'll be in the cafeteria
with Peter. Okay Pussycat?

Elke tries to protest, but is too weak. She gives in.

INT. HOSPITAL CAFETERIA - NIGHT

Henri and Peter, alone together for the first time, have coffee. Peter breaks the awkward silence.

PETER
Babies. They always come in the
middle of the night.

HENRI
Yours did, too?

PETER
Every single one. Udo at four, Elke
at one. Bruno, we had to go at...
six in the evening. I thought,
finally a reasonable kid. Then it
lasted till five in the morning.

HENRI
Ohhh.

PETER
Breech birth, suction cup, the
whole enchilada.

(beat)

(MORE)

(CONTINUED)

PETER (cont'd)
You've noticed he's a little...

Peter makes a sign that says "nuts".

HENRI
Who? Bruno? Development disorder?

PETER
You didn't wanna know what's on
that ultrasound?

HENRI
We wanted to keep it a surprise...
and Elke agreed, so--

A DOCTOR approaches.

DOCTOR
Mr. Kleinstink?

HENRI
Kleinschenk. Is everything okay?

DOCTOR
Congratulations, it's a girl.

Henri looks relieved.

DOCTOR (CONT'D)
And another girl.

Henri is confused.

DOCTOR (CONT'D)
You got twins.

Henri sits down, baffled.

EXT. A SIDE STREET IN HOLLYWOOD - DAY

INTERCUT WITH:

INT. GREG LEMMING'S OFFICE - DAY

Udo's scooter parked on the sidewalk. Udo on his cell phone.

UDO
Mr. Lemming? Sorry to disturb you.
I'm Henri Kleinschenk's
brother-in-law Udo. We met at
Blandor's?

(CONTINUED)

GREG LEMMING

Udo? I thought you were his nephew.
What's up, kid?

UDO

I... I have this screenplay I'd
like to pitch to you. About a boy
who gets seduced by a studio boss.

GREG LEMMING

(to himself)

That son of a bitch. He actually
did it.

UDO

No! Nobody did anything, it's all
fiction. Would you give me five
minutes? I'm in town. I could see
you right now.

GREG LEMMING

All right, five minutes. Where are
you?

INT. GREG LEMMING'S OFFICE - LATER

Greg Lemming, Udo's screenplay in hands, shakes his head.
Udo looks at his watch.

UDO

Mr. Lemming--

Lemming makes a sign "Don't interrupt!" Udo looks at his
watch again. Lemming reads.

GREG LEMMING

Just two more pages.

UDO

Because you said five minutes. I
don't want to take more time from--

Lemming puts the script down.

GREG LEMMING

You swear to God you wrote this
yourself? Or did Henri do all the
work?

UDO

Henri has no idea. If he knew I
took your phone number from his
rolodex--

(CONTINUED)

GREG LEMMING

This is gonna cost me big time.

UDO

You wanna produce it?

Lemming shakes his head.

GREG LEMMING

I'm finished with the high concept stuff. But I'm gonna send it to a few people. I'll be damned if they don't pick it up.

Tell me, does Charlie commit suicide at the end?

UDO

I wanna leave that open. You know, like, "don't tell the audience everything?"

GREG LEMMING

Smart kid.

EXT. MARINA DEL REY. ABOARD SAILBOAT - DAY

A luxury yacht chugging out of the harbor. Aboard are PAUL (actor playing Henri), JEFF (actor playing Udo), CYBILL (actress playing Jenny), and AGNES (actress playing Cindy).

Paul sits behind the steering wheel, being the captain of the world.

Jeff looks like he still can't believe his luck.

PAUL

(to Agnes)

Did I tell you he's a poet?

JEFF

(embarrassed)

Ahhhh...

PAUL

And a good one, too.

Jeff admires the beautiful coastline, the surf, and Agnes. Cybill exits the cabin.

(CONTINUED)

CYBILL
Beer, anybody?

No answer.

CYBILL (CONT'D)
Beer, anybody?

SCOTT (O.S.)
(megaphone voice)
Cut!

Camera reveals a boom mic and a camera with crew.
A motorboat with camera equipment accompanies the sailboat.
Udo is aboard the motorboat with a script in his hands.
SCOTT, the director stands there with a megaphone.

SCOTT
What's the matter, Paul?

PAUL
Sorry, distraction. I'm ready.

SCOTT
Let's take it from "Beer, anybody".

Everybody gets ready to continue shooting.

SCOTT (CONT'D)
And... action!!!

CYBILL
Beer, anybody?

PAUL
Yes, I'll have one.

JEFF
Me too, thanks.

AGNES
Can I have a lemonade?

SCOTT (O.S.)
And... cut!!!
All right, Sophie, we'll do the
scene later, you know the one where
you chug your gin. Your're coming
back out, a little more drunk than
before, but try to hide it.

Udo is in awe with all this, but tries to be professional.

EXT. COASTAL WATERS. ABOARD SAILBOAT - CONTINUOUS

Cybill brings the drinks.

PAUL

How about going to the movies, on Saturday? All four of us?

JEFF

My parents want to have you for dinner, on Saturday.

PAUL

Okay, movies on Sunday.

SCOTT

And... cut!!!
Thank you guys, you're wonderful.
(to Udo)
Not sure if this is gonna make it through post.

UDO

Why not?

SCOTT

Does it move the story forward?

UDO

It's the fun and games part.

SCOTT

Fun and what?

UDO

Fun and games. You know... Blake Snyder... Save the Cat...

Scott still looks clueless.

UDO (CONT'D)

The book every screenwriter has on his nightstand?

SCOTT

Oh, the guy who wrote "Blank Check". Yeah, he knows how to write a screenplay.

Scott rolls his eyes.

(CONTINUED)

UDO
He's dead.

SCOTT
There you go.

EXT. MARINA DEL REY YACHT HARBOR - DAY

The crew takes a break. Film equipment all over the place. Agnes approaches Udo who sits on a director's chair and reads in his script.

AGNES
Great script.

Udo looks up.

UDO
Thank you.

AGNES
I'm a screenwriter, too. So I know.

UDO
Awesome! How many scripts so far?

AGNES
Still on my first one.

UDO
How many pages?

AGNES
Fifteen. It's not easy.

UDO
I could teach you.

INT. MOVIE THEATER - NIGHT

On a big movie screen, the scene where Bob (the Henri character) has disappeared from the boat. Charlie (the Udo character) screams hysterically, calls Bob's name.

Aerial shot of the boat. The dinghy is tied to the sailboat. The passengers shout "Bob!!!! Charlie!!!!"

Credits roll.

The audience is quiet. Then a sudden burst of APPLAUSE.

(CONTINUED)

Udo, neatly dressed, an expensive watch on his wrist, sits in the audience with Agnes. They hold hands. Agnes gives Udo a proud look.

Udo's family, and Henri, sit in the audience.

INT. BAR LOUNGE - NIGHT

Udo's parents, Elke, Henri, Udo, and Agnes, over drinks.

JANE
Three million? Is that normal?

HENRI
It's very high. It was a bidding war.

PETER
(to Udo)
Are you getting all snobbish now?

UDO
Is Henri snobbish?

PETER
That's another story.

JANE
Where do you get these ideas, honey?

UDO
It's called imagination, Mom. The pills you got me helped a lot.

Elke approaches Udo from behind.

ELKE
Can I talk to you for a second?

UDO
Sure, what's up?

ELKE
You know? In private...

UDO
Oh!
(to rest of party)
My sister wants to have a private word.

Udo gestures her outside.

EXT. SIDEWALK IN FRONT OF BAR LOUNGE - CONTINUOUS

Udo lights a cigarette.

ELKE
I thought you'd quit.

UDO
Success can be stressful.

Udo takes a long puff.

ELKE
Can I have one?

UDO
You don't smoke.

ELKE
I do now.

Udo hands her the package. Elke takes out a cigarette. The package falls to the ground, some cigarettes fall out.

ELKE
I'm so clumsy, I'm sorry.

Elke picks up the package, gives it back to Udo. She wants to pick up the cigarettes from the floor. Udo pushes them in the drain with his shoe.

UDO
All right, sis, what's up?

ELKE
Is this really fiction?

UDO
What? Of course, it's all fiction.
Life is fiction, right?

Udo lights Elke's cigarette.

ELKE
You know what I mean.

UDO
Elke, I'd rather not--

ELKE
(quickly)
I found gay porn.

(CONTINUED)

Udo turns away, pretending to take a big puff off his cigarette. He gulps.

UDO
In the studio apartment? That's
from a former guest.

ELKE
No, at home.

UDO
Listen, this is--

ELKE
There's more.

Udo looks curiously.

ELKE (CONT'D)
We're broke.

UDO
What do you mean, broke?

ELKE
I had to look for something on his
desk... I saw his bank statements.
He's in deep trouble.

Udo takes a few puffs, trying to get this.

UDO
Did you confront him?

ELKE
He says not to worry. He'd be
getting a big check soon.
(beat)
Udo, could you help him out?

Udo looks indignant.

UDO
Why doesn't he ask? He controls
everything else, right? Why not his
own stuff?

ELKE
He doesn't know I'm telling you.
And he doesn't want help from you.

UDO
Well then, let him handle this.

ELKE
Udo, please.

UDO
Why doesn't he sell his fancy cars?

ELKE
You know how much he needs his BMW.

UDO
What? The tin can on wheels?

ELKE
If we have to sell the house and
the boat, he'll lose his job.

UDO
And, uhmmm... you would have to
move away from Hollywood?

ELKE
Yes.

Udo looks happy about the idea.

ELKE (CONT'D)
By the way, don't you need your old
laptop anymore?

UDO
It was stolen.

ELKE
I don't know about stolen. It's in
the drawer with the porn.

INT. APARTMENT ON THE BEACH - NIGHT

Udo's new apartment in Marina del Rey. Large panoramic
windows facing the marina. Udo sits on a couch, looking
outside. Agnes is cuddling in his arms.

UDO
Can you keep a secret?

AGNES
Depends. I'm a Gemini.

Udo is delighted.

(CONTINUED)

UDO
Really? You're a Gemini?

AGNES
We can't keep secrets. But we're
also extremely curious. So tell me.

UDO
I don't know, I--

Agnes tickles him. Udo giggles.

AGNES
Tell me.

UDO
All right. Stop it.
(beat)
Henri might have to leave
Hollywood.

AGNES
What? Why?

UDO
He's up to his ass in debt.

AGNES
Really? But he's so successful.

UDO
Even successful people can overdo
it.

AGNES
Wow! Henri is broke.

INT. GREG LEMMING'S OFFICE - DAY

Lemming exposes his belly, and gives himself a shot. On the
ampul it says "Insulin NovoRapid 10 i.U."

Lemming eats a huge cookie throughout the conversation.

GREG LEMMING
You son of a bitch. You made me a
multi-millionaire.

Camera reveals Henri sitting opposite Lemming.

(CONTINUED)

HENRI

I'm sorry.

GREG LEMMING

A fifth of my fortune. I must get my head checked. No more betting. Ever.

HENRI

How much will it be?

GREG LEMMING

You have to ask my lawyers. I'd guess two hundred million. Enough to end my billionaire status, damnit.

HENRI

Good. That'll carry me through the next year.

GREG LEMMING

Don't you dare throw it out the window.

HENRI

It's my money.

GREG LEMMING

And I earned it.

HENRI

Too bad. A bet is a bet.

GREG LEMMING

And I thought if I'd take your house, your boat and your car away, you'd finally disappear from this town. Or even the planet.

HENRI

I would've, believe me. It was a big risk for me, too! Why did you even help Udo to get the script produced?

GREG LEMMING

Henri, let me tell you something about passion. I got passion for film, that's why I am where I am. You don't have that passion. And one day, that's gonna break your neck.

(CONTINUED)

HENRI
That's our Greg Lemming. Strong
opinions about everything.

Henri laughs gleefully.

GREG LEMMING
How did you do it?

HENRI
Do what?

GREG LEMMING
How did you get that kid to write
so well?

HENRI
I'm just... the best teacher
around.

GREG LEMMING
Yeah. I bet you are.

Lemming takes a big bite and speaks with his mouth full.

GREG LEMMING (CONT'D)
I bet you are.

INT. DOLBY THEATER, THE OSCARS - NIGHT

Oscars atmosphere. Two celebrities on stage.

CELEBRITY #1
The nominees for best original
screenplay are...

CELEBRITY #2
Aaron Posters for "Bigger
Challenges"...

Aaron Posters in his seat.

CELEBRITY #1
Mormon Landon for "Up Yours,
Baby"...

Mormon Landon in his seat.

CELEBRITY #2
Harold Lowes for "Wallow"...

Harold Lowes in his seat.

(CONTINUED)

CELEBRITY #1
Udo Whitmore for "Sailing Trip"...

Udo Whitmore in his seat.

CELEBRITY #2
...and Peter Jenkins for "Mouth to
Mouth".

Peter Jenkins in his seat.

CELEBRITY #1
And the winner is...

Celebrity #2 pulls a sheet from an envelope.

CELEBRITY #2
Udo Whitmore for "Sailing Trip".

APPLAUSE. MUSIC swelling. Cheers.

Udo kisses Agnes on her mouth and stands up. His parents pat him on the back as he walks by. They look around in search of admiration.

Udo walks to the podium. As he approaches it, Henri hurries to the podium from the auditorium, and grabs the microphone.

HENRI (ON P.A.)
Hi everybody. I'm Henri
Kleinschenk, senior vice-president
of development at Blandor Brothers.

Udo tries to grab the mic. Henri puts his arm around Udo's shoulder, pretending to be fatherly, blocking him.

The presenters look puzzled, but don't know what to do.

HENRI (ON P.A., CONT'D)
Four years ago, Udo Whitmore didn't
even know he could write.
(to Udo)
Now, look at you, an Oscar winning
screenwriter.

Udo tries to grab the mic. Henri, all smiles, stops him.

HENRI (ON P.A., CONT'D)
We would like to thank first and
foremost... Udo's parents.

Jane is delighted. She stands up, applauds, and looks around in search of approval. She gestures Peter to stand up, too.

(CONTINUED)

HENRI (ON P.A., CONT'D)
Jane, Peter, you're not much older
than me. Although Jane looks like
she could be my daughter.

Jane beams with pride.

HENRI (ON P.A., CONT'D)
But I feel like I found the parents
I never had.

Empathetic murmurs from the audience.

HENRI (ON P.A., CONT'D)
Your careless... hmmm... caring
attitude towards me and Udo made
this all possible. Thank you.

He takes the Oscar from Udo and holds it up. Udo wants to
grab the mic, but time's up. MUSIC swelling. Next, please!

Henri keeps smiling, holding Udo tight in his arm.

HENRI
(to Udo, privately)
I told you we're made for each
other. You'll never get rid of me.

They both fake a smile.

UDO'S VOICEOVER
Yeah, that's my story.
(beat)
Awesome, huh?

EXT. A MARINA ON ST. THOMAS - DAY

UDO'S VOICEOVER
In case you're interested, I never
knew if Henri faked it all just to
win the bet. But I found out how he
tricked me...

Jim and Gary on the sailboat listening to Henri. They take
an additional one-man dinghy, tie it to their dinghy, and
row to a nearby rock.

UDO'S VOICEOVER
The guys knew what Henri was up
to...

They tie the dingy to the rock, out of Udo's sight, and row
ashore.

(CONTINUED)

UDO'S VOICEOVER
...and they played along, those
bastards.

Henri's "accident" from another angle: After Udo pushes him away, Henri deliberately jumps overboard, and, while falling, smears the blood from a blood pill over the hull. He swims a few yards under water, and hides behind the rock.

UDO'S VOICEOVER
Henri saw me go through hell...

From behind the rock, Henri observes Udo searching for him. Udo gives up and disappears in the cabin, Henri rows ashore.

UDO'S VOICEOVER
...nothing special for a fallen
angel...

INT. HALLWAY OF APARTMENT COMPLEX - NIGHT

Udo at an apartment door, RINGING the bell.

UDO'S VOICEOVER
I returned him the favor...

The door opens, two boys (2) with a birthmark like Henri's appear in the door. Behind them, Jenny.

UDO'S VOICEOVER
I found out, he had two other
kids... they were even younger than
my sister's...

INT. APARTMENT - CONTINUOUS

Jenny and Udo sitting at the coffee table, discussing.

MALE VOICEOVER
Jenny didn't ask for child support.
The reason? Beats me! I talked her
into pressing charges and got her
the best lawyer in town...

INT. HENRI'S PLACE. LIVING ROOM - DAY

Elke on the phone, angry.

(CONTINUED)

UDO'S VOICEOVER
My sister didn't like it. She filed
for divorce...

INT. DIFFERENT APARTMENT - DAY

A luxury apartment in Hollywood. Elke and Jenny on the
couch, holding hands. To the left and right, their kids.

UDO'S VOICEOVER
Jenny and Elke are a couple now...
they're planning to get married...

INT. GREG LEMMING'S OFFICE - DAY

Lemming gives himself a shot, then eats a huge cookie.

UDO'S VOICEOVER
As for Greg Lemming... he still
likes to bet.

Greg Lemming talks to Udo. Lemming is upset.

He hands Udo bundles of cash.

UDO'S VOICEOVER
Greg was so ashamed, he did this
one under the table... don't tell
the IRS...

EXT. HOLLYWOOD BOULEVARD, WALK OF FAME - DAY

Udo throws a huge bundle of cash in a blind beggar's hat.

UDO'S VOICEOVER
I gave some of it to charity...

The beggar freaks out.

EXT. HENRI'S LIVING ROOM - DAY

Henri alone on the sofa, looking sad.

UDO'S VOICEOVER
Henri could keep up his lifestyle
for a while...

INT. HENRI'S OFFICE AT BLANDOR BROS - DAY

Henri talking to a man who rants at him.

UDO'S VOICEOVER
 But losing wasn't good for his
 delicate ego. He became worse and
 worse in his job, so he finally
 lost it...

Henri moving office stuff into a box. He's fired.

UDO'S VOICEOVER
 With the support for four kids...

EXT. RODEO DRIVE - DAY

Jenny and Elke are doing some hardcore shopping.

UDO'S VOICEOVER
 ...two flashy ladies in love...

INT. GREG LEMMING'S OFFICE - NIGHT

Henri hands Greg Lemming bundles of cash.

UDO'S VOICEOVER
 ...a few more bets...

INT. HENRI'S LIVING ROOM - DAY

Henri reads the stock reports in the paper. He puts it down,
 devastated.

UDO'S VOICEOVER
 ...and some hardcore losses at the
 stock market...

EXT. HENRI'S DRIVEWAY - DAY

A moving truck in front of Henri's home.

UDO'S VOICEOVER
 ...his assets dwindled, and he
 decided to leave Hollywood...

People loading Henri's stuff into the truck.

(CONTINUED)

UDO'S VOICEOVER
Me? I married Agnes...

EXT. LUXURY HOME IN BEVERLY HILLS, BACKYARD - DAY

Udo and Agnes, now 30's, at the patio table, holding hands.

UDO'S VOICEOVER
And since this is Hollywood...

Three small kids of various ages playing.

UDO'S VOICEOVER
...we live happily ever after.
(beat)
You think you meet an angel, and it
turns out to be the Devil...
(beat)
Yeah, and sometimes, it's the other
way around.

FADE OUT.

THE END