

STEALING SPIELBERG

a heist film written by

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FADE IN

INT. - THEATER - UNIVERSITY FILM SCHOOL - 1996

A student film is being reviewed and it finishes. The student audience goes wild. Only one student doesn't clap. The other students stand. JOHN MULLER (35) is surprised and turns to appreciate the recognition. He stands and bows. The applause ends. There is a lot of chatter among the students. The PROFESSOR (72) stands in front. There is a long beat as the professor contemplates this rare ovation.

PROFESSOR

I have to say I've seen only one other standing ovation, and he never graduated (so we can't officially say he is alumni), but he was something like a discipulus sine signo, he was around here for two years and the next time I saw the guy he was on "Happy Days". So you are in good company.

The students are amazed and whisper.

PROFESSOR

But, that being said. All fame is fleeting. This is solid work, actually fantastic and you are the "star" here today. Your talent is limitless. But I get the idea you are impatient and clearly self-indulgent. Don't let this be your fatal flaw. But for now congratulations.

INT. - OFFICE - PRODUCTION COMPANY

PRODUCER (59) is behind the desk and Muller has been pitching his script. The producer puts the screenplay on the desk.

PRODUCER

It's too forward thinking. I don't think I can find the funding. Remember there isn't any art without commerce.

MULLER

It will sell.

PRODUCER

To a small "art" group, movie enthusiasts. Remember the Ziegfeld Theatre is closed.

MULLER

What?

PRODUCER

It was an ornate movie palace in Midtown Manhattan, proof that the once-vital movie-going culture is finished.

MULLER

It's too bad. But there is still cable, pay per view and video.

PRODUCER

You are still in film school right?

MULLER

Yes.

PRODUCER

Graduate, work on it some more, I want to see some moderation (think box office). Think marketing. Come back then.

Beat. Muller is enraged (just a tiny amount of rage shows) but he calms and eventually smiles.

MULLER

Okay. I will.

INT. VIPER ROOM - LOS ANGELES

Muller and his FILM SCHOOL BUDDIES are at the drinking establishment, chilling out. Muller is depressed and drinking heavily.

There is a genuine MOTORCYCLE gang in the bar; they are poor and have shabby biker gear.

In contrast, a rough group of YOUNG MEN (dressed in expensive biker gear) enter the bar. They are too affluent to be a genuine gang.

The affluent biker's leader is MURPHY. Murphy knows Muller from the past.

Both Murphy and Muller are very drunk.

MURPHY

Muller, is that you?

MULLER

Murphy? Yeah. It's me.

MURPHY

I haven't seen you since high school.

MULLER

Damn, how you been?

MURPHY

Good. I'm good.

MULLER

Good to see you.

MURPHY

I got to piss.

MULLER

Me too.

They enter the restroom and stand at the urinals.

MURPHY

You making movies?

MULLER

Not yet. School, fucking school.

MURPHY

Fuck college.

MULLER

Fuck film school. What a fucking waste of time.

MURPHY

Bunch of artsy fartsy bull? But, you like that shit.

MULLER

It's more than that.

MURPHY

What goes on there?

MULLER

Basically?

MURPHY

Just curious, man.

MULLER

Film directing.

MURPHY

Shit.

MULLER

Organizing people not so creative as yourself.

MURPHY

Shit, I could use a little bit of that.

MULLER

Fuck, I need money.

MURPHY

Do you know that you live in the bank robbery capital of the world?

There is an awkward long beat.

MURPHY

You have a film you want to make?

MULLER

Fucking awesome idea. Millions if  
I can get it done.

MURPHY

Hey, I have an idea.  
(half beat)  
Give me your phone.

Murphy dials his number into Muller's phone. The phone in  
Murphy's pocket rings.

MURPHY

I'm gonna call you next week.

Later...

EXT. VIPER ROOM - LOS ANGELES

Closing time. The bar empties and everyone leaves at the  
same basic time. Murphy's gang exits and we see a long line  
of motorcycles - five old junkers and five premium high  
dollar bikes.

Muller and his film buddies exit. Muller notices that  
Murphy's friends are on the premium bikes. They start them  
up and the roar is impressive. Clearly the Murphy gang is  
successful at something.

Muller is in a drunken stupor, but he notices the contrast  
between the two bike gangs.

INT. BIKER GARAGE HANGOUT -LONG BEACH

It is dark. Murphy's tattooed gang are sitting around a  
table. We can gather that Muller has just given them a  
pitch/presentation. Muller is standing.

Everyone is holding or have a copy of a script on the table  
in front of them. There are one pages there with bullet  
points.

CHAPLIN

You are forgetting on thing.  
We've successfully robbed banks  
before.

MONROE

More than one.

CHAPLIN

More than three, actually.

WAYNE

We got it down.

MULLER

Small banks.

CHAPLIN

Small banks are safe.

WAYNE

You want to do a shopping cart job. That is a problem for us.

MONROE

That takes time.

MULLER

It's all about risk. Every time you do it you risk getting caught.

MURPHY

Or killed.

MULLER

If you are going to take a risk you might as well get paid.

(beat)

I propose we...

CHAPLIN

We?

MULLER

You do one big job. Masterful. An Oscar worthy bank takedown. Everything organized.

(beat)

Or not. Do it your way.

MULLER

But then you invest in films. And you are retired. You will have capital and you don't have to rob banks. No more risk, you will be producers. I will put your name on the screen.

(beat)

Or not. It doesn't matter to me. But you can parlay whatever you take into legitimacy.

(beat)

No more government hunting you. The only downside are people sending you the stupidest fucking scripts and you have to throw them in the trash.

(beat)

Shopping carts of cash in.  
Shopping carts of scripts out.

MURPHY

No hiding. We can be legit.

Time passes...

INT. BIKER GARAGE HANGOUT -LONG BEACH

The gang is watching a series of films - The Searchers, Seven Year Itch, The Tramp and Pirates of the Caribbean.

MULLER

The cameras are necessary to show them the fake tats.

The gang doesn't understand.

MULLER

The bank cameras are probably such poor quality, they might not pick up the false clues.

(beat)

Misinformation.

(beat)

No?

The nuances of the plan seem to miss the crew. Murphy understands.

INT. INDUSTRY BANK - CENTURY CITY

CHARLIE CHAPLIN, JOHN WAYNE, MARYLYN MONROE and Murphy (dressed as JACK SPARROW) walk into a bank. Earlier, we have seen the tattoos on their torso and arms, but now they are covered by long sleeve shirts. They have new fake tattoos on their necks and hands. Monroe has her/his tats covered in makeup. It is all done very professionally.

The characters all have go-pro cameras fixed to their chests.

EXT. INDUSTRY BANK - CENTURY CITY

The gang exits the bank literally with a shopping cart of money. Chaplin, Wayne, Monroe and Sparrow lift it into the back of a van.

Muller is sitting in the driver seat. They drive.

MULLER

Cameras.

Muller holds out a cardboard box. And four cameras are deposited into the box.

MULLER

Tats.

Muller hands them a second cardboard box with rubbing alcohol and towels. They rub the bogus tats off their necks.

MULLER

Costumes.

There is a larger cardboard box and they fill it with the costumes. They change clothes.

Muller turns down an ally and stops.

MULLER

Signs

(beat)

Plates

Murphy exits with a magnetic sign for the sides of the van. Chaplin changes the front plates. Monroe changes the plates on the back.

On the street again, each member digs through the money, setting stacks of \$1, \$5, \$10 and \$20 to the side. They reach to take a bundle or two of \$100s and slip it into their pockets. Murphy shakes his head to discourage them. They all look at Muller who is driving.

Muller looks into the rear view mirror. Everyone is looking at Muller to see if he saw them pilfer the cash.

MULLER

What?

MURPHY

Nothing.

MULLER

It's a haul?

MURPHY

It looks clear?

MULLER

Looks good to me.

As Muller looks at the traffic, left and right. Driving carefully. The gang takes two stacks of hundreds each; even Murphy. They conceal the money in their clothing.

They drive to the gang's garage. They drive inside.

They unload the shopping cart and stack the money on the table.

MURPHY

How much is there?

MULLER

Let's count.

They all sit.

MULLER

Put the \$1 here. Put the \$5 here.  
Get it.

The gang members divide the money into stacks on  
the table by denominations.

Time passes...

MULLER

1.8 million. I'm going to make a  
hell of a picture.

WAYNE

Shit. That's \$360,000 each.

Every member paws at the money.

MULLER

Hell no. That's not the deal.

CHAPLIN

Fuck you. We're out.

MULLER

No, you are going to ruin things.  
We have plan.

CHAPLIN

Tough.

MULLER

We have a plan to turn this into  
\$100 million.

WAYNE

You are like everyone else in this  
town. Always talking bullshit.

MULLER

No, no. You guys need to think  
about this. I'm going to take this  
and turn it into a hundred  
million. Everyone gets an equal  
share of the profits. Legal  
profits. You will look like  
geniuses.

MONROE

Dude, I don't know how to tell you. I don't like your script.

WAYNE

Not enough violence.

CHAPLIN

Too few titties.

MONROE

No bush.

CHAPLIN

And your hero, a pussy!

MULLER

No. You guys can't handle this sort of money. You are going to get us all caught. This much money will set off so many alarms.

(beat)

I have bank accounts for fake movie theatres. The money will look clean.

(beat)

These big bills, the serial numbers.

MONROE

Bullshit.

MULLER

I beg you don't spend this. Not a penny. You aren't organized.

They all just look at him as if he's crazy.

They begin to count out their share from the \$100s and \$50s.

MONROE

Fuck this is taking too long.

They give up and guess with each man pushing his "fair share" into athletics bags. They seem okay with a rough cut.

Muller is in a catatonic state. He just watches the mob gone wild.

MULLER

Hang on. I have the cameras.

Muller holds up the cardboards box.

MULLER

And we are sticking to the original plan.

Wrong move to threaten these guys.

The gang takes the box from Muller and begins to beat the hell out of Muller. He has a broken face and broken ribs.

The gang will beat him to death, but Murphy gets in between them.

The gang members leave. Only Murphy looks back in regret. But even Murphy eventually leaves.

The gang burns the cameras with the costumes in an oil barrel outside.

Inside, on the table are the stacks of \$1, \$5, and \$10s.

On the floor is a seriously beaten Muller.

INT. - EDITING ROOM - UNIVERSITY FILM SCHOOL - 2001

The other students are energetically editing a music video. They are all pretty jazzed about it. Muller is sitting very still, not participating. His ribs are broken. His face is black and blue. He has hate boiling in his veins.

A STUDENT enters the room with news. The other students continue editing. Only Muller pays attention to the news.

STUDENT

Morton Downy Jr. died.

MULLER  
Television.

STUDENT  
So?

MULLER  
Come on really? The Morton Downey  
Jr. Show

STUDENT  
I sort of liked that show.

MULLER  
Screaming matches between Downey,  
his guests, and even the audience  
members.

(half beat)  
He had this huge silver bowl for  
an ashtray, he would chain-smoke  
during the show and blow smoke in  
his guests' faces.

STUDENT  
Well he made it, that is all that  
counts.

MULLER  
He made it on television, you  
mean.

STUDENT  
(reading the newspaper)  
It says he had four kids by four  
wives.

MULLER  
Okay, he gets a wiki-page for  
that, but not for the television.

STUDENT  
You really hate television.

MULLER  
I hate fucking everything.

Muller storms out of the room.

INT. - BANK - LOS ANGELES

Muller enters the bank with a very secure and official looking money satchel. Muller is dressed in a security guard's uniform. Most of the bruising is gone.

The CLERK is a cute young female.

MULLER  
9387-0309, the deposit slip is  
inside.

CLERK  
I know, you come in everyday.

MULLER  
I do, that is true.

She takes the satchel into a back room. She brings it out again (empty) after a short time.

CLERK  
Your face is getting better.  
(beat)  
What happened?

MULLER  
You might say, I was robbed.

CLERK  
How much did they take?

MULLER  
About 1.7 million.

CLERK  
That's crazy. Oh, poor man.

MULLER  
I'm okay.

CLERK  
What theatre is this from?

Beat.

MULLER  
University Park.

CLERK  
Well...

MULLER  
See you tomorrow.

Muller turns.

CLERK  
You want your receipt?

Muller returns to the counter?

MULLER  
The manager will want that.  
Thanks.

CLERK  
What about your balance?

MULLER  
He might. Might as well.

The clerk smiles and hands him two slips of paper.

Muller is clearly turning down romance.

INT. APARTMENT - LOS ANGELES

Muller enters the apartment. He looks into a large cardboard box in his closet. There are three bundles of small denominations. The deposit receipt says \$3,106. Muller looks at the balance from the bank - \$57,394.

Muller is visually affected by the realization, all this risk and work has resulted in very little money and certainly not enough to make a film.

Muller wads the two receipts up and stuffs them inside an empty soda can. He crushes it and throws it in his kitchen trash. He takes the trash to the dumpster.

EXT. APARTMENT DUMPSTER - LOS ANGELES

Muller throws his trash in the dumpster and turns back to the apartment. Suddenly a tactical police team rolls up and swarm on his apartment. Muller stands in awe. He doesn't run; he is in shock. They break down his door and enter the apartment. After a time, they emerge with the three bundles of money in plastic evidence bags.

One cop sees Muller standing there outside. They rush at him.

POLICE  
On the ground!

Muller doesn't move. Again he is in shock.

They violently throw him to the ground. They also beat the hell out of him.

INT. PRISON INDUCTION

Muller is processed into the jail. Medical. Finger prints, photos, etc.

INT. COURTROOM - LOS ANGELES

JUDGE  
The court, in determining the particular sentence to be imposed, considered - the nature and circumstances of the offense and the history and characteristics of the defendant;  
(half beat)  
the need for the sentence imposed- to reflect the seriousness of the offense, to promote respect for the law, and to provide just punishment for the offense;  
(half beat)  
to afford adequate deterrence to criminal conduct;  
(half beat)  
to protect the public from further crimes of the defendant; and  
(beat)  
Mr Muller. I understand you had a great future in front of you. The

testimony of your professors and classmates was somewhat compelling but I had to balance that with the testimony from the other participants in the crime.

Muller's family is there. Mom is crying. Sister almost crying. Muller's father looks defeated.

JUDGE

You have made a serious mistake. You have acted like many who come to this town for a career in film... impatient and you have been clearly self-indulgent. And while you have expressed your contrition and regret, I must deal with this in a way to satisfy society.

(beat)

I sentence you to 20 years in the Federal prison at Victorville.

Muller is surprised and thought perhaps the punishment would be far less. In shock again. Muller is taken into custody and walked out of the room.

INT/EXT. PRISON VAN - LOS ANGELES

Muller looks out the window leaving the city. The van travels through Hollywood. Walk of Stars. The tourists. The billboards. They pass his old campus. Almost everything he focuses on is linked to the industry.

INT. PRISON INDUCTION

Muller is processed into the prison. More finger prints. More photos. The guards are all robotic drones (too much). Physical examination looking for contraband. Medical examination.

INT. PRISON OFFICE - PSYCHOLOGICAL WELL BEING

A SOCIAL WORKER is behind a desk. She is an attractive lady. Too cheerful and too optimistic.

SOCIAL WORKER

You know what you are here for?

MULLER

Bank robbery.

SOCIAL WORKER

No, what will you be working on here.

MULLER

I have no idea.

(half beat)

I was in school. I got messed up in this thing.

SOCIAL WORKER

School? You were a graduate student.

(half beat)

In what?

MULLER

Film.

The social worker picks up the folder off her desk and she reads.

MULLER

You guys were not even on my radar.

SOCIAL WORKER

It's okay. "Rehabilitation".

(half beat)

I'm in charge of that. Okay?

MULLER

Okay.

SOCIAL WORKER

On the other hand there are people that work here for your "correction". But there isn't much balance. Almost everyone else working here is pretty much about the "correction".

MULLER

The Dark side.

SOCIAL WORKER

Interesting way to look at that.  
Film school huh?

Muller nods.

SOCIAL WORKER

I'm here to help. There are  
teachers here to help. Please  
don't take advantage of what we  
are trying to do here.

MULLER

What are you trying to do here?

SOCIAL WORKER

Education chiefly.

(half beat)

We can teach you a vocation.

(half beat)

Mostly we can help keep you busy  
(out of trouble) while you are  
here.

She reads in the folder "20 years."

SOCIAL WORKER

You are going to be here a while.

MULLER

Unfortunately.

SOCIAL WORKER

Well, you seem like a smart  
individual.

MULLER

Evidently not.

SOCIAL WORKER

Oh, maybe that was a one time  
momentary lapse in judgment.

MULLER

Sure.

SOCIAL WORKER

The library will be very useful. The lady in charge of that is very progressive. She worked years writing letters and lobbying to get our library into the interlibrary loan program.

MULLER

Really? That's sort of funny. Who would loan anything to a prison full of thieves?

SOCIAL WORKER

Actually I think it is working out pretty well. You can get almost any book.

MULLER

Any film?

SOCIAL WORKER

No porn.

MULLER

Well of course.

SOCIAL WORKER

Within reason. So long as it has to do with your education.

(beat)

You can get anyone of 68 associate degrees, 28 different bachelor's degree, master's degree in 16 different fields and...

The social worker looks up something in her papers.

SOCIAL WORKER

... and film communication is one of them. We can even get you into a psychology Ph.D. program. We might even expand that to other fields. Maybe communications.

MULLER

Really. I never would have guessed.

SOCIAL WORKER

Well, prison isn't really like it is in the movies.

MULLER

You mean its not "Cool Hand Luke" anymore?

SOCIAL WORKER

That was a very long time ago and in a very different place. Things have changed a lot.

MULLER

The federal government has unlimited money. When it gets over crowded, instead of letting inmates out, they just build another facility.

SOCIAL WORKER

This is just the most boring place on earth. That is your punishment. That might bother you.

MULLER

Are you telling me there isn't a film in this for me?

SOCIAL WORKER

(gesturing out to the yard)  
Well there might be a screenplay out there somewhere. Keep your eyes open.

(half beat)

You will have access to a computer for your school assignments.

MULLER

I can write a script?

SOCIAL WORKER

So long as it is for school, just don't write another, "Escape from Alcatraz".

MULLER

You know something about film. What is the most realistic prison movie?

SOCIAL WORKER

Maybe Shawshank Redemption.

MULLER

Okay. Why?

SOCIAL WORKER

Time. It's all about time. I know your type. You will have never wasted more time than here.

MULLER

So you want me to keep busy.

SOCIAL WORKER

Yes. Exactly.

MULLER

Sign me up for the film communication masters. I will work on that, if I can. You persuaded me.

SOCIAL WORKER

Wonderful. Just mind your own business stay out of trouble. You will be fine.

(half beat)

Stay out of the politics out in the yard.

Beat.

SOCIAL WORKER

Here is your movie. Those guys spend all their time moving up the chain to the top... power out in the

yard. And then they are released and end up outside with little or no power. Any power you build here will disappear the minute you leave.

MULLER

Unless...

SOCIAL WORKER

Unless... you spend the time wisely.

MULLER

So why don't you write it? Two inmates, one uses his time well, and the other wastes the time. I like it.

SOCIAL WORKER

I can't. I just don't have that gift. I tried when I was a teenager. You know how it goes.

INT. PRISON

Muller moves from intake through the yard on his way to his cell. Muller walks past all the various outlaws. The guard points out each group.

GUARD

The prison yard is broken down into seven distinct racial categories and segregation is strictly enforced. There are the "woods" (short for peckerwoods), Skin Heads (young racists), Arian Brotherhood (old racists, the "kinfolk" (blacks), the "Raza" (American-born people of Mexican descent), the "paisas" (Mexico-born Mexicans), and the "chiefs" (American Indians).

INT. PRISON CELL

Time passes. BEN BARTOK is Muller's cellmate. He is well groomed and clearly was a professional at one time. Bartok is reading a book on medical procedures.

Muller has a book on film.

MULLER

What are you here for?

BARTOK

I was a doctor.

MULLER

Medicare fraud?

BARTOK

I understand you robbed a bank?

MULLER

I did.

BARTOK

How much did you get?

MULLER

How much did you get?

BARTOK

After the \$28 million in  
restitution?

MULLER

Damn.

BARTOK

I have nothing.

(beat)

What about you?

MULLER

The guys I was in on it with. They  
pretty much stole my share. Left  
me the \$1s, \$5s and \$10s.

BARTOK

And the government took that?

MULLER

No.

BARTOK

Hah!

(half beat)

That's funny. What did you tell them when they asked you?

MULLER

They never asked. I guess the rats they told them they stole my share.

BARTOK

Lucky.

MULLER

I'm NOT lucky. It's a lousy 57K.

BARTOK

Well that is something.

MULLER

Yea, but for 20 years. What is that \$2,700 per year in here.

Time passes...

INT. PRISON COMPUTER LAB

The FILM PROFESSOR (58) and Muller speak via Skype.

FILM PROFESSOR

You have fulfilled the required classroom credits from your time in film school.

(beat)

But you are going to need to write a master's thesis.

MULLER

I can't make a film?

FILM PROFESSOR

Well under most cases, yes, but in your situation... I'm afraid we will

have to do this the old fashion way.

(half beat)  
You have a topic?

MULLER  
Spielberg.

FILM PROFESSOR  
That isn't going to be easy. It has to be totally original. No one can have ever written on the subject.

MULLER  
Spielberg and foreign film markets.

FILM PROFESSOR  
Really?

The film professor types something into his computer.

FILM PROFESSOR  
Amazing.  
(half beat)  
It's free. Interesting.  
(half beat)  
You will need more than just this but we can work on that later.

MULLER  
So for now, we are good?

FILM PROFESSOR  
Read some books on this topic. I will send you a list.

MULLER  
Watch some films?

FILM PROFESSOR  
If there are sources (books or films) that you can't get through your library there, let me know.

MULLER

The librarian said she could get me almost anything in the world.

FILM PROFESSOR

That would be wise.

MULLER

I can get the foreign versions?

FILM PROFESSOR

Yes. Of course.

(half beat)

Take notes.

(half beat)

And keep a list of your sources.

MULLER

I can do that.

FILM PROFESSOR

You have a computer there, I'm told.

MULLER

Yes.

FILM PROFESSOR

Call me next week and we will get organized.

MULLER

I will.

INT. PRISON TRACK - 2000

When in prison, Muller grows a beard and is recognized as a near look-alike for Steven Spielberg.

Muller is in the yard walking around the track. An extravert inmate, yells out.

EXTRAVERT

(to Muller)

Hey Spielberg!

(to others)

That guy looks like Spielberg.  
Doesn't he?

Muller's exercise group ignores the extravert. We get the idea he is always talking and thus the value of any particular phrase is watered down.

EXTRAVERT

Dude. There is a guy in C wing. I swear he looks like Santa Claus.

The group ignores him again.

INT/EXT. PRISON - DAY

MONTAGE on the monotony of prison life. Muller reads and watches three film each day. He and the doctor exercise and they eat meals. Sometimes they are joined by others.

As time passes, Muller grows to look identical to the famous film director. Other prisoners recognize the similarities and they nickname him "Spielberg".

INT. PRISON MESS HALL - 2001

The extravert inmate walks by and then sits by Muller and Bartok.

EXTROVERT

Spielberg. What is happening?

MULLER

I didn't realize the food would be so good.

EXTROVERT

This is almost like club fed. I was in with the non-violent inmates. We has pool tables. The food was great there. Man you don't want to be in CDCR. Or worse a county jail.

MULLER

Where you been in a jail?

EXTROVERT

Jail. Jail? Here, Texas,  
Okalahoma, Kentucky and New York.

MULLER

What was the best situation?

EXTROVERT

Butner, North Carolina. Club Fed.  
But this is okay. Other than the  
violent inmates up in here.. some  
of these people are violent.

(beat)

But, look at you man. Watching all  
your movies. Man you got it made.  
No body is fuckin' wit you.

(half beat)

I got to go. I got to go see a man  
about some contraband.

(beat)

Dude when you get out. You can  
work as an impersonator in  
Hollywood. You look just like  
fucking Spielberg, dude.

The extravert gets up and moves to a different table.

ABSOLAN JACKSON comes to sit.

JACKSON

Spielberg. You gonna eat your  
bread.

MULLER

No man, you can have it. I can't  
eat bread. I'll drink your milk.

PRISONER

Deal.

INT. LIBRARY - 2002

A very nice looking LIBRARIAN is at her computer in her  
office. The inmate working at the desk hands Muller three  
dvds that are waiting for him. The LIBRARIAN looks up and  
smiles.

The guards are all stone faced. But the social worker and the librarian are very congenial. We are certain they admire Muller for his work ethic. Intellectuals are rare in the prison and the their "rehabilitation" facilities are underused.

Outside, there are 60 guys crowding around the weight lifting center. There are 10 guys on the basketball court and 40 guys waiting to play. There are 100 Mexicans watching a soccer match.

There are 4 guys in the library.

INT. COMPUTER LAB - DAY

Muller is watching Hollow Triumph from 1948.

BARTOK

Hey that's not Spielberg. You are going to solitary.

MULLER

I'm sick of Spielberg. Every once in a while, I order something different.

He gestures to the other DVDs - Jaws in Finish and Close Encounters is there in Chinese.

Bartok gestures to the screen.

CUT TO FILM: they see the scene where... a chance encounter with dentist reveals that the main character looks exactly like a psychoanalyst who works in the same building.

The film is about a white-collar criminal successfully impersonating a psychoanalyst.

BARTOK

I think I saw this ages ago.  
What's it about?

MULLER

Ex-con her gets out and learns he is an identical match for this psychiatrist. So he impersonates him. Kills him and takes his

place. Screws the secretary. Well that is all it takes, she knows her boss wouldn't do that.

BARTOK

You mean her boss wouldn't do it that well.

MULLER

Right. Insightful.

BARTOK

What happens to him?

MULLER

Well, back then they had an unwritten code... Crime can't pay.

BARTOK

So, he gets caught?

MULLER

I'm sure. We are about to see. I figure he is about to get shot.

BARTOK

I don't think I've seen it.

Time passes...

CUT TO the last one minute of the film. The secretary boards a ship headed to Europe. The impostor follows her to the dock. He is about to board the ship to be with the secretary. However, the impostor is intercepted by two men who want to discuss the psychiatrist's \$90,000 gambling debt. When the impostor tries to break away and get on the ship, they shoot him. The secretary sails away and doesn't even know the impostor is bleeding out on the dock. THE END.

INT. PRISON MESS HALL - DAY

The extravert inmate walks by Muller and Bartok's table.

EXTRAVERT

Damn you look like Spielberg. I just can't get over it.

Muller stops eating. He has a creative idea.

JACKSON

Dude you want your bread?

Muller doesn't respond. He is deep in thought.

The guy slowly reaches over and takes the bread.

BARTOK

What's the matter?

Muller doesn't respond.

BARTOK

Are you okay? You aren't having a stroke or anything are you?

Bartok takes his head and looks at his pupils.

MULLER

I just had an idea.

BARTOK

What sort of idea?

MULLER

For a film.

BARTOK

That's great.

Muller was so detached (thinking), Bartok had been worried.

INT. PRISON CELL - DAY

Bartok and Muller are resting.

BARTOK

How much money did you make today?

MULLER

Million dollars.

(beat)

I have this crazy plan.

BARTOK

So what is this movie about?

MULLER

It's not a movie.

BARTOK

No?

MULLER

It's pretty much a crime.

Doctor Bartok shuts the cell door.

MULLER

Think about it. We have a new cold war with China and Russia both. Probably Russia however. Americans are all highly suspicious of the Russians. Russia is in need for legitimacy after seizing the Crimea and sanctions.

(half beat)

The languages and frankly the two nations are literally on the other side of the world.

(half beat)

But mostly it will be the mistrust of each other.

BARTOK

I don't follow you.

An inmate opens the cell door.

PRISONER

Hey doc. This guy just fell down the stairs and doesn't want to go to the clinic. Can you come check him out?

Bartok gets up and leaves the cell.

An inmate has a cut over his eye. It might need a single stitch but it could do without just as well.

BARTOK

You fell or you got punched.

BLEEDING PRISONER

I fell.

BARTOK

You fell just then. Were you dizzy. Did you get up too fast? You need your blood pressure taken. Go tell the guard, you need your blood pressure taken. You might have low blood pressure, or a tumor or some other condition.

BLEEDING PRISONER

I got punched.

BARTOK

You need a single stitch.

BLEEDING PRISONER

No.

BARTOK

Well, put this over it and hold it.

The doctor takes a napkin from his pocket and places it over the wound. He walks with the inmate into the cell.

Muller is in deep thought.

The doctor puts the inmate on his bunk and pinches the napkin and wound.

A skinhead brings a first aid kit. Bartok refuses it.

They wait in awkward silence as the bleeding stops.

INT. PRISON LIBRARY - 2003

We see a Russian book and some Russian language CD-ROMS that have arrive in the library. Muller arrives to pick them up. The inmate at the library desk is PYTOR UVAROV. He sees the material.

UVAROV  
(in Russian)  
Hello. How are you today?

MULLER  
(in Russian)  
I'm a fine man. It is a wonderful evening.

UVAROV  
(in Russian)  
Not bad.

MULLER  
(in Russian)  
I'm improving my Russian.

UVAROV  
(in Russian)  
I'm a native speaker and I will be happy to help you.

MULLER  
(in English)  
Huh?

UVAROV  
(in English)  
You speak a little Russian?

MULLER  
(in English)  
My grand mother was Ukrainian.

UVAROV  
(in Russian)  
Well, you have some knowledge then.

MULLER  
(in English)  
I need to be fluent.

UVAROV  
(in English)  
You met a nice Russian woman.

MULLER  
(in English)  
Unfortunately, business.

UVAROV  
(in English)  
Fluent. How fluent?

MULLER  
(in English)  
Good enough to direct a Russian  
film.

UVAROV  
(in English)  
Directing a Russian firm is a  
lofty goal.  
(in Russian)  
Directing a Russian firm is a  
lofty goal.

Uvarov opens the Russian language textbook.

Uvarov points to two pages.

UVAROV  
(in English)  
Tomorrow come by and we will speak  
in Russian. Learn this.

INT. PRISON CLASSROOM

Muller takes a rhetoric and composition class. He is writing however a screenplay. The papers he turns in are short and succinct. His screenplay grows.

INT. PRISON COMPUTER LAB

Muller takes film theory classes, Russian language and business finance via the internet.

INT. PRISON LIBRARY - 2004

We see Muller uses the prison library loan program to study film memorabilia.

LIBRARIAN

Film Memorabilia. How interesting.

MULLER

Do you collect?

No, not really. I've sort of been needing every penny for something else.

MULLER

Spielberg. My thesis, he is a big collector. The biggest.

LIBRARIAN

Oh, I see. This something else. You were saving to make a film.

MULLER

Saving. Yeh. That's right.

LIBRARIAN

Well, if there is any materials that you need please let me know.

INT. PRISON CELL

Muller is practicing sounding like Spielberg.

A large gruff prison SUPERVISOR enters the cell.

SUPERVISOR

Mr. Muller, we periodically review your use of the library. These materials are about film memorabilia. I understand you are working on film communications. You can't use the

(half beat)

We are suspending your library loan and internet privileges.

MULLER

The book is an auction catalogue. The librarian approved it.

SUPERVISOR

Operating a business while incarcerated is strictly prohibited.

MULLER

It is strictly research related to my master's thesis.

SUPERVISOR

You damn college boys make me sick. You are a criminal and you don't deserve privileges.

MULLER

I'm sorry you feel that way. But I'm just trying to improve myself.

SUPERVISOR

Well like I said your library and internet privileges are suspended.

MULLER

You can't do that.

The supervisor slams Muller up against the wall.

SUPERVISOR

I run this prison and I can do whatever I want.

MULLER

Okay, Okay. You win.

SUPERVISOR

Win?

The supervisor punches Muller in the gut.

SUPERVISOR

You are thinking about winning?  
You pissed that away son.

Calmly Muller takes out a yellow legal pad and writes a letter. He doesn't have an envelope or stamp. The doctor, who has been watching, offers him an envelope and a stamp.

A week passes...

INT. PRISON CELL

Muller is practicing signing Spielberg's autograph.

UVAROV

They want to see you in the  
library.

INT. PRISON LIBRARY

The librarian and the social worker are waiting for him.  
The librarian hands him the film memorabilia catalogue.

LIBRARIAN

I want to personally apologize to  
you. That was wrong to suspend  
your privileges. From now on it is  
up to us and your professor what  
materials you have access to.

MULLER

Well, thanks.

SOCIAL WORKER

The next time something like this  
happens, ask to see me. You don't  
have to bother your professor.

MULLER

I didn't think of that, I'm sorry.

SOCIAL WORKER

It's okay.

LIBRARIAN

Well, you are back on your horse  
now.

SOCIAL WORKER

Listen, there is something of a  
war going on here.

Muller's stomach is still a bit tender.

MULLER

I noticed.

LIBRARIAN

We want to ask you, "Are you writing a film?"

MULLER

Uh, that depends what your definition of a film is.

SOCIAL WORKER

We need proof. We need a narrative and a success story to get our facilities utilized.

MULLER

And to get your ideology accepted.

LIBRARIAN

Ideology?

MULLER

Rehabilitation.  
(half beat)  
Sure I understand. Prison politics.

LIBRARIAN

Well, okay. We were thinking of all the prisoners here, you are the one most likely to get it done.

SOCIAL WORKER

We have looked it up and even spoken with the warden. You can write a screenplay in prison but you can't sell it.

MULLER

Hypothetically. Later, I would be able to sell it?

SOCIAL WORKER

Yes.

MULLER

And that will make you both happy?

SOCIAL WORKER

It should make you happy too.

MULLER

Yes. As a matter of fact it would.

Muller takes a library loan request form and completes it.

LIBRARIAN

Norman Rockwell?

MULLER

Spielberg.

LIBRARIAN

He's a collector.

MULLER

The biggest.

The ladies are happy to learn something new.

EXT. PRISON LIBRARY

Muller exits the library into the yard. The supervisor gives him a dirty look and signals to him that he is being watched.

INT. SPIELBERG PACIFIC PALISADES MANSION

We see that the real Spielberg is an avid video gamer. We see Spielberg owns a Wii, a PlayStation 3, a PSP, and Xbox 360. He is playing a playing first-person shooter game.

INT. PRISON CELL

Muller is going through some books. The film memorabilia books and the Norman Rockwell books.

INT. PRISON COMPUTER LAB

There are three professors on three Skype connections. Off screen, there is Doctor Bartok who is observing. It is Muller's thesis defense.

MULLER

Spielberg saw it coming. Speaking at a University of Southern California event with George Lucas, he said, "There's going to be an implosion overseas where three or four or maybe even a half-dozen mega-budget movies are going to go crashing into the ground, and that's going to change the Hollywood paradigm" - forcing the industry to rethink its reliance on gargantuan spectacles.

PROFESSOR #2

How was Spielberg right?

MULLER

The most high-profile calamity at the box office was the ill-buzzed R.I.P.D., which followed such heavily marketed titles as Pacific Rim, The Lone Ranger, White House Down, and After Earth in failing to attract its expected foreign audiences.

PROFESSOR #3

How did he know?

MULLER

Politics. The wars I believe. Mr. Spielberg and I both understand that politics influence foreign box office receipts.

(half beat)

In Iraq, there were 112,667 civilian deaths. Here in the US people don't realize. We only were told the number of American soldiers killed. The European, the Russian and the Asian, media they are still responsible for the facts. They have a truer picture of the carnage. And so we aren't so sympathetic overseas.

PROFESSOR #2

What are some other levels of proof you advance in your paper?

MULLER

These two aggressive wars against Muslim countries has harmed the "American" brand.

(beat)

And just think of who still goes to film theatres - the enlightened and the culturally aware. They know the politics and they are less interested in subsidizing the American superpower status. We have worn out our welcome. Simply put.

FILM PROFESSOR

Okay. Good. Are there other questions?

(half-beat)

Mr. Muller we are going to step out and talk about this.

Later...

FILM PROFESSOR

Congratulations.

(half beat)

If everything goes as expected. You will receive your Master of Arts degree. It will be in the mail to you.

MULLER

Wow. That is terrific.

FILM PROFESSOR

The committee approved your paper.

(half beat)

And I might add, I'm particularly pleased.

MULLER

Wow. I'm blown away.

FILM PROFESSOR

Now let me bring up something new  
and exciting.

(half beat)

I expect the University to expand  
their extension degrees and a Film  
communications Ph.D. is on the  
list.

(half beat)

It might happen.

MULLER

For me?

FILM PROFESSOR

Very possible.

MULLER

Russia. Spielberg films in Russia.

FILM PROFESSOR

Wonderful. You already have an  
area of study. I will take it that  
means you are willing to progress  
in this direction.

(half beat)

I will let you know what happens.

INT. PRISON MESS HALL - 2005

This scene between Muller and Uvarov is entirely in  
Russian. The two men are eating. Others are near but they  
can't understand.

MULLER

Anyone here speak Russian?

UVAROV

I think only you and I.

MULLER

Okay.

(half beat)

I will speak plainly.

Long beat.

MULLER

We are going to make a film in  
Russia.

UVAROV

When?

MULLER

The very minute I am released.

UVAROV

Who else knows?

MULLER

The doctor.

UVAROV

And you expect big profits?

Muller gestures hope.

UVAROV

And I'm able to join your studio?

MULLER

Yes, of course. I'm telling you  
about it and you are the key to  
Russia.

UVAROV

I will be happy, but I don't know  
anything about film.

MULLER

It is okay. We will learn. You  
have been magnificent teaching me  
the Russian language.

UVAROV

I didn't mind.

MULLER

It is a beautiful language.

UVAROV

Yes. It is. The poetry you should soon appreciate.

MULLER

I hope.

UVAROV

What is your film about?

MULLER

Two businessmen, who own a vodka factory, they steal the body of Lenin the night before it is to be buried.

UVAROV

Oh. Two problems. Vodka and Lenin. Both are very controversial topics in Russia.

MULLER

Tell me about it please.

UVAROV

Russia is now a very moral and Christian country. And I don't think theft of this body is possible.

MULLER

It's a magic vodka.

UVAROV

Magical realism?

MULLER

Yes, rattlesnake venom is imported and mixed into the vodka. And it makes everyone agreeable or blind.

UVAROV

There will be protests in the streets.

MULLER

About the vodka or Lenin?

UVAROV

Both.

MULLER

What if the writer/director is an  
American - Steven Spielberg?

There is a very long beat. Uvarov is an intelligent man but it takes something near 10 seconds for him to understand.

Uvarov is in awe and momentary disbelief.

Uvarov looks at Muller from a few different angles. Muller pulls a photo out of his shirt's breast pocket. Uvarov compares the photo of Spielberg to Muller.

Uvarov understands and becomes very serious.

UVAROV

If you do this to Lenin's Body,  
the communists will fill the  
streets.

MULLER

Really? That many? I think it will  
be only a few and half of them  
will be paid protesters.

UVAROV

But good; the more, the merrier.  
More protesters, more media. More  
media, more tickets sold. Free  
advertising for the film.

Uvarov smiles at the diabolical idea.

INT. PRISON CELL

The doctor and Muller arrive. The mail has arrived and waits for them in the bunks. On Muller's bed is a large envelope. It however, looks like it was run through a hay baler. It is wrinkled.

The supervisor enters.

SUPERVISOR  
Everything okay here?  
(beat)  
You get your mail?

MULLER  
Yes.

The supervisor smiles and leaves.

Muller sits and opens the envelope. It contains his wrinkled diploma.

INT. SPIELBERG PACIFIC PALISADES MANSION

The real Spielberg has a new game. He opens it up, puts it in the player. He plays. But there is a "cut scene" and the director goes ballistic.

SPIELBERG  
What!

KATE CAPSHAW walks through the room.

SPIELBERG  
Did you see that?

She glances at the screen.

SPIELBERG  
Talk about intrusive.  
(half beat)  
I was just getting into the story  
and this!

CAPSHAW  
Oh, a new game came for you today.

SPIELBERG  
She walks to a mail table and  
brings the package to him.

Spielberg removes the old game and opens the new game.

SPIELBERG  
I tell you, making stories flow  
naturally into gameplay is a

really challenge for these game developers.

CAPSHAW

Some people, they never learn.

SPIELBERG

No. And, they don't listen.

INT. PRISON - 2006

Muller is using Google maps and street view to cruise through the streets of Moscow.

The librarian enters the computer lab.

LIBRARIAN

Moscow?

She gives Muller a startle. Ordinarily Google maps would be prohibited.

MULLER

It's the setting.

(half beat)

It's a chase movie. You know like North By Northwest or Smoky and the Bandit.

LIBRARIAN

Oh. How interesting.

(half beat)

I ironed your diploma. It looks fairly good up on the wall.

MULLER

Thank you for doing that.

LIBRARIAN

I was only too glad.

MULLER

Each location is symbolic of something that happened in Soviet History. I'm calling it a geo-comedy. Its only funny or

meaningful because of the location.

(beat)

It's in the middle of the night and set almost entirely on sidewalks. Filming it shouldn't draw too much media attention.

LIBRARIAN

Interesting.

EXT. PRISON YARD

Muller has some printed pages from Google Maps. Muller and an inmate and ARTIST are working on a storyboard. We see the artist draw the background (rough) and then fills in a detailed foreground - two men hauling a dead Lenin around.

MULLER

Night.

(half beat)

All the scenes are night.

The artist draws a moon and a few stars. The artist turns on the street lights.

The supervisor and a guard are watching all this from a distance. The supervisor says something to a clearly psychotic inmate and the inmate now is interested in Muller's activities.

The psychotic guy moves off.

GUARD

Heist? What heist?

SUPERVISOR

Those pussies aren't planning a heist. I just told our psychotic friend that.

The psychotic inmate meanders over and sits next to the artist and watched the drawing.

TIME LAPSE PHOTOGRAPHY

In the prison cell, on a desk, the stack of papers - script and storyboard grows.

END TIME LAPSE PHOTOGRAPHY

BARTOK

You have a problem.

MULLER

What?

BARTOK

You aren't Jewish.

MULLER

Oh, my gosh. I didn't think. I will order some books tomorrow.

BARTOK

Books won't help.

(half beat)

If you are going to do this..

MULLER

Oh, I agree. We are going to do this right.

BARTOK

We?

MULLER

So I'm not really a criminal but it seem to me that if someone tells you about a scam, its not the same as an invitation?

(half beat)

What you don't want in?

BARTOK

Sure, I do.

MULLER

Right, it's common sense.

BARTOK

Saykhel.

Beat.

MULLER

You Jewish?

BARTOK

You notice that we're always the last people to eat. It's part of a compromise I worked out with the skinheads. Under this compromise, I'm allowed to sit at the whites' tables, but only after the "heads," and then the "woods," and then the "lames" have eaten. I'm (we are) lowest on the totem pole.

MULLER

Gee, I didn't notice. I've been here 10 years. I thought you just didn't like standing in line.

BARTOK

It's a bit more complicated than that.

MULLER

It's more complicated here than on the outside.

BARTOK

Eating with another race is strictly forbidden, right? Violating this rule leads to harsh consequences. If you eat at the same table as another race, you'll get beaten down. If you eat from the same tray as another race, you'll be put in the hospital. And if you eat from the same food item as another race, that is, after another race has already taken a bite of it, you can get killed.

(half beat)

Jews, as we all know, are not white but imposters who don white skin and hide inside it for the purpose of polluting and taking

over the white race. The skinheads simply can't allow me to eat with them: that would make them traitors of the worst kind - race traitors!

(half beat)

I can sit at certain white tables after all the "skins" have finished eating. In exchange, I work as a doctor. I must do free medical work as directed by the heads. The prison doctor is a Cuban émigré. Doctors, even Jewish doctors, are hard to come by in prison).

(half beat)

I have to remit to them the fees "they" collect from everyone else I help on the yard.

(half beat)

This compromise was brokered by the more "mainstream" Nazis on the yard, the Aryan Brotherhood. They became involved because when I first got here, one of the first knifings that I saw almost resulted in the guys death. Well I got the bleeding stopped and their member lived. This gave me instant credibility: even if a "hands-off-the-Jew" policy could not be established, a "hands-off-the-Jewish-doctor" policy could.

MULLER

So, if you will teach me what I need to know, they don't need to know.

BARTOK

Exactly.

INT. PRISON CELL - NIGHT

Quietly, Bartok is calling out in Hebrew. And Muller is repeating, badly. The light is out but they each have tiny flashlight (contraband).

BARTOK

This is just an introduction to Judaism, I'm only trying to get you to "decode" Hebrew, that is, read the sounds so that at least you can follow along. You should learn more Hebrew than that in the end.

MULLER

Start again. I will get it.

BARTOK

I want you to at least know what the basic prayers mean.

(half beat)

But that takes time.

(half beat)

And people really don't expect you to speak Hebrew. Very few Jews are capable of this, unless they have studied it in college or in Israel itself.

MULLER

Just teach me what we Spielberg would know.

BARTOK

I would be guessing.

MULLER

Believe me I'm guessing too.

BARTOK

You?

MULLER

Story plot. Camera angles. Lighting. Marketing.

BARTOK

You are serious about this.

MULLER

Those guys that we eat with are  
Jews. Some.

The quiet guy that takes my bread.

BARTOK

Absolan?

MULLER

Yea.

BARTOK

No.

(half beat)

I don't know what he is.

MULLER

He says he can hack into  
Spielberg's email.

BARTOK

From here?

MULLER

He says he can.

Later...

INT. PRISON MESS HALL

Jackson is a computer hacker; working on a degree  
he has access to the computer lab.

JACKSON

There is an email about the  
"unsolicited material" - 89 emails  
yesterday. They have some policy  
to reject everything that comes  
into their office.

MULLER

Okay. I know.

JACKSON

He meet with a John Williams.

Bartok looks curious.

MULLER  
Composer.

MULLER  
What project?

JACKSON  
Indiana Jones 5

MULLER  
What else?

JACKSON  
Real estate agent. Turned down 20  
million. Wants 25.

MULLER  
You seen that place?

JACKSON  
I google imaged it.

Bartok looks curious.

MULLER  
Pacific Palisades. It is sweet.

JACKSON  
His kids. Even Jessica emailed  
him.

Bartok looks curious.

MULLER  
Kate Capshaw's kid from her  
previous marriage.

JACKSON  
Every kid emailed him. And it  
appears they called too.

Beat. Muller contemplates. He can't figure it out. Muller  
is puzzled.

JACKSON  
It was father's day yesterday.

MULLER  
(angry)  
God, I'm dumb. I'm fucking locked  
up in here. How the fuck am I  
supposed to know?

BARTOK  
So you didn't call your dad?

MULLER  
I didn't.

Beat.

MULLER  
What from his agent?

JACKSON  
Nothing.

EXT. YARD - DAY

Uvarov, Muller, Jackson and Bartok are walking around the track. Uvarov is calling out the film term in English and Muller is responding in Russian.

UVAROV  
I need more light.

MULLER  
(in Russian)  
I need more light.

UVAROV  
I need less light.

MULLER  
(in Russian)  
I need less light.

UVAROV  
Can I change the direction of the  
light?

MULLER  
(in Russian)  
Can I change the direction of the  
light?

UVAROV  
Geographic comedy.

MULLER  
(in Russian)  
Geographic comedy.

UVAROV  
More light.

MULLER  
(in Russian)  
More light.

UVAROV  
Move that camera here.

MULLER  
(in Russian)  
Move that camera here.

UVAROV  
Jump Cut

MULLER  
(in Russian)  
Jump Cut

UVAROV  
L Cut

MULLER  
(in Russian)  
L Cut

UVAROV  
J Cut

MULLER  
(in Russian)  
J Cut

UVAROV  
Cut on Action

MULLER  
(in Russian)  
Cut on Action

UVAROV  
Montage

MULLER  
(in Russian)  
Montage

UVAROV  
I hope you enjoy our film.

MULLER  
(in Russian)  
I hope you enjoy our film.

UVAROV  
(in Russian)  
What is your birthday?

MULLER  
(in Russian)  
December 18, 1946.

UVAROV  
(in Russian)  
What is your social security  
number?

They all pause and look at Muller. Eventually  
they will all turn and look at Jackson.

Jackson understands that it will be his job to  
gather this sort of information.

MULLER  
Houses he's owned.

UVAROV  
(in Russian)  
In Russian please.

MULLER  
(in Russian)  
Houses he's owned.

BARTOK  
From even when he was a kid.  
(half beat)  
Geneology/Family tree.

MULLER  
Automobiles

BARTOK  
Birthdays of children.

UVAROV  
(in Russian)  
Birthdays of wives.

MULLER  
(in English)  
Birthdays of wives.

BARTOK  
Anniversaries.

UVAROV  
Staff at that big ass house.

JACKSON  
Birthdays?

MULLER  
No. Just their names.

BARTOK  
Employees.

UVAROV  
His kids are married?

MULLER  
The spouse of his kids.  
Names and profession.

Jackson takes out a piece of paper.

MULLER

No. Don't write anything.

BARTOK

Just when you learn something,  
tell him and he can remember it.

MULLER

Nothing is written but the script  
and the storyboard.

INT. PRISON CELL - 2007

Muller dreams in the Russian language.

DREAM SEQUENCE

It is 1930s in the Moscow Metro. The people are milling  
about. The conversations are in Russian.

In the metro we see is an official portrait of Lenin, he is  
particularly a saintly figure.

In the dream we see a HOMELESS WOMAN speaks with another  
poor but WORKING CLASS WOMAN.

HOMELESS WOMAN

You know I met Lenin in the street  
yesterday.

WORKING WOMAN

And what did you say?

HOMELESS WOMAN

I said, 'Grandpa Lenin, please  
give me a piece of bread.'

WORKING WOMAN

And what did he say?

HOMELESS WOMAN

He just looked at me and gave me  
the finger. But his eyes were so  
kind..

Suddenly Nazi soldiers from the 1940s upset the dream. They  
are shouting and shooting up the place. Modern Russian

interior police return fire and the Nazi soldiers disappear into the tunnel.

INTERIOR SOLDIER #1

Who is to blame?

INTERIOR SOLDIER #2

What is to be done?

INTERIOR SOLDIER #3

Where to begin?

The modern Russian interior ministry soldiers give chase.

Muller chases after them but lags behind. Suddenly a Nazi jumps out of the dark, confronts him and pulls the trigger on his gun.

DREAM SEQUENCE ENDS

Muller awakes startled.

MULLER

Fuck!

BARTOK

A dream, friend.

MULLER

It was in Russian.

BARTOK

All of it?

MULLER

Yeah.

BARTOK

That is a sign you are ready.

MULLER

One problem; seven more years.

INT. MESS HALL - 2008

The plan is done. There isn't anything left to plan. Perhaps everyone is tiered of the planning.

The group is relaxed and confident. They eat and don't talk about the con (Spielberg). The extrovert cruises by the table. He is going from table to table telling this joke.

EXTROVERT

Recently, a female sheriff's deputy arrested this guy, a 22 year old white male, who was fucking this pumpkin in the middle of a field at night. The suspect explained that he was passing a pumpkin patch on his way home from a local bar when he decided to stop. In the process of doing the deed, Lawrence failed to notice an approaching sheriff's car and was unaware of his audience until Deputy Brenda Taylor approached him. she said: 'Excuse me sir, but do you realize that you're having sex with a pumpkin?' He froze and was clearly very surprised that the deputy was there, and then he looked right straight into her face and said: "A pumpkin? Shit ... is it midnight already?"

The group roars in laughter. The other black and brown tables don't laugh so much. In fact, they look jealous the white guys have such a storyteller.

EXT. THE PRISON YARD - DAY

The Muller group is walking around the track.

We see the supervisor give "the nod" to the psychotic inmate, who begins to follow them around the track.

JACKSON

I just looked inside the pentagon computer system. Didn't do a damn thing.

BARTOK

They went ape-shit?

JACKSON

Yep.

BARTOK

Uvarov, what did you do anyway.

UVAROV

I bought oil from our "enemy".

BARTOK

In violation of the economic sanctions?

MULLER

That's a bunch of bullshit.

BARTOK

Whatever happened to liase fair?

MULLER

I thought things are supposed to be between the buyer and the seller.

BARTOK

I love that word "supposed", it mean absolutely nothing.

JACKSON

What?

BARTOK

Name one thing that "is" sold now days between the buyer and the seller. The government injects itself into everything.

UVAROV

It's not a free country here anymore. People have more liberty in Russia.

BARTOK

Prisons are full of libertarians.

JACKSON

If they let us all out, that would be the end of them.

BARTOK

Best thing we can hope to do it bankrupt them. If they want to make everything against the law well then they can just pay for it.

JACKSON

Good idea. We will just bankrupt those mother fuckers.

Long beat. Everyone contemplates.

UVAROV

Assholes, they will just print more money.

JACKSON

Damn, I thought we were on to something.

MULLER

I remember a Coach Williams. A football coach, red hair, crew cut. He was my history teacher.

(half beat)

He said someday everything will be against the law.

(half beat)

That's true; half the people are in here cause when everything is against the law it boils down to if you are liked.

(half beat)

And he said one day Russia would be free and we would be slaves of the government.

(half beat)

And you will never get rich working for someone else.

(half beat)

Now, Bartok you and I we clearly  
broke the law. But do these guys  
deserve to be in here?

The psychotic inmate closes the distance.

PSYCHOTIC INMATE

I was smuggling puppies into the  
country.

The group stops and turns. They are a bit peeved  
the inmate was eavesdropping.

PSYCHOTIC INMATE

Does that count?

BARTOK

Why did you do that?

PSYCHOTIC INMATE

Government. They harassed all the  
dog breeders out of business.

They begin to walk again.

PSYCHOTIC INMATE

So I'm in your group here?

JACKSON

No.

BARTOK

Well, he might have a point.  
Supply and demand. The government  
killed the supply by making  
breeding dogs illegal. But  
consumers still wanted nice  
quality dogs.

PSYCHOTIC INMATE

And those rescues. At the  
beginning well they were sick or  
psycho.

(half beat)

If you wanted a nice healthy dog  
you had to come to me.

(half beat)

But when the rescue people got the idea they could get the government to steal pure breed dogs from breeders and hand them over (without a trial), well then there was some real competition.

BARTOK

How did you do it?

PSYCHOTIC INMATE

I put them on airplanes.

JACKSON

Any of them die?

PSYCHOTIC INMATE

Not a one. But honestly on the ground some died. Life ain't no sure thing.

UVAROV

In 1963, the socialists in Russia they executed two young men for smuggling blue jeans... So you are lucky.

BARTOK

How many years you do that? Ten years.

JACKSON

I bet you made a ton of money.

PSYCHOTIC INMATE

Hell yea, I did. When I started the price of a puppy was \$300 and then \$500 and \$800. The last price I was getting was \$1200.

JACKSON

Gee.

BARTOK

Government take your money?

PSYCHOTIC INMATE

Hell yea. My cash, my house, my van, bank accounts.

MULLER

The government seizes more property than thieves take.

BARTOK

If you ask me, giving cops the power to take your shit and then not even charge you with a crime that is wrong.

JACKSON

You think because they wear a uniform and look all official they are honest. They are criminals too... just one step up from us. A little better education, but still just criminals.

EXT. SPIELBERG'S MANSION - PACIFIC PALISADES

Omar is driving around Pacific Palisades. He takes note of the security around Spielberg's home.

Later...

EXT. PRISON YARD - 2008

Muller, Bartok, Jackson and Uvarov frequent the same table in the yard.

BARTOK

The plan is coming into shape?

MULLER

Damn right. I'm doing it. We are doing it, right guys?

UVAROV

I need to get paid.

JACKSON

Me too.

MULLER

Everybody needs a big check.

FLASHBACK

The psychotic inmate has been skirting their conversations for the last year. Walking slightly behind them, or sitting just near enough to them to hear parts of the plan.

END FLASHBACK

The psychotic inmate and snitch join them at the table.

PSYCHOTIC INMATE

You guys going to rob Spielberg.

MULLER

No why.

PSYCHOTIC INMATE

Damn Jew, you should rob him.

MULLER

We aren't robbing anyone.

PSYCHOTIC INMATE

Come on, you can't bullshit a bullshitter.

MULLER

We are just hanging out. Nothing to do but time.

PSYCHOTIC INMATE

You been stalking Spielberg.

JACKSON

No.

MULLER

I wrote a paper on him.

(half beat)

About to write another one.

PSYCHOTIC INMATE

I hate being lied to. You are going to knock him over the head

and take his money. You four are real criminals. I like that.

BARTOK

Really, you think we are capable of something like that? He must have an army of security.

PSYCHOTIC INMATE

See! You been looking into that.  
(half beat)  
Fuckers, I got ears.

JACKSON

Huge. Funny ears.

The psychotic inmate pulls a shiv and in a flash attacks Jackson's neck. Jackson dodges the thrust, but the shiv cuts Muller in the face. Muller receives a 2-inch laceration to the face.

Jackson takes the shiv away from the psychotic inmate and beats him fairly well. Eventually the guards come and wrestle them apart.

The doctor immediately pinches the wound closed and takes Muller to the cell. Bartok nods his head to a certain SKINHEAD, who control the medical monopoly.

BARTOK

You might want this looked at the clinic.  
(half-beat)  
You need stitches. The sooner the better.

MULLER

How long will it take them to do that?

BARTOK

It's Sunday there isn't a doctor here. They would have to call him. He might not even want to come in.

MULLER

Just do it yourself then.

BARTOK

We don't want it to scar. Cuts  
that are spread apart for too long  
generally scar.

MULLER

But we pinched it off pretty fast.  
Huh?

BARTOK

Maybe.

MULLER

Just do the best you can, doc.

A SKINHEAD brings a (contraband) medical kit, and holds up five fingers. Bartok agrees. It isn't much more than a first aid kit. However it does have surgical suture, cloth, peroxide and soap.

The skinhead also hands him two pills, we can assume are pain-killers. Bartok immediately gives both pills to Muller who ingests them.

The doctor takes out a condom and urinates in it. Ties it off and hands it to the skinhead. Bartok then drinks a glass of water. He drinks a second glass.

The doctor washes his hands with anti-bacterial soap from the first aid kit. Everything needed to dress a wound is there and was clearly stolen from the clinic.

Bartok cleans the wound and the skin around the wound. Bartok places a surgical cloth over the wound and cuts a hole. Bartok threads the needle and is about to begin.

BARTOK

It's going to hurt.

MULLER

Of course, it will.

BARTOK

Ready?

Muller winces in pain and the doctor stitches him up.

BARTOK

The key seems to be not to suture  
it too tight. Not too tight and  
not too loose.

A few minutes pass and Muller is clearly buzzed from the  
pain killers.

MULLER

What are the odds?

BARTOK

Of a scar?

(beat)

Well, it will scar; the question  
is how bad. Noticeable or hardly  
noticeable.

MULLER

I see.

BARTOK

Keep it moist. I will get some  
antibiotic cream.

(half beat)

Massage it every two or three  
hours.

Later when in Russia, Muller will still be massaging the  
wound out of habit. Nervous habit.

BARTOK

Avoid the sun.

(half beat)

And be patient.

MULLER

Patient.

BARTOK

That is pretty funny.

MULLER

I'm a patient.

Uvarov looks into the cell for an answer. Muller doesn't see, but Bartok shakes his head and shows his pessimism.

The skinhead arrives for the medical kit. Bartok takes another condom and fills it.

BARTOK  
(to Uvarov)  
You don't use do you?

Uvarov shakes his head, no.

BARTOK  
Here piss in that for me.

Bartok hands him a condom and Uvarov urinates in the condom.

BARTOK  
Drink some water. This is going to cost us plenty.

INT. MESS HALL

Everyone, minus Jackson, is sitting at a mess table. Muller has a gauze patch over the wound.

The skinhead puts triple antibiotic gel on the table. Burtok hands him his food tray.

SKINHEAD  
You didn't touch this did you?

BARTOK  
No.

The skinhead leaves.

MULLER  
You gave up your dinner?

BARTOK  
Yep.

Muller slides his tray over in front of Bartok.

UVAROV

For how long?

BARTOK

A dinner for week.

(beat)

Dinner and a movie.

Beat.

BARTOK

(to Muller)

They want you to check out  
"American History X" from the  
library.

MULLER

What? I guarantee they (every one  
of them) they've seen that.  
Probably 5 times or more.

Beat.

MULLER

What about "Dog Years". "Russia  
88".

The doctor looks at the skinheads. We are fairly sure  
Bartok has already negotiated the deal. Bartok looks at the  
skin head's table. They stare back.

MULLER

What about "This Is England",  
"Romper Stomper", "Made in  
Britain".

Bartok gives no response to Muller.

MULLER

They want that particular movie?  
The movie they've already seen?  
The ending doesn't change every  
time it's shown.

Bartok gives no response to Muller.

MULLER

Will I get it back?

Bartok looks over at the skinheads.

BARTOK

Probably not.

MULLER

They can watch it in the computer lab with me then?

BARTOK

Now that is negotiable. It might work.

INT. PRISON CELL

MULLER

I wonder what Spielberg is doing today?

BARTOK

Jackson will be out of the hole in three more weeks.

MULLER

Just as well, this is not going to happen.

(half beat)

I'm scarred.

BARTOK

Maybe not. Stay out of the sun and keep massaging it.

MULLER

I don't think this is going to happen. I'm sorry.

BARTOK

Well, don't give up just yet.

MULLER

Researching and planning, 10 years of work, ruined.

BARTOK  
Maybe not. I still like it.

MULLER  
Please be real.

Beat.

MULLER  
You three guys. What are you going  
to do when you are 70?  
(half beat)  
No pension. No money.

BARTOK  
You are in that boat with us.

MULLER  
I know it.  
(half beat)  
Maybe I just want to live by the  
ocean.  
(beat)  
In a trailer.

BARTOK  
What?

MULLER  
A tiny little trailer with a view.

BARTOK  
How much?

MULLER  
They get \$55 per night, but that  
was 15 years ago.

BARTOK  
Probably \$85 now.

MULLER  
But if I live there...  
(half beat)  
Well that is the plan.

BARTOK

I thought the plan was...

MULLER

You three will be out in the next  
two years and I have five more.

(half beat)

It's just not going to work.

BARTOK

Time for good behavior.

MULLER

How does that work anyway.

BARTOK

You should be out in 3 and 3  
months.

MULLER

Still, I just want one of those  
tiny travel trailers and a view of  
the Pacific.

BARTOK

Okay. Sounds like a plan.

And the plan for now is scuttled. We can see in Muller's  
expression that will cause a depression.

INT. LIBRARY - 2009

Muller picks up some books and DVDs. History of Soviet  
Film. Russian Box-Office Records and The Life of Sergei M.  
Eisenstein. Burnt by the Sun, Leviathan, Russian Ark.

INT. RESTAURANT - LOS ANGELES

Spielberg with family are eating. OMAR the terrorist  
received a text, "Kill Spielberg". But a group of policeman  
enter and sit right next to the director and family.

And Omar is a coward. He leaves the restaurant.

INT. COMPUTER LAB - 2010

Muller dials his film professor via Skyp. It simply goes unanswered.

Time passes...

Muller dials his film professor via Skyp. It simply goes unanswered.

Time passes...

Muller dials his film professor via Skyp. Finally a SECRETARY or clerk answers. In the background we see the professor's office. The secretary seems to be boxing things up.

SECRETARY

Can I help you?

MULLER

Professor Dobrygin, please.

SECRETARY

You are a student?

MULLER

He was my Master's degree advisor. I want to sign up for the adjunct Ph.D. program.

SECRETARY

Well, I'm afraid I have some bad news. Professor Dobrygin passed away.

MULLER

Oh?

SECRETARY

He had a heart attack. I'm sorry to say.

Long beat.

MULLER

What about the Ph.D. program?

SECRETARY

I'm afraid he was the only one  
advocating it and I'm guessing  
that it will not be established.

(half beat)

I'm sorry.

MULLER

I understand.

(half beat)

His wife and family, please convey  
to them my condolences.

INT. MESS HALL - 2010

They are all (Muller, Uvarov, Jackson and Bartok) eating  
their food. There are others there at the table also. There  
is very little or no talk. Everyone is depressed. They  
occasionally look up at Muller's scar.

JACKSON

Too bad it's not lower were the  
beard would cover it up.

BARTOK

Jackson.

(half beat)

Don't even bring it up.

JACKSON

Well, I'm just saying.

EXT. STREETS OF LOS ANGELES

Spielberg is hot-rodding about Los Angeles in his Aston-  
Martin. Omar the terrorist pulls up next to him and points  
a weapon at Spielberg. Spielberg isn't aware, but out of  
the blue he hangs a right and escapes. Omar wrecks his car  
looking back at Aston-Martin. Face bloodied and mangled.

INT. MESS HALL - 2011

They (Muller, Jackson and Bartok) are eating their food.  
Uvarov has been released; we can assume. There are others  
there at the table also. There is very little or no talk.  
Everyone is still depressed.

INT. MESS HALL -

They (Muller and Bartok) are eating their food. Jackson has now been released; we can assume. There are others there at the table also. There is very little or no talk. The two men are still depressed.

INT. COMPUTER LAB - 2012

Many of the skinheads are all enrolled in a class and are using the internet. They enter the lab.

SKINHEAD

What is up Spielberg?

Muller respectfully nods to them. We can assume he is the one that he persuaded them to study film.

MULLER

What are you watching today?

SKINHEAD

Gone with the Wind.

MULLER

That beats the fuck out of television, huh!

SKINHEAD

That's what the professor said.

MULLER

Well good.

Muller is depressed.

He watches Russian language cartoons for children.

EXT. PRISON - 2013

Muller is released. An incredibly old couple is waiting for him. His prison buddies are absent.

INT. BANK - DAY

Muller visits the bank where his money was deposited.

MULLER

9387-0309

The female clerk checks her computer.

CLERK

Oh, I remember you. You were a young student and working as a security guard for a chain of theaters.

MULLER

You have an amazing memory and you are still working here.

CLERK

Oh, this is a dormant account.

Beat.

CLERK

Normally we close accounts like this. But this was a business account.

MULLER

Well, I own the theaters now and there was a mix up back in 2000-2001 and first they forgot about the account and then I forgot about it.

CLERK

I'm afraid we have been charging you a dormant fee.

MULLER

Oh. How much is that?

CLERK

Last month it was about \$7.00.

MULLER

Oh, that's not too bad. What is the balance?

The clerk hands him a piece of paper - \$84,395

MULLER

Oh. That much. That's wonderful.

CLERK

Interest earned.

MULLER

I guess I just need access to the money.

(half beat)

We are expanding.

CLERK

Oh, sure. Checks or debit card.

Beat.

MULLER

Checks.

CLERK

Are you sure you don't want a debit card?

MULLER

Uh...

CLERK

You can have it today. We make them right here.

MULLER

Okay. Sure.

CLERK

You know I remember you being nervous around me 20 years ago. I could tell you liked me. And here you are today, still nervous.

MULLER

I should have well... you know... gotten to know you better.

CLERK

It's never too late.

MULLER

I know. I've just been out of circulation lately.

CLERK

I understand. Me too.

The clerk hands Muller some papers to.

CLERK

Well, just fill this out, we will update your information and then you will have your money.

INT/EXT. SKID ROW - LOS ANGELES - 2014

MONTAGE "THE FORMER INMATE BLUES"

Bartok is working for a clerk a Beverly Hills plastic surgeon. Bartok is allowed to observe the outpatient surgery. We see him stealing material. Anti-biotic drugs and suture materials. And later we see him helping the homeless on Skid Row. We see Bartok's apartment and car and he is clearly underpaid.

Uvarov is actually living in homeless shelters. He is gambling for shoes and socks on the street. He wins a nice new shirt (still in the package), which was obviously shop lifted. He gets in line at a soup kitchen.

Jackson is doing computer gigs on fiverr.com, but his Skid Row apartment is very shabby. No internet. Jackson goes to McDonalds to use their free wifi. He has a crappy old laptop. The other patrons have nice new computers. He works there all day and takes advantage of the soda refills.

END MONTAGE

INT. TRAVEL TRAILER PARK - PACIFIC PALISADES - 2015

Muller has a tiny trailer, but the exact view of the ocean that he said that he wanted. The management has a golf cart. He visits each trailer in the park and picks up their garbage each morning. A dog has scattered one trash bag's contents. Muller picks it up and takes everything to a dumpster.

Muller then returns to his laptop and view of the ocean.

INT. PRODUCERS OFFICE

Producer gets up and is very cordial but we get the idea he has only agreed to the meeting out of morbid curiosity.

PRODUCER

Hey how are you?

MULLER

Good to see you.

PRODUCER

I remember you from film school.

MULLER

And that trouble.

PRODUCER

Well yes. Of course that was big news.

MULLER

What you never financed a film with bank loot?

PRODUCER

No, but I will give you credit for the novelty.

MULLER

Well I have a script.

PRODUCER

Don't tell me... a prison drama.

(beat)

I'm sorry. That was insensitive.

MULLER

I don't care.

PRODUCER

Will I like it?

MULLER

Of course.

PRODUCER

I get a lot of scripts, these days.

The producer gestures to a stack of ten or more on a table behind him.

PRODUCER

I will tell you what. As a courtesy, we will have a look. I need to let my girl read it first.

MULLER

Great.

PRODUCER

And I can't tell you when we will be done evaluating it.

MULLER

Take your time. Just let me know.

The producer calls a GIRL into his office by intercom. She is young and attractive. He hands the girl Muller's script. She smiles.

PRODUCER

A prison drama.

GIRL

The next Shawshank Redemption?

MULLER

It could be commercial.

PRODUCER

It better be.

MULLER

It's different. But you'll like it.

GIRL

Great.

Muller and the producer remain in the office.

We follow the girl and the script to her office. Her office has more than 500 scripts (stacked 20 high) on a large table.

We get the idea it will be years before the script is read.

INT. TRAVEL TRAILER PARK - PACIFIC PALISADES

Muller sits and types into his laptop. He watches the ocean. He is miserable. The manager comes by and points to a dumpster at the other end of the park. Someone has pitched a plastic bag and missed. It is on the ground. Muller gets up, uses the golf cart to go solve the trash problem.

INT/EXT. SKID ROW - LOS ANGELES

Uvarov, Jackson and Bartok go about their routine activities, but meet each other on the street. For lunch, they go into the McDonalds and Bartok buys them something off the dollar menu. We can see them from the manager's POV. They sit and exchange basic information, but soon they have nothing more to say.

INT. TRAVEL TRAILER PARK - PACIFIC PALISADES - 2016

Bartok, Uvarov and Jackson come to Muller's trailer. Bartok has a \$2500 car. Everyone has been depressed and three are without money. The four men stand around outside the trailer for a time, laughing and joking. Muller uses his cell phone.

About dinnertime, they greet a pizza delivery man. They take the pizza to a secluded picnic table.

Time passes...

INT. PICNIC TABLE - PACIFIC PALISADES

BARTOK

The scar can be dealt with. You will not believe in the progress medical science has made in the last 10 years.

JACKSON

Right, we put a scar on the real Spielberg.

JACKSON

No. No. Far too much risk.

MULLER

Fairly cruel too.

JACKSON

Fuck that.

(half beat)

We will knock him out before we cut him.

MULLER

No. No.

JACKSON

I'll do it.

MULLER

We will get arrested before we even get to Russia.

BARTOK

Listen, Dr. Chow in Beverly Hills. Plastic surgeon. He can fix that scar. \$5,800.

JACKSON

Shit.

UVAROV

That's \$5,800, we don't have.

MULLER

No, let's do that.

BARTOK

I'm thinking there will be a big discount.

INT. DR. CHOW'S OFFICE - BEVERLY HILLS

Bartok checks the now beardless Muller into the office. Bartok pretends to swipe the card. He produces a receipt (from a previous client) and staples it to Muller's paperwork.

BARTOK

Now lets get you ready.

Time passes and DR CHOW is standing over Muller who is on a table.

CHOW

(Chinese accent)

Mr. Muller. I see. Steven, you don't want to use your real name here? There isn't any risk. Our patients enjoy the best of level of secrecy.

MULLER

Thank you doctor. I have all the confidence in your office.

After the procedure...

BARTOK

How did it go?

CHOW

Very good. It will be hardly visible. Have him come back in a month.

Time passes...

INT. BARTOK APARTMENT

Jackson goes to live with Bartok. Jackson works on computer hacking and investigation of Spielberg. He also hacks into various Russian producers.

INT. MULLER'S TRAILER

Uvarov lives with Muller at the beach. They have animated conversations in Russian.

INT. DR. CHOW'S OFFICE - BEVERLY HILLS

Dr. Chow takes the bandage off Muller's face. Chow is pleased with his work.

INT. MULLER'S TRAILER

Each evening Jackson and Bartok bring a stack of printed emails. They read and discuss the content. They drink beer and eat pizza at the picnic table each night.

Time passes...

INT. BAR - PACIFIC PALISADES - 2017

TINA VASILIEV, a beautiful actress is in the bar. Perhaps a bit drunk.

She spots Muller across the room. Muller is walking away from her. She makes a bee-line for him.

TINA

Steven.

(beat)

Steven.

(beat)

Steven Spielberg!

Muller doesn't turn. She pinches Muller on the ass.

TINA

(slight Russian accent)

Act like you didn't know me.

(beat)

Steven, why are you here?

MULLER

Looking for you, I guess.

TINA

You looking for a distraction?

MULLER

All work and no play...

TINA

I've tried to distract you from your work. And well...

MULLER

Well that was a while back wasn't it?

TINA

You could have had me. What do you men say, on a silver platter?

Muller is at a lost for words.

TINA

Don't worry. For you, I'm always game.

MULLER

Lucky me.

TINA

Why is that?

MULLER

Well look at you.

TINA

Same girl you could have had last year and the year before that.

(half beat)

You changed your mind yet?

MULLER

I was clearly an idiot.

Tina lays a wickedly long kiss on Muller.

TINA

Well, let's get out of here.

MULLER

I have to see some guys about a film... can you get us a cab?

At a table with Bartok, Uvanov and Jackson.

MULLER

What is her name?

(half beat)

She thinks I'm Spielberg.

Bartok signals to Uvarov.

Uvarov leaves the table and questions the bartender.

BARTOK

Let her go.

MULLER

You might not be ready.

JACKSON

It's a good test, a nice tight test.

BARTOK

Still the risk.

MULLER

Are you nuts, I've been in prison for 17 years.

Uvarov returns from speaking with the bartender.

UVAROV

Tina Vasiliev. Russian actress.

Jackson has his phone out and has looked it up on IMDB.com

BARTOK

Go back to your wife and kids.

MULLER

What wife and kids?

JACKSON

War Horse. Six televisions appearances since then.

MULLER

Got it.

Muller returns to Tina, who has been watching from near the door.

INT. TAXI PACIFIC PALISADES - NIGHT

MULLER  
Tina. Hotel or my trailer.

TINA  
Trailer?

MULLER  
It's small. My getaway. No  
distractions.

TINA  
I didn't know you "got away".

MULLER  
About five minutes away. Private.

TINA  
That's okay.

MULLER  
When we wake up, the ocean will be  
right there in your face.

TINA  
Really. In the morning?

MULLER  
Sure.

TINA  
Promise?

INT. MULLER TRAILER - MORNING

Tina is awake and Muller has gone. Tina wanted for him to be there still, of course. She looks around the trailer. Nothing is really interesting. She opens his laptop but there is a password. There is a script on the kitchen cabinet. She finds a cardboard box in the closet and inside she finds the storyboards drawings.

She dresses and leaves, but outside she finds Muller.

EXT. MULLER TRAILER - MORNING

Muller is sitting in a lawn chair facing the Pacific. The sun is just rising behind him. The city is just waking up.

TINA

What project are you working on?

MULLER

(in Russian)

A film in Russia.

TINA

(in Russian)

So take me with you? We can fuck like this every day.

(half beat)

Twice!

MULLER

(in Russian)

All this is hush hush.

(beat)

My agent in Russia.

Muller gesture to Uvarov, who is under a blanket (sound asleep) in a reclining lawn chair.

MULLER

(in Russian)

You want a cab?

Tina kisses him passionately.

Time passes...

EXT. MULLER TRAILER

Love, sex, romance montage. Muller falls in love with Tina. Tina's emotions will always be suspect (she thinks he is Spielberg), but most filmgoers will give a released convict a break. Everyone deserves a little bit of happiness.

Muller wears sunglasses and a hat, but still. Several people out on the beach see Muller and Tina and they gawk.

EXT. RESTAURANT - LOS ANGELES

Kate is having lunch with her friends. Rumor's of infidelity have been inevitable. Intuition frowns on Kate. Kate feels the gossip circulating about the room. Her friends are being far too nice to her.

INT. SPIELBERG MANSION - DAY

Kate storms through the house and she slams a door.

Spielberg rises and follows her. The door is locked.

SPIELBERG

Kate. Honey. What's the matter?

There isn't an answer. Spielberg knocks again.

EXT. MULLER TRAILER

In Russian, Uvarov and a Russian film mogul are on the phone. At the picnic table Jackson and Bartok are watching.

Muller is cooking hamburgers on a grill.

This conversation is entirely in Russian.

UVAROV

I think it will not be simple.  
Please we should resolve to calmly  
negotiate an agreement where both  
sides can profit.

RUSSIAN PRODUCER

Unfortunately your imperialist  
government has instituted  
sanctions. And for what? For our  
claiming the land many of our  
fathers died for.

UVAROV

My client and myself. We both have  
a good understanding of your  
conflict in the Ukraine. His  
paternal family is Ukrainian he  
understands the difficult  
politics.

(half beat)

I have heard my client explain that "if the U.S. had lost 25 million lives in World War as a result of an invasion of Mexico, Mexico would be a bumper state and not be so independent today.

(half beat)

America only lost 300,000 lives and it is a small amount compared to Russia's loses.

RUSSIAN PRODUCER

Every nation has a right to protect themselves. This includes Russia.

UVAROV

We see eye-to-eye.

(half beat)

My client is willing to make a film in direct opposition to the sanctions. In the up most confidence, my client will be renouncing his citizenship and be moving to Switzerland.

RUSSIAN PRODUCER

Why not move to Russia? He can make all the films he wants with the full support of the powers that be.

UVAROV

Yes, Yes. That is possible he will spend time in your beautiful nation. He is fluent and personally he is looking forward to this project.

(half beat)

Did you receive the script?

RUSSIAN PRODUCER

Yes. Of course. We are reviewing it at this time.

UVAROV

My client was very intrigued when your president went on television and persuading the world's business class to ignore the U.S. lead sanctions and invest in Russia.

RUSSIAN PRODUCER

It is not the job of the government to pick winners and losers. Not your government or our government.

UVAROV

Politics aside, what about money?

RUSSIAN PRODUCER

We can't pay out money until the film is complete.

UVAROV

Perhaps a small amount of money could be paid as honest money?

RUSSIAN PRODUCER

Perhaps.

UVAROV

Well my client is taking a huge risk by even negotiating.

RUSSIAN PRODUCER

I understand.

UVAROV

Plane tickets?

RUSSIAN PRODUCER

Of course. First class. Aeroflot.  
(half beat)  
How many?

UVAROV

Four. To and from Geneva.

Muller's eyes become large and he waves his hands. He holds up five fingers.

UVAROV

I'm sorry. We are bringing five individuals.

(half beat)

I can send you their names, once we agree on terms.

RUSSIAN PRODUCER

Hotel rooms, five?

UVAROV

Four will do.

RUSSIAN PRODUCER

What schedule do you have in mind?

Uvarov draws a blank, they didn't prepare for this obvious question.

Muller hold up six fingers.

UVAROV

Six months.

Muller's eyes become large.

MULLER

Weeks.

UVAROV

My apologies, six weeks. I misspoke.

Tina arrives in her car beside the tiny trailer.

UVAROV

Two more issues. One the financials. You received our fax with our expectations?

RUSSIAN PRODUCER

Yes. Negotiable?

UVAROV

Of course.

(beat)

And second, publicity. It doesn't matter if the body is buried eventually, but it might be best if it is not buried at the time the film is released.

RUSSIAN PRODUCER

I follow you.

UVAROV

But if the government would contemplate such a move and time this with the release of the film.

RUSSIAN PRODUCER

We have friends in the Russian government. It is not a problem.

UVAROV

Good to know. But their share of the profits comes out of your end.

RUSSIAN PRODUCER

We would not expect foreign entities to compensate our government officials.

UVAROV

Agreed.

RUSSIAN PRODUCER

A politically heated and protracted debate over the outcome of the body at the time the film is released would maximize profits. We are not neophytes here about publicity.

UVAROV

Oh, I'm sorry. I didn't mean to imply.

(half beat)

Can I be frank? The culture and language and traditions are so

different, don't you think it will be best for us to be through.

RUSSIAN PRODUCER

I agree.

UVAROV

Well, I will expect your call in perhaps a week?

RUSSIAN PRODUCER

I think we can let you know what will happen next week.

UVAROV

Thank you.

RUSSIAN PRODUCER

Good-bye.

UVAROV

Good-bye.

Russian ends. English begins.

MULLER

Tina. This is my Russian agent, Pytor Uvarov.

TINA

Nice to meet you.

TINA

What is wrong with Richard?

MULLER

With the sanctions in place... there are sticky laws. And Richard is an American.

UVAROV

Nice to meet you dear. You have a wonderful look and I understand you are a wonderful actress.

(half beat)

I will be happy for such a beauty  
to return to her homeland even for  
a short time.

MULLER

This is my computer friend,  
Jackson.

TINA

Nice to meet you.

Jackson shyly nods.

MULLER

This is my doctor friend Ben  
Bartok.

BARTOK

Nice to meet you.

TINA

Nice to meet you too.

TINA

(to Muller)

You know I had no idea your  
Russian was so good.

MULLER

I've been practicing.

TINA

So what happened with the  
negotiations.

UVAROV

They don't want to hire you,  
you've been an American too long.  
They think Russian men, being  
denied such a beauty, will resent  
it at the box office.

TINA

Is that a joke?

UVAROV

Yes dear. And I think you will like your compensation.

TINA

Thank you.

(beat)

And this is legal?

BARTOK

Are you a Russian citizen?

TINA

Yes.

BARTOK

Then there aren't sanctions for you.

MULLER

The four of us are forming a Swiss corporation.

Tina is happy.

A week passes...

EXT. MULLER TRAILER

Again everyone is there at the trailer. The sun is setting and they are cooking on the grill again. Waiting for a phone call.

Jackson, Bartok and Uvarov are swimming in the trailer park's swimming pool.

TINA

You know for a seventy-year-old man, you are really virile.

MULLER

You want to be alone?

TINA

There is time for that.

MULLER

Are you sure?

TINA

Well, no but your friends need to eat.

There is a yellow legal pad under the phone and a sharpie pen. The pad has several issues written there.

- Publicity
- Front money
- End money
- Contract
- Flights

Uvarov's phone rings. Uvarov leaves the pool and runs to the phone.

There is the realization that he might not make it in time. Muller, Bartok and Jackson are fully focused on Uvarov making it to the phone in time. Tina is less apprehensive.

Uvarov reaches the phone just in the nick of time.

With one exception the following scene is conducted in Russian.

UVAROV

Hello.

RUSSIAN PRODUCER

I have some good news. All the parties here are in agreement.

UVAROV

(in English)

Green light.

They silently congratulate each other.

UVAROV

For various reasons legal reasons, we need this not to be announced until the film is finished and my client safely in Switzerland.

RUSSIAN PRODUCER  
We understand the intricacies of  
the sanctions.

Uvarov places a checkmark on the yellow pad beside  
"publicity".

UVAROV  
Okay. I just want to be on the  
same page.  
(half beat)  
Also, the upfront money?

RUSSIAN PRODUCER  
One million will be transferred on  
your arrival in Moscow.

Uvarov places a "1" on the yellow pad beside "front money".

Eight million will be transferred  
upon completion and screenings.

Uvarov places a "8" on the yellow pad beside "end money".

UVAROV  
You have contracts drawn up and  
ready for signature?

RUSSIAN PRODUCER  
You can sign them at the airport  
when you arrive, if you like.

Uvarov places a checkmark on the yellow pad beside  
"contracts".

UVAROV  
The return tickets are to Geneva,  
correct?

Uvarov places a checkmark on the yellow pad beside  
"Tickets".

RUSSIAN PRODUCER  
Yes. Is there anything else that  
is needed?

UVAROV

Anything else that arises, we will be in touch.

(half beat)

Stephen is here with me now. He would like to express his appreciation.

MULLER

Hello. Thank you. I think this is going to be the beginning of a beautiful friendship.

RUSSIAN PRODUCER

Mr. Spielberg. I've spoken to the Kremlin. There are a number of freedom loving Americans living in Russia. Oppressive taxation, government eavesdropping, loss of civil liberties.

(half beat)

If you feel like you need political asylum, we will welcome you with open arms.

MULLER

Well never say 'never'. But thank you.

RUSSIAN PRODUCER

Officially, it will be our pleasure should you need to come to Russia for economic or artistic freedom.

MULLER

Thank you again for this opportunity. Thank you for confidence in my script.

RUSSIAN PRODUCER

Okay. It is an honour to do business with you.

MULLER

Same here.

(half beat)

Good-bye.

RUSSIAN PRODUCER

Good-bye.

Muller ends the phone call and puts his fists in the air in triumph. Tina and he make eye contract.

Jackson is dirty dancing and howling.

Bartok is celebrating by picking Uvarov up into the air. He fails and they crash into the grass hugging each other.

It is clearly excessive celebration. The grown men are jumping up and down, slapping high fives like a youth baseball team.

Tina is happy. But she thinks for the first time. Spielberg would have made 20 movie deals and his friends (one would think) should be more sophisticated than this. Tina pauses for five seconds but then celebrates with the others.

Tina and Muller kiss like a hundred New Year Eves.

INT. FLIGHT FROM LAX TO GENIVA

FLIGHT ATTENDANT

Welcome aboard Mr. Spielberg.

Tina, Muller, Bartok, Jackson and Uvarov fly first class. Tina is happy. The men are nervous. Muller is trying not to be noticed.

INT. GENIVA BANK - DAY

The group checks into a Hotel. Muller and Bartok go to a bank with a SWISS ATTORNEY. Muller and Bartok sit waiting until the banker gives the attorney some papers. The attorney reviews the papers then deliver them to Muller. Everyone shakes hands.

INT. FLIGHT FROM GENIVA TO MOSCOW

Tina, Muller, Bartok, Jackson and Uvarov fly first class.

INT. SHEREMETYEVO AIRPORT - DAY

As the group clears customs, there is a surprise volley of camera flashes. A herd of media are there. Everyone but Tina is traumatized.

Muller freezes.

MULLER

This was not the deal.

UVAROV

I will speak to the Russians.

UVAROV

(to the Russian producer)  
We didn't want this publicity  
until after the film is finished.

There is a table set up and Muller is taken to the chair there. Tina sits beside him. There are three chairs - one for Tina, one for the Russian mogul and Muller is in the other.

RUSSIAN PRODUCER

Yes. That is correct.

UVAROV

That is the deal and there are  
fifty photographers here. You are  
putting my client in a very  
dubious position.

RUSSIAN PRODUCER

No.

UVAROV

Yes.

RUSSIAN PRODUCER

Oh, I understand. Yes, they are  
taking photos, they are prohibited  
from publishing them until later.

UVAROV

Today?

RUSSIAN PRODUCER  
No. No publishing until filming is complete.

UVAROV  
And you have control over these people?

RUSSIAN PRODUCER  
Yes.  
(beat)  
Well, not me but the President.

UVAROV  
The President of the film company?

RUSSIAN PRODUCER  
No, the President of Russia.

UVAROV  
Oh, okay. This will not be on the internet later?

RUSSIAN PRODUCER  
Correct. No internet.

UVAROV  
No newspapers. No TV.

RUSSIAN PRODUCER  
Nothing will appear.

UVAROV  
Okay. Thank you.

Uvarov signals Muller that everything is okay.

Muller signs the contract. The mogul signs also.  
Photographers do their work.

Bartok seems to be on the phone with the Swiss bankers. He signals that the \$1 million upfront money has arrived. The Russians are thus far living up to their bargaining.

INT. HOTEL

Muller gets out of bed. Tina doesn't stir. He runs downstairs and takes a complementary newspaper. Muller asks the concierge to bring him other papers.

Later...

The newspapers are brought to Muller's suite. Tina is up and the entire group enter the hotel room. Muller distributed the newspapers. They are all frantically flipping through the newspapers.

They can't find any reference to them or the movie. They are relieved. Only Tina is disappointed her photo isn't in the press.

Again she thinks she is disappointed about the media. But she notices that the others seem relived. She ponders this for five seconds. Flowers, arrive at the door and Tina feels like a movie star. She stops suspecting.

EXT. MOSCOW STREETS - DAY

A few hardly visited websites publish tourists cell phone photos taken on Red Square. They market the photos as a Spielberg look alike.

A tourist takes a photo in a restaurant. TMZ carries the story, but report it as an incredible look-alike. They also publish a photo of Spielberg taken at a restaurant in Los Angeles.

EXT. MOSCOW STREETS - NIGHT

Muller and the group are offered a limousine. They reject it and take a taxi.

MONTAGE "SCOUT THE EXT. LOCATIONS - NIGHT"

Muller and company drive to the various locations. Muller gets out and checks the light and clearly he has everything planned out but is confirming everything.

- Restaurant Glavpivtorg
- Red Square
- Lenin's Tomb
- National Hotel

- Tverskaya
- House on the Embankment
- Staraya Square
- Bolshoi
- Cathedral of Christ the Saviour footbridge

END MONTAGE

INT. RED SQUARE - NIGHT

A Lenin impersonator, who makes money posing worth tourists, is hired for the film.

INT. HOTEL - NIGHT

The group sleeps all day. Night arrives and Muller begins to interview cast and crew.

INT. SYNAGOGUE

Spielberg and Bartok, with half the Russian film crew, they all attend Synagogue.

INT. HOTEL - NIGHT

Muller begins to make a movie.

We revisit the previous locations to actually film Muller's movie.

INT. RESTAURANT GLAVPIVTORG - NIGHT

SPIELBERG

Alex, you and Dmitry, you get into an argument with the waitress over Lenin's Body. It is a good spirited political argument.

INT. HOTEL - DAY

The group sleeps all day. Night arrives and Spielberg continues to make a movie.

INT. RED SQUARE / LENIN'S TOMB - NIGHT

At Lenin's Tomb Spielberg reviews the two Lenin's. One is plastic and one is an actor. They film the scene. The

government guards leave duty and aren't replaced by the aging Communist party members, who are delayed. The body is left alone. Alex and Dmitry sneak into the tomb and steal the body.

INT. HOTEL - DAY

The group sleeps all day. Muller refuses to go out during the day. Night arrives and Spielberg continues to make a movie.

INT. STREETS OF MOSCOW - NIGHT

The streets are practically empty. It is a chase movie; two businessmen with Lenin's Body are chased by various parties.

INT. MARKET/HOTEL - DAY

Tina buys a video game player for Muller, but it sits unused in the hotel room. Muller has cabin fever but doesn't play the games she has bought for him. Tina is clearly suspicious now.

TINA

You aren't going to play?

(beat)

I bought this for you, so you wouldn't be bored waiting for dark.

Muller reluctantly turns the games on. He tries to play. Fails.

MULLER

I can't play I'm just too nervous.

TINA

Okay.

Long beat.

TINA

What is this a comedy or a chase movie?

MULLER

Both, why?

TINA

When did you ever do a comedy?

MULLER

Is it really all that funny?

TINA

I don't get it, but these Russians think it's funny.

MULLER

It is the situation and the location. Anywhere else or any other dead body, it just wouldn't work.

TINA

And you are the writer.

MULLER

Yes. Of course. Why?

TINA

It's just one small step for mankind but one huge step for Spielberg or something.

Tina tries to find the truth looking onto Mullar's eyes.

MONTAGE "FILMING LENIN'S BODY"

They take the body to the National Hotel but their room has been given to others.

Tina plays the part of a female Moscow detective hot on the trail of the thieves/pranksters.

They take the body down Tverskaya and interact with various nightlife.

They take the body across a street and a police car strikes it. The police car doesn't stop.

The body falls off the roof of the House on the Embankment into the river.

The body is fished out of the river by the fire department and taken to a hospital where they try to revive it.

Alex and Dmitry are chased by police, former KGB and communists.

Lenin's pants leg is peed on by a dog.

Lenin is lectured by a priest on the footbridge and then kicked in the groin.

Lenin's body falls into a garbage truck and is transported to the landfill.

Finally, Alex and Dmitry's conscience grows guilty and they bring Lenin's body back to the tomb.

TELEVISION - LOS ANGELES - DAY

TMZ reports that Spielberg will make a movie in Moscow after the end of U.S. sanctions.

TMZ

We have it on the best of sources. If the Russian sanctions ever end, Steven Spielberg will make a film in Russia, a bloody bio-pic of Vladimir Lenin, starring Leonardo Dicaprio.

Spielberg, in LA, of course denies the rumor.

INT. FILMING WRAP PARTY - MOSCOW - DAY

In Moscow, the Lenin film has been made.

As the "wrap" is announced, Muller's eyes contact his compatriots and not her. The harm is very slight but Tina begins to suspect.

Tina is growing more suspicious each day. Something is just not right. Celebrating is one thing but Tina notices the relief in the men's faces.

The cast and crew has a huge "Russian" party.

INT. EDITING ROOM - MOSCOW - DAY

We see a glimpse of post production. Editing. Muller is hands on and directing the editors.

Tina finds her way into the room; she sits watching and evaluating. She is growing more distant from Muller. Muller becomes more engrossed in the job/movie.

Muller has been planning this film for nearly 15 years and he is not distracted.

INT. VIEWING FOR THE OLIGARCHS - MOSCOW - DAY

The mogul and his investing friends enter the theater. Tina, Muller, Bartok, Jackson, Uvarov and the Russian producer are there near the front.

The film is shown. The scenes bring out both groans and laughs. The few laughs are subdued. Billionaires, go figure.

Startled, Muller jumps out of his seat when a FAT OLIGARCH right behind him shouts.

FAT OLIGARCH

Bravo.

Afterward the house lights come on. The man behind him gives him a kiss on each cheek and hugs him.

FAT OLIGARCH

Spielberg is a genius and he is making Russia his home!

We hear from the third row...

SKINNY OLIGARCH

Fuck you.

A hand grabs the fat oligarch by the lapel and spins him around.

SKINNY OLIGARCH

We have invested in horse shit and western propaganda.

FAT OLIGARCH

You are opposed to truth telling.

SKINNY OLIGARCH

Reactionary.

FAT OLIGARCH

Radical.

Muller really can't get a feel for the whole audience's reaction. Tina leaves the room. She walks the streets of Moscow, depressed.

The debate slowly grows until oligarchs are in each others face and there is a fistfight. And then there is a second and third fistfight.

Clearly the group is divided. Many of the investors look hatefully at Muller. Others try to communicate their approval.

The Russian producer puts his head in his hands and almost cries.

MULLER

Do we get paid?

The Russian producer shrugs as security guards rush into the room and the billionaire combatants are pulled apart.

INT. HOTEL - MOSCOW - NIGHT

Uvarov is standing in the front of the hotel smoking a cigarette. Tina enters the hotel, she has been walking and thinking.

TINA

(to Uvarov)

We need to leave and leave now. We got paid a little bit right? Tell

him we need to leave now without hesitation. This is Russia, they will kill us.

INT. VIEWING FOR KREMLIN AND PRESIDENT - KREMLIN - NIGHT

If you thought the group was nervous at the screening for the oligarchs, the pressure is really on for this. It's all very formal - the room and the dress.

We see one of the most ornate rooms in the palace. There are perhaps sixteen people in the room. Muller and his friends and 10 or 11 of the Russian President's advisors.

The President enters, sits and the film begins.

When the film is finished, there is no reaction. Not a word. The President is contemplating. House lights up.

RUSSIAN PRESIDENT

(deep powerful voice)

Tina. You seem to have a foot in each house. What do you think of this film?

There is a long beat. Tina thinks about spilling the beans. Everyone involved in the scam is nervous.

TINA

I think its genius. It's funny.

RUSSIAN PRESIDENT

I think you are right.

(beat)

But, one more showing. Okay?

INT. VIEWING FOR THE PUBLIC - BOLSHOI - NIGHT

The Bolshoi is full of a wide assortment of Russians. The film aficionados, the connected political class, the business class, Russian writers and celebrities. There are even some common Russians.

Tina appears very sedate. Jumpy and afraid of arrest.

After the viewing, one particularly ENERGETIC MUSCOVITE. Approaches Muller and over shakes his hand. The reaction of the audience is 95% positive.

There is however an old couple (90s), nostalgic in their sentiment. They have tears in their eyes. This movie effectively kills "the cult of Lenin".

ENERGETIC MUSCOVITE

I want you to know, you are a just man. That man, Lenin, he put us through hell. Seventy years of hell. And if he is dropped, run over, drowned, electrocuted or peed by the terrier, so be it. No one is shedding a tear over justice.

MULLER

Thank you for saying that.

ENERGETIC MUSCOVITE

You have Russian blood.

MULLER

Well part Ukrainian.

Beat.

The ENERGETIC MUSCOVITE is puzzled.

ENERGETIC MUSCOVITE

Ukranian?

Beat.

ENERGETIC MUSCOVITE

But you have the heart of a Russian.

MULLER

Thank you.

Now Tina looks relieved. She is mobbed by reporters and also by the public. From Muller's POV, Tina speaks with the public who seem to worship her.

WOMAN

I understand your parents escaped  
the Soviet Union?

TINA

Yes.

WOMAN

(to her husband)

No wonder.

(to Tina)

Only Russians can make such art.

HUSBAND

You and Mr. Spielberg have said  
something profound.

As people talk to her she begins to smile and appreciate  
the film.

From Tina's POV, Muller shakes many hands and makes a lot  
of small talk.

The Russian producer is mobbed with compliments.

MULLER

Now can we get paid?

The Russian producer is all smiles.

RUSSIAN PRODUCER

Yes.

The Russian producer signals his ACCOUNTANT.

The accountant leaves the theater.

INT. HOTEL - NIGHT

Muller's group are all in their rooms rushing to pack.

Muller is in his and Tina's room packing.

TINA

Can you get us out of here,  
tonight?

Muller pauses and looks at her. He begins to pack again.

MULLER  
That is the plan.

Jackson sticks his head in their door.

JACKSON  
We got paid.

MULLER  
Airport. Fast.

Jackson just leaves his suitcase and clothes. He leaves with only his computer and portable printer.

Tina is packed and waits for the others a foot from the taxi. She is the most impatient of the group.

INT. MOSCOW TO GENEVA FLIGHT - NIGHT

Muller's group are very nervous waiting for the flight to take off. They hardly say a word.

TOURIST LADY  
So did you enjoy Moscow?

TINA  
Ma'am. I'm sorry. I'm just a wreck. Right now.

TOURIST LADY  
What did you see?

Tina ignores her.

Once in the air, they all have GPS (or flight tracker apps) on their phones. When they cross over the Russian border, they all let out a sigh. And they begin to chatter and socialize.

Each member of the group approach Muller and shake his hand.

JACKSON  
We came a long way friend.

MULLER  
Thanks for all you've done.

UVOROV  
(in Russian)  
You are the most organized person  
I've ever know.

MULLER  
(in Russian)  
Couldn't have done it without you.

BARTOK  
Really proud of you.

MULLER  
Love you man.

TINA  
I don't know how you did it.

Muller is speechless.

TINA  
Speechless?

She kisses him on the forehead.

MULLER  
So what will you do now.

TINA  
I don't know you've broken my  
heart.

MULLER  
Again?

TINA  
Yeah, again.

Beat.

MULLER  
So?

TINA

I think I'm going to Tahiti.

The plane lands in Geneva.

INT. GENEVA AIRPORT - NIGHT

There is short lay over before their flight to LAX.

Jackson pulls out his new laptop and portable printer. He moves the money from the "Spielberg" corporation account to their various other accounts. Bartok and Jackson divide the 9 million in a matter of seconds to accounts controlled by Tina, Muller, Jackson, Uvanova, Vasiliev and Bartok.

Jackson prints their account information and Bartok delivers that to each participant.

Muller is watching a film on the terminal television.

Uvanov is in the restroom.

Tina is in a duty free shop. She is shocked by the amount.

Jackson is packing up his computer. He stops and takes out his account print out. He smiles.

Bartok folds his account information and places it in his shirt pocket.

Tina books a flight from LAX to Tahiti. The ticket agent tells her she will have to rush between flights.

INT. GENEVA TO LAX FLIGHT - NIGHT

They board the flight home. Each changes their appearance in some way. In the lavatory, Muller shaves his trademark "Spielberg" beard, but his electric trimmers aren't entirely effective. It only thins the beard.

Muller returns to his seat to find the entire gang sleeping soundly. He sits and watched the in-flight movie.

INT. STREETS OF LOS ANGELES - DAY

We see Omar, driving in an automobile through Los Angeles. This is the same guy who has been stalking the real Spielberg the entire film.

The radical Islamic terrorist's phone receives a message from his imam, "Kill Spielberg. Flight #1947 from Geneva." There is an app photo of the flight's progress. It shows the flight very near landing.

Omar turns the car toward the airport.

INT. LAX AIRPORT - DAY

The group disembarks the plane. Tina rushes to the transit line through customs. The others are in a different and slower line for processing.

INT. LAX PARKING LOT - DAY

Omar has a collection of photos on his phone - Michael Eisner, Michael Ovitz, Harvey Weinstein, Seth Rogen, Natalie Postman, Woody Allen, Ben Stiller, Larry David. He flips through them like baseball cards. He stops on the Spielberg photo.

INT. LAX - TELEVISION - DAY

Omar is waiting for the passengers to emerge. He sits to watch the passengers exit.

The news/media and the world are highly confused.

NEWS ANCHOR

I honestly don't know what to report. Producers of a film that premiered last night in Moscow, claimed the film was directed by American director Steven Spielberg. And to complicate things more the current law would prohibit such participation in a Russian film.

(half beat)

The film premiered in Russia and seems to have been a great hit.

(half beat)

While the Russian population seems to love the film, Spielberg denies participation. Spielberg told reporters he was not involved and does not even speak Russian. The director claims to have never even visited Russia.

ENTERTAINMENT REPORTER

We think Spielberg directed the film, but experts are speculating that perhaps Spielberg wasn't happy with the film's end result.

BUSINESS ANALYST

I speculate there was an issue about payment. Russians have shown themselves in the past to be notoriously unreliable in business dealings. I expect the director to continue to deny participation until he is paid what he is owed.

POLITICAL ANALYST

I hypothesize that the Russians are trying to make a political statement about U.S. sanctions. But whatever is going on it is very damaging to international relations. Both sides are highly suspicious of the other's motives.

LEGAL ANALYST

And of course legal and security analysts speculate that this was the greatest con job of all time; most of the online bloggers are sceptical about this "Russian story". Even in a global economy it seems unbelievable.

KREMLIN SPOKESMAN

More White House tricks, the Americans are embarrassed to have lost their greatest film director to a superior system of free markets and free minds. I expect

Mr. Spielberg to renounce his U.S.  
citizenship at any moment.

INT. LAX TO TAHITI - DAY

Tina makes her flight to Tahiti and takes off.

INT. LAX - DAY

After a short wait and the traditional searches, Muller exits the U.S. customs security area. They enter a restroom and flush their "Spielberg" IDs in the toilet. Bartok, Uvarov, Jackson all dispose of their fake IDs.

Big smiles to be back in the USA safe and sound, with money in the bank.

Just as it looks like they have succeeded, Omar the terrorist pulls a gun on Muller.

OMAR

Death to Spielberg. Allahu Akbar!

MULLER

Wait. I'm not...

Omar the terrorist shots Muller in the chest twice before police and TSA agents kill him.

Doctor Bartok runs to Muller's side and tries to save him but it is a losing battle. Muller hands the doctor his bloody account printout (the money).

Jackson is clearly affected by the violence, he freezes and watches but slowly departs the airport.

Uvanov is also decimated by the act of terrorism but leaves.

INT. SPIELBERG MANSION - DAY

Spielberg is watching a film. There are 12 televisions in the mansion, but only one is actually tunes to a television station. The cook in the kitchen is watching Spanish-language Los Angeles station.

SPANISH ANCHOR

(in Spanish)

In breaking news from the airport in Los Angeles, witnesses are telling us that American film director Steven Spielberg has been shot in the chest by a dark complected man who shouted "Allahu Akbar!". Mr. Spielberg's condition at this time is not know. We will bring you information as we receive it.

The cook runs out of the kitchen, through the house, to the theater.

COOK

(Spanish accent)

Mr. Spielberg!

(beat)

Mr. Spielberg!

She opens the door and her eyes are like saucers. Spielberg isn't accustomed to being interrupted; his eyes are large as well.

INT. LAX - DAY

Finally, as emergency paramedics arrive, Dr. Bartok gives up CPR and admits to himself Muller is dead or soon will die.

Presumably Uvanova, Jackson and Bartok escape.

FADE OUT

ALTERNATE ENDING

Muller gets in the transit customs inspection line and gets on the flight with Tina to Tahiti. Omar is left wondering at the airport.