THE TARANTINO HEIST

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 (25) is surprised and turns to appreciate the recognition. He stands and shyly 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. More applause.

PROFESSOR
And I have to say Mr. Muller, you are the most upbeat student I’ve ever… experienced. A bit hyperactive at times.

MULLER
Spirited?

PROFESSOR
Yes, we’ve had our differences but I will admit that.

The students all chuckle.

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 promising. But I get the idea you
are impatient and clearly self-indulgent. Don’t let this be your fatal flaw. But for now congratulations.

After the showing, Muller is out in the hall and congratulated by many other students. He is very happy and charismatic looking. He clearly has a lot of friend and the future is bright.

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 (or backward) thinking. I’m not sure which. I don’t think I can find the funding. Remember there isn’t any art without commerce.

MULLER
It’ll sell. It’s a tribute to the old classics people went to the theatres to see.

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 theatre-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, for another month.

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

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

MULLER
Okay. I will.

Muller exits the office with a certain look on his face.

MONTAGE
The same result in numerous meetings.

END MONTAGE

INT. VIPER ROOM – LOS ANGELES

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

There is a genuine MOTORCYCLE GANG in the bar; they are rough looking but 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 bikers’ 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. Been in school, fucking school.

MURPHY
Fuck college.

MULLER
(drunk)
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 gang has some very expensive tattoos and they 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 one 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
(beat)
Or not. Do it your way.

MULLER
But then you invest in films. And then you’re 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 and you’ll be legit.
(beat)
Or not. It doesn’t matter to me. But you can parlay whatever you take into legitimacy.
(beat)
No more risk of long prison sentences. The only downside are people will start sending you the stupidest fucking scripts and you’ll have to take out the trash every day. Tons of it.

(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

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

INT. BIKER GARAGE HANGOUT – LONG BEACH

MULLER
I propose we film the entire thing with these cop like body cams.

CHAPLIN
What?

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 we are giving them.

(beat)
Misinformation.

(beat)
No?
The nuances of the plan seem to miss half 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 real 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. And there are several Go-Pros affixed to a shopping cart.

EXT. INDUSTRY BANK, CENTURY CITY - DAY

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.

As they rob the bank, each actor gives his trademark line. Either Muller has them totally in character or it’s all been rehearsed.

A bank employee is looking down filling out paperwork.

CHAPLIN
You’ll never find a rainbow if you’re looking down.

A bank employee gives Monroe an odd look.

MONROE
It’s better to be absolutely ridiculous than absolutely boring.

A female employee of the bank drops a load of cash.

EMPLOYEE
I’m sorry.

WAYNE
Never apologise, mister, it’s a sign of weakness.
Exiting the bank, clearly it's been a success so Sparrow turns to the employees...

SPARROW
If you were waiting for the opportune moment, that was it.

He leaves the bank.

INT. VAN - DAY

Muller is sitting in the driver seat. He’s been watching it all on tiny but high tech monitors inside the van. They drive.

MULLER
Cameras.

Muller holds out a cardboard box. And Go-Pro 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.

MULLER
Costumes.

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

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, they all look at Muller who is occupied driving. There is no honor among thieves. In the back of the van, 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, but they do it anyway.

Muller looks into the rear view mirror. Everyone is looking at Muller to determine 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 watches 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 long term plan.

CHAPLIN
Tough.

MULLER
We have a plan to turn this into $100 million. I can do it.

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 film’s profits. Legal profits. You will look like geniuses and legitimate.

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 is 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 set up. We will deposit it over time. The money will look clean.
(beat)
These big bills, the serial numbers maybe?

MONROE
Bullshit.

MULLER
I beg you; don’t spend this. Not a penny. You aren’t organized for it.

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 counting and guess with each man pushing his “fair share” into athletic 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. They break his face and ribs.

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

The gang members leave. Only Murphy looks back in regret.

MULLER
Why are you doing this?

Murphy has always been Jack Sparrow or he is still in character from the robbery.

MURPHY
I’m dishonest, and a dishonest man you can always trust to be dishonest.

Murphy leaves.

The gang burns the cameras with the costumes in a 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. He looks very volatile.
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’s 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.

STUDENT
What is wrong with him? He used to be Mr. Positive.

MONTAGE
Chaplin buys a very large boat. Monroe buys a big house in the hills. Wayne buys a very expensive sports car. The seller in each instance has a strange suspicious look on their face. We can guess they are paying cash.

Each are arrested by SWAT teams, even Murphy, who hasn’t spent his share of the money but hasn’t dropped the Jack Sparrow image.

END MONTAGE

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 to his face 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 thing.

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 furtively smiles and hands him two slips of paper.

Muller is clearly turning down romance.

INT. APARTMENT – LOS ANGELES

Muller enters his 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. JAIL INDUCTION - DAY

Muller is processed into the jail. Medical. Fingerprints, photos, etc.

INT. COURTROOM - LOS ANGELES

JUDGE
The court, in determining the particular sentence to be imposed, considered — the nature and circumstances of the offence and the history and characteristics of the defendant;
(half beat)
the need for the sentence imposed—to reflect the seriousness of the offence, to promote respect for the law, and to provide just punishment for the offence;
(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 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 through the window is linked to the industry -
movie billboards.

INT. PRISON INDUCTION

Muller is processed into the prison. More fingerprints.
More photos. The guards are all robotic drones. 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 over
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. I mean who thinks about prison.

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”. 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.

MULLER
I have one, thanks.

SOCIAL WORKER
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 the library into the
interlibrary loan program.

MULLER
Really?
(half beat)
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.
(half beat)
There is overcrowding and your sentence might be shortened.

MULLER
I know that’s bullshit. The federal government has unlimited money. When it gets overcrowded, instead of letting inmates out, they just build another facility.
(half beat)
And the problem with that is someday you are going to run out of other people’s money.

SOCIAL WORKER
Well...
(beat)
This is just the most boring place on earth. That is your punishment. That might bother you, being bored?

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 in the yard. Keep your eyes and ears open.
(chuckles)
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. And prisons. 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
But you already have that degree.

MULLER
 Doesn’t hurt to have two, does it?

SOCIAL WORKER
Wonderful. Just mind your own business; stay out of trouble. You will be fine here.
   (half beat)
Stay out of the politics 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. Top inmate. And then they are released and end up outside with little or no power.

MULLER
And the main character can’t adjust. I think that has been done.

SOCIAL WORKER
Well... any power you build here will disappear the minute you leave.

MULLER
Unless... the main character becomes a career criminal like them.

SOCIAL WORKER
Unless... he spends the time wisely. And it’s just a story.

MULLER
Two inmates, one uses his time well, and the other wastes the time climbing the hierarchy of criminals. It might work. So why don’t you write it?

SOCIAL WORKER
I can’t. I just don’t have that gift. I tried when I was a young. You know how it goes.

MULLER
I certainly do.
INT. PRISON - DAY

Muller moves from intake through the yard on his way to his new 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, not by us but by your guys. There are the "woods" (short for peckerwoods), Skin Heads (young racists), Arian Brotherhood (old racists, the "kinfolk" (blacks), the "Raza" (American-born people of Hispanic descent), the "Paisas" (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 most of share. Which they did.

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 to be in here?

BARTOK
I guess crime really doesn’t pay.

MULLER
Maybe.

Time passes…

INT. PRISON COMPUTER LAB - DAY

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
Tarantino.

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
Tarantino 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
You will need the box office figures.

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
Skype me next week and we will get organized.

MULLER
I will.

INT. PRISON RUNNING TRACK - 2000

When in prison, the DOUBLEGANGER is recognized and is a near look-alike for a young Quentin Tarantino.

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

EXTRAVERT
(to the doubleganger)
Hey Tarantino!
(to others)
That guy looks like Tarantino.
Doesn’t he?

Muller’s exercise group ignores the extravert, but of course Muller is curious. We get the idea the extravert 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 he is hanging out with ignores the extravert again. The extravert ignores all prison advice, keep quiet and mind your own business.
EXTRAVERT
Man, what a place. We got Santa Claus and QT, wouldn’t it be weird if they were cellies?

The extravert is pretty much talking to himself. But Muller is listening.

INT/EXT. PRISON - DAY

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

As time passes, Muller watches from a distance as the Doubleganger grows to look identical to the famous film director. Other prisoners recognize the similarities and they nickname him "Tarantino".

DOUBLEGANGER
I don’t like it when you call me that.

MULLER
Why? The man is the greatest director in the history of film.

EXTRAVERT
Sure man, you ought to be proud. Man nobody can splatter blood better than QT.

MULLER
He’s much more than that you know.

The Doubleganger is trying to sort it all out in his head. Muller gives him a reassuring look.

INT. PRISON MESS HALL - 2001

The extravert inmate walks by and then sits by Muller and Bartok. The Doubleganger is there. Muller has befriended him.

EXTROVERT
Tarantino. What’s happening?
DOUBLEGANGER
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 had pool tables. The food was great there. Man you don’t want to be in CDCR. Or worse a county jail.

DOUBLEGANGER
Where you been in a jail?

EXTROVERT
Jail Jail-jail or prison? Here, Texas, Okalahoma,Kentucky and New York.

DOUBLEGANGER
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. Man you got it made. After watching all your movies. No body is fuckin’ wit you.

DOUBLEGANGER
But, I’m not him.

EXTROVERT
Oh, I know but still.

(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

The extravert gets up and moves to a different table. He starts talking them to death.

ABSOLAN JACKSON comes to sit beside Muller and the Doubleganger.

JACKSON
Tarantino. You gonna eat your bread?

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

JACKSON
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 their “rehabilitation” facilities are underused, so Muller is a star.

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 2 guys in the library.

INT. COMPUTER LAB – DAY

Muller is watching Hollow Triumph from 1948.

BARTOK
(joking)
Hey that’s not Tarantino. You are going to solitary.

MULLER
I’m sick of Tarantino. Every once in a while, I order something different.

He gestures to the other DVDs – *Jaws* and *Wet Hot American Summer*. Also there is the French version of *Reservoir Dogs* and an Italian version of *Pulp Fiction*.

Bartok gestures to the screen.

CUT TO THE HOLLOW TRIUMPH 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 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, where the real psychiatrist never had the balls for it. Well that is all it takes, she knows her old boss wouldn’t do that.

BARTOK
You mean her boss wouldn’t do it that well.

MULLER
Never fucked her at all.

BARTOK
Insightful. So, 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.

MULLER
So the secretary knows he’s an imposter but she doesn’t care. She loves it. And they are gonna run away together.

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, Jackson and Bartok’s table. The Doubleganger eats with them now.

EXTRAVERT
Damn, you look like Tarantino. 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 in his hands 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.

BARTOK
Everything is against the law.

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 economic 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.

BARTOK
It might need a single stitch but it could do without just as well. 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 tumour or some other condition.

BLEEDING PRISONER
I got punched.

BARTOK
You want 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 makeshift first aid kit. Bartok refuses it.

They wait in awkward silence as the bleeding stops.

INT. PRISON LIBRARY

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. Uvarov 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)
I have a business opportunity in Russia.

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 film 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 in a book.

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

INT. PRISON COMPUTER LAB

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

INT. PRISON SCHOOL – DAY

TEACHER
What? Are you back?

DOUBLEGANGER
I want to try to get my GED.

TEACHER
You were in my class for three years. You never really tried. And now you want to come back?
DOUBLEGANGER
Yes.

MULLER
He has a job waiting for him when he gets out.

TEACHER
If he passes the GED test?

MULLER
I’m willing to help tutor, not just him but your other students as well.

TEACHER
(sarcastic)
Well, by all means come in and have a seat.

The teacher writes on the white board several simple fifth grade math problems. Muller looks over at the Doubleganger in awe. He didn’t realize the extent of the Doubleganger’s education. But he’s not discouraged. He writes the problems down on a sheet of paper and slides it over to him and he hands him a pencil.

INT. PRISON LIBRARY – DAY

We see Muller uses the prison library loan program to study board games and board game memorabilia.

LIBRARIAN
Old board games. How interesting.

MULLER
Do you collect?

LIBRARIAN
No, not really. So, what made you interested in board games?

MULLER
Tarantino. My thesis, he is a big collector. The biggest.
LIBRARIAN
Oh, I see. Tarantino?

MULLER
Tarantino. Yeh. That’s right.

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

INT. PRISON CELL

Muller and the Doubleganger are playing an old board game.

The Doubleganger is practicing sounding like Tarantino. Clearly Muller has been coaching him.

DOUBLEGANGER
Do you find me sadistic?

The Doubleganger seems to be winning the game.

Get ready to fly, bitch!

A large gruff prison SUPERVISOR enters the cell.

SUPERVISOR
Mr. Muller, we periodically review your use of the library. These materials are about board game. 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 work.

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 YARD

The Doubleganger and Muller are at a table. The Doubleganger is practicing signing Tarantino’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 board game 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. After you are released.
MULLER
And that will make you 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 - Alf, Adams Family, Baretta, Dukes of Hazard.

LIBRARIAN
Vintage board games?

MULLER
Tarantino. Old board games that relate to old television shows.

LIBRARIAN
He’s a collector.

MULLER
They say he’s 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.

EXT. PRISON YARD

The Doubleganger is taking practice GED test. Muller is supervising. The entire group is there watching.

Jackson moves to correct a mistake. Muller stops Jackson.

MULLER
No, don’t help him. He had to do it himself.

The Doubleganger takes the clue and goes back and erases an answer. He recalculates.
Later, Muller grades the test. The Doubleganger scores 71%.

The group have a small celebration when the Doubleganger accomplishes the goal.

INT. TARANTINO MULHOLLAND DRIVE HOME

We see that the real TARANTINO is playing a vintage Gomer Pyle game.

INT. PRISON CELL

Muller, Doubleganger, Jackson, Uvarov and Bartok are playing M*A*S*H.

DOUBLEGANGER
Are you gonna bark all day, li’l doggie, or are you gonna bit?

INT. PRISON COMPUTER LAB

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

MULLER
Tarantino saw it coming. Speaking at a University of Southern California event, 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 Tarantino 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. Tarantino 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 ‘film 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. Tarantino films in Russia. They haven’t performed as well in Russia.
FILM PROFESSOR
Something of a mystery to solve?

MULLER
It is a puzzle to me.

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 Doubleganger, Muller and Uvarov is entirely in Russian. The two men are eating. Others are near but they can’t understand.

MULLER
Anyone else here speak Russian?

UVAROV
I think only you and I.

DOUBLEGANGER
I do.

MULLER
You do?
(beat)
How?

DOUBLEGANGER
My grandmother.

MULLER
Okay. How lucky can I be?
(half beat)
I will speak plainly.

Long beat. This conversation is in Russian.

MULLER
We are going to make a film in Russia.
UVAROV

When?

MULLER

The very minute we’re released.

UVAROV

Him too.

DOUBLEGANGER

Especially me.

There is a long pause. Uvarov thinks. He’s a smart guy but things aren’t entirely clear yet. He looks at Muller and then at the Doubleganger, trying to put things together.

UVAROV

A film in Russia?

UVAROV

The two of you?

MULLER

And 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 - Mr. Tarantino’s Russian agent.

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 the Doubleganger from a few different angles. Muller pulls a magazine. Uvarov compares the photo of Tarantino to the Doubleganger.

Uvarov understands and becomes very serious.

**UVAROV**
I will be happy, but I don’t know anything about film. I’m vor, a professional criminal. I really only know about drugs, extortion and prostitution.

**MULLER**
But you speak well. And don’t worry you’ll fit right into the business.

**UVAROV**
Why are you doing this?

**MULLER**
Income security. Not just for me, but my friends as well.

**UVAROV**
Income security?

**MULLER**
Well, we could do some good for ourselves.

**UVAROV**
But the details surrounding a film are immense.

(beat)
I don’t know if I can.

**DOUBLEGANGER**
Blessed is he who, in the name of charity and good will shepherd the weak through the valley of darkness.

**MULLER**
It is okay. I know a little something about the film industry.
And we will learn together. 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
I don’t know. I have a problem.

UVAROV
I would say ‘yes, you do’.

MULLER
But I’m aware of this.

UVAROV
How can you make a movie without a script?

MULLER
We have time.

(half beat)

I just need a hook.

UVAROV
I see your problem. Relations are so strained, the geography and the language.

MULLER
What will interest them?
UVAROV
Russia is a mysterious place for an outsider.

MULLER
I’ve been reading Variety and the Hollywood Reporter for years and only very rarely does any news of Russian film trickle in.

UVAROV
But in Russia they know all about the American films.

MULLER
I’m writing a dissertation for school. I can’t figure it out. Russians don’t so much like Tarantino.

UVAROV
Maybe it is the violence?

MULLER
No. Can’t be. The Bratva.

UVAROV
A product of socialism.

MULLER
Hockey and boxing.

UVAROV
Sports.

MULLER
Nuclear weapons. A huge army.

UVAROV
These things are reluctantly necessary to the average Russian, whose soul is peaceful.

Muller frowns in scepticism.
UVAROV  
Russia is now a very moral and Christian country.

MULLER  
Communism is over, of course.

UVAROV  
And the socialist in the West now rejects the Russians because they are too capitalist.

MULLER  
Or the language is too difficult.

UVAROV  
Some of that is correct. In the West we are so self absorbed. What does any foreign film mean to an American?

MULLER  
Nothing.

UVAROV  
But also there is the Great Patriotic War.

MULLER  
How is that?

UVAROV  
Russia is a grumpy bear. A wounded bear. We are very defensive.

MULLER  
Why?

UVAROV  
America lost only 300,000 men. Soldiers.

MULLER  
Only?
UVAROV
The Russians lost 25 million - men, woman and children.

MULLER
Shit.

UVAROV
Yes. It was terrible.

MULLER
The Germans did that?

UVAROV
Every Russian was involved in the fighting and the Soviet leaders kept throwing people at the Germans.

MULLER
Oh. 25 million?

UVAROV
Yes. Russia was so depopulated after the war they gave mothers a medal when they had children.

DOUBLEGANGER
My grandmother showed me her medals.

MULLER
I have it.

UVAROV
What?

MULLER
The hook.

Long beat.

MULLER
The Nazi’s discover a time machine in the Ukraine. And Hitler is jacking around with it - pushing
buttons. They tell him they don’t have the instructions.

UVAROV
They claim not to hate German’s but… well of course.

MULLER
Well, Hitler accidentally sends an invasion force to modern day Moscow.

UVAROV
Yeah.
(beat)
What happens?

MULLER
Well, of course, the Russians fight off the invaders. But it isn’t easy.
(half beat)
It can be a surprise attack.

UVAROV
It would be a surprise if that happened.

MULLER
And the Muscovites are thrown onto their heals. The German soldiers get down into the Metro system.

UVAROV
And they are working their way toward the Kremlin?
(half beat)
The Russian President is threatened.

MULLER
Yes. The President of Russia is underground and in the Metro system when the attack occurs and must fight himself free.
UVAROV
Something Stalin never did.

MULLER
Yes. Everyone is heroic. And every Russian (computer salesmen, street artist and hair stylist) must join in.

UVAROV
Of course the soldiers and police.

MULLER
And the firemen also help.

UVAROV
I like it.

MULLER
And, what if the writer/director is an American - Quentin Tarantino?

Uvarov contemplates.

MULLER
Hundreds of explosions. Tens of thousands of bullets fired.

UVAROV
Gallons of blood.

MULLER
Right, German blood.

UVAROV
There will be protests.

MULLER
Over a little movie violence? I don’t see that happening.

UVAROV
No, about the propaganda.

MULLER
Propaganda?
UVAROV
The President of Russia is the hero you said?

Muller smiles at his diabolical “political” idea.

UVAROV
You will need the support of the government and the president will love this film if he looks to be the hero.

MULLER
You know he does this judo and firearms thing.

UVAROV
He goes hunting without a shirt.

MULLER
We will find an actor that resembles him. And it will be a film but it will be like the Russian president is killing all these Nazis.

UVAROV
And in Russia if they like a film the government subsidizes it. So, you will have your funding.

The meeting ends well. Everyone seems happy.

INT. PRISON CLASSROOM

The extravert, Doubleganger and Muller take a simple rhetoric and composition class.

Welcome. This is Rhetoric and Composition. It’s probably your first college experience. I realize this isn’t the ideal situation, but that doesn’t mean you can’t learn to write will.

This might be interesting.
You are only taking the class so you have access to the computer.

I have to write a screenplay.

And you have to look over your interest.

The extrovert knows about the plan? Or is he just guessing? It’s very possible that the extrovert just throwing stuff out there to see what sticks. He may want to use the information to join the gang.

INT. PRISON COMPUTER LAB - DAY

The papers the Doubleganger turns in are short and succinct. Muller proof reads everything his friend turns in and after a few corrections, gives him the thumbs up.

Muller’s screenplay grows.

INT. PRISON CELL - DAY

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 and torn.

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. TARANTINO MANSION - DAY

The real Tarantino is being interviewed by a journalist.
JOURNALIST
Let me ask you about violence. You said, you know, everyone knows you make violent movies, you like violent movies. Why do you like making violent movies?

TARANTINO
Erm... I don't know. It's like asking Judd Apatow: "Why do you like making comedies?"

JOURNALIST
You just get a kick out of it? Or you just enjoy it? Or...

TARANTINO
It's... It's... It's a... I think... I think it's good cinema. I consider it good cinema. You know, it's... You sit there in a movie theatre when these cathartic, violent scenes happen...

(half beat)
Then there's the cathartic violence of Django paying back blood for blood.

JOURNALIST
Really?

TARANTINO
Look, one reason Thomas Edison invented the camera is to show people violence, because it’s so good.

(long beat)
I’m serious.

JOURNALIST
Is that why you think people like watching violent movies -- people who are not violent people or twisted people in any way, but why it's OK to go into a movie and enjoy the violence?
TARANTINO
Yeah, well, it's a movie. It's a fantasy. It's a fantasy -- it's not real life. It's a fantasy. You go and you watch. You know, you watch a kung-fu movie and one guy takes on 100 people in a restaurant. That's fun!

JOURNALIST
But why are you so sure that there's no link between enjoying movie violence and enjoying real violence?

TARANTINO
I don't... I'm going to tell you why I'm so sure? Don't ask me a question like that -- I'm not biting. I refuse your question.

JOURNALIST
Why?

TARANTINO
Because I refuse your question. I'm not your slave and you're not my master. You can't make me dance to your tune. I'm not a monkey.

JOURNALIST
I can't make you answer anything. I'm asking you interesting questions.

TARANTINO
And I'm saying... and I'm saying I refuse.

The journalist and cameraman pack up and leave. Harvey Keitel is revealed sitting at Tarantino’s bar having an adult beverage.

TARANTINO
Gee I’m sick of repeating the same thing over and over again. It’s a
gun control and mental health issue.

HARVEY KEITEL
Some people, they never learn.

TARANTINO
No they don’t. And, the reason is they don’t listen.

INT. PRISON

Muller is using Google images, maps and street view to cruise through the Moscow subway system.

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 combat movie. You know like Saving Private Ryan or Inglorious Bastards. But even more violent.

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
Russia, the other side of the planet. No American entertainment media or very few.
(beat)
It’s mostly set in the underground. Filming it shouldn’t draw too much media attention.

LIBRARIAN
I thought filmmakers want the press.

MULLER
Not until I’m finished.

LIBRARIAN
Interesting. Good luck.

EXT. PRISON YARD

Muller and an inmate ARTIST are working on a storyboard. Muller brings him soups from the commissary as payment. We see the artist draw the background (rough) and then fills in a detailed foreground – contemporary Muscovites tripping, choking, pummeling and shooting Nazi soldiers.

MULLER
Blood.
(half beat)
More blood. Draw some blood spatter on the wall behind that guy.

The artist draws blood spatter and bullets flying.

Muller looks at the storyboard pages and then hand them to the Doubleganger for his opinion. Basically, they are planning every scene in the film.

The supervisor and a guard are watching all this from a distance. The supervisor whispers something to a clearly extroverted inmate and the crazy inmate now is interested in Muller’s activities.

The extroverted guy moves off.

The extroverted inmate meanders over and sits next to the artist and watches the drawing.

GUARD
Movie? What Movie?
SUPERVISOR
Those pussies aren’t planning a movie. Those two are about the stupidest inmates we have. Dumb asses.

TIME LAPSE PHOTOGRAPHY

In Doubleganger’s prison cell, on a desk, the stack of papers - script and storyboard grows. Most of the storyboard is up on the walls.

END TIME LAPSE PHOTOGRAPHY

BARTOK
You have a problem.

MULLER
What?

BARTOK
How will you handle the money?

MULLER
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 seems to me that if someone tells you about a scam, it’s 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
Buon senso.

Beat.

MULLER
You Italian?

BARTOK
You notice that we’re always the first 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 (Jews are) lowest on the totem pole.

MULLER
Gee, I didn’t notice. I’ve been here 10 years. You’re Jewish? 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 impostors who don white skin and hide inside it for the purpose of polluting and taking over the white race.

MULLER
I’m not going to get stabbed over this, am I?

BARTOK
Probably not. 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. They hate him and 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.

(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

BARTOK
What are you reading?

MULLER

BARTOK
You are serious about this?

MULLER
The quiet guy that likes bread.

BARTOK
Jackson?

MULLER
Yea.

BARTOK
Trustworthy?
   (half beat)
   I don’t know really.

MULLER
He says he can hack into Tarantino’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 automatic rejections yesterday. He has some policy to reject everything that comes into their office.

MULLER
Okay. I know. That’s his office. He pays people to reject ideas.
(beat)
What about his personal email? You said you could...

JACKSON
He emailed an Ennio Morricone.

Bartok looks curious.

MULLER
Composer.

MULLER
What about?

JACKSON
Something about an apology.

MULLER
The tabloids have been screwing with them. What else?

JACKSON
Real estate agent. He turned down six million. Wants eight.

MULLER
You seen that place?

JACKSON
I google imaged it.
Bartok looks curious.

MULLER
Off Mulholland Drive. It is sweet.

JACKSON
His wife is having a baby. Samuel L. Jackson, Uma Thurman, Tim Roth and Zoë Bell.

Bartok looks curious.

MULLER
Uma Thurman is his muse.

JACKSON
And it appears they called too.

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

JACKSON
It was his birthday yesterday.

MULLER
(angry)
God, I’m dumb. I’m fucking locked up in here. How the fuck am I supposed to keep up with stuff?

Beat.

JACKSON
He took Courtney Hoffman, a fairly talented costume designer, to the New Beverly Cinema. She’s a friend of his wife and she didn’t want to go.

MULLER
What from his agent?

JACKSON
A gift. UPS delivered just after noon. An encyclopaedia of Soviet films off Amazon.
MULLER
See, he IS interested in Russia.

JACKSON
Dude, the man is a film encyclopaedia. They say photographic memory of every film ever made.

EXT. PRISON LIBRARY – DAY

The Doubleganger checks out “1001 Films to See Before You Die.” He

EXT. YARD – DAY

Uvarov, Muller, Jackson and Bartok are walking around the track. Uvarov is calling out the film term in English and Muller and the Doubleganger are responding in Russian. The Doubleganger has his head in an encyclopedia of films and is still responding better than Muller. So long as it is in the Russian language, the Doubleganger is passing Muller in his knowledge of film.

Each time Uvarov calls out a term, the Doubleganger answers first the Muller is late answering.

UVAROV
I need more light.

DOUBLEGANGER
(in Russian)
I need more light.

UVAROV
I need less light.

DOUBLEGANGER
(in Russian)
I need less light.

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

UVAROV
Geographic comedy.

DOUBLEGANGER
(in Russian)
Geographic comedy.

UVAROV
More light.

DOUBLEGANGER
(in Russian)
More light.

UVAROV
Move that camera here.

DOUBLEGANGER
(in Russian)
Move that camera here.

UVAROV
Jump Cut

DOUBLEGANGER
(in Russian)
Jump Cut

UVAROV
L Cut

DOUBLEGANGER
(in Russian)
L Cut

UVAROV
J Cut

DOUBLEGANGER
(in Russian)
J Cut
UVAROV
Cut on Action

DOUBLEGANGER
(in Russian)
Cut on Action

UVAROV
Montage

DOUBLEGANGER
(in Russian)
Montage

UVAROV
I hope you enjoy our film.

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

UVAROV
(in Russian)
What is your birthday?

DOUBLEGANGER
(in Russian)
December 18, 1946.

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

They all pause and look at Muller. Muller doesn’t have an answer. 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

JACKSON
He drives a Aston Martin DB9 Volante.

BARTOK
Birthdays of children.

UVAROV
(in Russian)
Birthdays of wife.

MULLER
(in English)
Birthdays of wife.

BARTOK
Anniversaries.

UVAROV
Staff at that big ass house.

JACKSON
Birthdays?

MULLER
No. Just their names.

BARTOK
Employees.

UVAROV
His kids spouses?
MULLER
His kid is like in elementary school.

JACKSON
Names of his kids teachers?

Jackson takes out a piece of paper.

BARTOK
No. Don’t write anything. 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 - NIGHT

DOUBLEGANGER’S DREAM SEQUENCE

The Doubleganger dreams in the Russian language. They fly to Moscow, start making the film and are promptly arrested.

MULLER’S 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 contemporary 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

MULLER
The plan is done. There isn’t anything left to plan.

BARTOK
Perhaps everyone is tired of the planning.

The group is relaxed and confident. They eat and don’t talk about the con (Tarantino). 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 extroverted 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. Tried to seize my mom’s house.

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 means 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, who used to be
communist.

BARTOK
Prisons are full of libertarians.

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

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

JACKSON
Good idea. We’ll 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.
JACKSON
That’s true; half the people are in here cause when everything is against the law it boils down to if you are liked.

MULLER
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 I clearly broke the law. A bank. But do you guys deserve to be in here?

BARTOK
I broke the law.

MULLER
Medicare isn’t a legitimate function of government. Without socialism, to tempt you, you would still be a doctor.

BARTOK
That’s an odd way of rationalizing it.

The extroverted inmate closes the distance.

EXTROVERT
I was smuggling puppies.

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

EXTROVERT
Does that count?

BARTOK
Why did you do that?
EXTROVERT
Government. They’ve harassed all the dog breeders out of business.

They begin to walk again.

EXTROVERT
So I’m in your group here?

JACKSON
Probably not.

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

EXTROVERT
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?

EXTROVERT
I put them on airplanes.

JACKSON
Any of them die?

EXTROVERT
Not a one. But honestly on the ground some died. Life ain’t no sure thing.
UVAROV
In 1963, the socialists in the Soviet Union they executed two young men for smuggling blue jeans... So you are lucky.

BARTOK
How many years you get?

EXTROVERT
Ten years.

JACKSON
I bet you made a ton of money.

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

JACKSON
Gee. So all the government did was drive up the price.

EXTROVERT
Pretty much.

BARTOK
Government take your money?

EXTROVERT
Hell yea. My cash, my house, my van, bank accounts. They stole everything.

MULLER
The government seizes more property than thieves.

BARTOK
If you ask me, giving cops the power to take your stuff and then not even charge you with a crime that is wrong.
JACKSON
People 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 junior college education, but still just criminals.

DOUBLEGANGER
I’m about to graduate junior college.

EXT. TARANTINO’S MANSION - DAY

ACHMED, the terrorist, is driving up and down Mulholland Drive. He takes note of the security around Tarantino’s home.

Later...

EXT. PRISON YARD – 2008

Muller, Bartok, Jackson and Uvarov frequent the same table in the yard. They are playing a board game - Mork and Mindy.

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 out of here and paid.

JACKSON
Me too.

MULLER
Everybody needs a big check.

FLASHBACK
The extroverted 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 extroverted inmate, turned snitch, joins them at the table.

EXTROVERT
You guys going to rob Tarantino?

MULLER
No, why?

EXTROVERT
Rich bastard, you should rob him.

MULLER
We aren’t robbing anyone.

EXTROVERT
Come on, you can’t bullshit a bullshitter.

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

EXTROVERT
You been stalking Tarantino.

JACKSON
No.

MULLER
I wrote a paper on him.
(half beat)
About to write another one.

EXTROVERT
You are going to knock him over the head and take his money. You four are badass criminals. I like that. But, I hate being lied to.
BARTOK
Really, you think we are capable of something like that? He must have an army of security.

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

JACKSON
Huge, funny ears.

The extroverted inmate pulls a shiv and in a flash attacks Jackson’s neck. Jackson dodges the thrust, but the shiv cuts the Doubleganger in the face. The Doubleganger receives a serious laceration to the face.

Jackson takes the shiv away from the extroverted 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 controls the medical monopoly.

BARTOK
You might want this looked at in 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) stolen 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, gauze, peroxide and soap.

The skinhead also hands him two pills, we can assume are pain-killers. Bartok immediately gives both pills to the Doubleganger 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 form the clinic.

Bartok cleans the wound and the skin around the wound. Bartok threads the needle and is about to begin.

BARTOK
It’s going to hurt.

DOUBLEGANGER
Of course, it will.

BARTOK
Ready?

A few minutes pass and the Doubleganger is feeling the pain killers.
I’m a little buzzed? What were those pills?

Still, Doubleganger winces in pain and the doctor stitches him up.

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

What are the odds?

Of a scar?

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

I see.

Keep it moist. I will get some antibiotic cream.

Massage it every two or three hours.

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

Avoid the sun.

And be patient.

Patient?

That is pretty funny.
MULLER
He is a patient.

Uvarov looks into the cell for an answer. Will their Tarantino/Russia heist be possible? Muller doesn’t say, 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. The Doubleganger 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.

DOUBLEGANGER
You gave up your dinner?
BARTOK

Yep.

Muller slides his tray over in front of Bartok.

UVAROV

For how long?

BARTOK

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.

DOUBLEGANGER

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.

DOUBLEGANGER

What about “This Is England”, “Romer Stomper”, “Made in Britain”?

Bartok gives no response to the Doubleganger.

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? Three or four at
a time.

BARTOK
Now that is negotiable. It might
work.

INT. PRISON CELL

DOUBLEGANGER
I wonder what Tarantino is doing
today?

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

DOUBLEGANGER
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.

DOUBLEGANGER
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. The scar.

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 same boat with us.

MULLER
I know it.
(half beat)
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
This trailer park I found online. They get $55 per night.

BARTOK
Probably $75 by the time I get out.
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 years and 3 months.

MULLER
Funny I never even calculated for that. I just want one of those tiny travel trailers and a view of the Pacific.

BARTOK
Okay. Sounds like a plan.

MULLER
And the plan for now is scuttled.

Muller’s expression is something near 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

Tarantino and his wife are eating. Achmed the terrorist receives a text, “Kill Tarantino”. He is about to shoot him right there in front of his wife and infant kid. He maybe will shot her as well. But a group of policeman enter and sit right next to the director and family.

And Achmed 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 the Doubleganger’s scar.

JACKSON
Too bad it’s not lower were a 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

Tarantino is hot-rodding about Los Angeles in his Aston-Martin. Achmed the terrorist pulls up next to him and points a weapon at Tarantino. Tarantino isn’t aware, but out of the blue he hangs a right and escapes. Achmed wrecks his car looking back at the 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 - 2011.5

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.

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’s up Tarantino?

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

DOUBLEGANGER
What are you watching today?

SKINHEAD
Gone with the Wind.

DOUBLEGANGER
That beats the fuck out of television, huh!

SKINHEAD
That’s what the professor said.
DOUBLEGANGER

Well good.

The Doubleganger is depressed.

The Doubleganger watches Russian language cartoons for children.

EXT. PRISON – 2013

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

INT. BANK – DAY

Muller visits the bank where his money was deposited.

MULLER
9387-0309

The now older 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. Muller looks near panic.

CLERK
Normally we close accounts like this. But this was/is 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.

Again, Muller looks near panic.

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 you know.

CLERK
I understand. Me too.

The clerk hands Muller some papers.

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 as office manager for a Beverly Hills plastic surgeon. Bartok is allowed to observe the outpatient surgery. We see him stealing material. Antibiotic drugs and suture materials. And later we see him helping the homeless man on Skid Row. We see Bartok’s apartment and car and he is clearly underpaid.
Uvarov is 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, and the exact view of the ocean that he said that he wanted. He works there at the park. The management has a golf cart. Muller 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
(chuckles a bit)
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 twenty or more on a
table behind him.

PRODUCER
I will tell you what. As a
courtesy, we’ll 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.

The camera follows the girl and the script to her office. Her office has more than 500 scripts resting on the floor and (stacked 20 high) on large tables.

We get the idea it will be years (or never) 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 accidentally meet each other on the street.
For Lunch, they go to the McDonalds. The Doubleganger is in the parking lot using a pressure washer to clean the asphalt.

Doubleganger takes a break from his work and Bartok buys them all 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. They simply sit.

INT. TRAVEL TRAILER PARK - PACIFIC PALISADES - 2016

Doubleganger, Bartok, Uvarov and Jackson come to Muller’s trailer. Bartok has a crappy $2500 car. Everyone have been depressed and three are without money. The trailer is too small to accommodate five men. They stand around outside the trailer for a time, laughing and joking. Muller uses his cell phone now.

About dinnertime, they greet a pizza delivery man. They take the pizza to a 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 Tarantino.

BARTOK
No. No.

MULLER
Far too much risk.

UVAROV
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 as I’m his office manager.

INT. DR. CHOW’S OFFICE – BEVERLY HILLS

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

BARTOK
Now, let’s get you ready.

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

CHOW
(Chinese accent)
Mr. Tarantino.
(beat)
I see. Quentin, you don’t want to use your real name here? But there isn’t any shame in having a procedure like this and your privacy is entirely secure. 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 week.

Time passes...

INT. BARTOK APARTMENT

Jackson goes to live with Bartok. Jackson works on computer hacking and investigation of Tarantino. 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. Afterwards they shred the emails and throw them in the trash.

Time passes...

INT. BAR - PACIFIC PALISADES - 2017

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

She spots the Doubleganger across the room and think he is Tarantino. the Doubleganger is walking away from her. She makes a bee-line for him.

TINA
Quentin.
(beat)
Quentin.
(beat)
Quentin Tarantino!

The Doubleganger doesn’t turn. She pinches the Doubleganger on the ass.

TINA
(slight Russian accent)
Act like you don’t know me?
(beat)
Quentin, why are you here?

DOUBLEGANGER
Looking for you, I guess.

TINA
You looking for a distraction?

DOUBLEGANGER
All work and no play makes...

TINA
I’ve tried to distract you from your work before... and well...

DOUBLEGANGER
Well that was a while back wasn’t it?
TINA
You could have had me. How do you men say, on a silver platter?

Muller is at a lost for words.

DOUBLEGANGER
When was that?

TINA
Don’t worry. For you, I’m always game.

DOUBLEGANGER
Lucky me.

TINA
Why is that?

DOUBLEGANGER
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?

DOUBLEGANGER
I was clearly an idiot.

Tina lays a wickedly long kiss on Muller.

TINA
Well, let’s get out of here.

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

At a table with Muller, Bartok, Uvanov and Jackson.

MULLER
What is her name? (half beat) She thinks I’m Tarantino.
Bartok signals to Uvarov.

Uvarov leaves the table and questions the bartender.

    BARTOK
    Let her go.

    MULLER
    You might not be ready to play Tarantino.

    JACKSON
    It’s a good test, a nice tight test.

    BARTOK
    Still the risk.

    DOUBLEGANGER
    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 smartphone out and has looked it up on IMDB.com

    BARTOK
    Go back to your wife and kids.

    DOUBLEGANGER
    What wife and kids?

    JACKSON
    Inglourious Basterds. Six televisions appearances since then. Three before.

    DOUBLEGANGER
    Got it.
    (half beat)
    Say her name again?
Muller returns to Tina, who has been watching them from near the door.

Muller hands the Doubleganger the keys to his trailer.

INT. BAR – PACIFIC PALISADES – 2017

As Tina and the Doubleganger are getting into a taxi, the paparazzi show up and snap a photo. It’s not a good photos but the tabloids will pay for it and run it probably on the front page, considering the real Tarantino his wife is pregnant.

Uvarov is on it and being a mafioso, jumps right on it. Tricks the paparazzi into taking a bribe for the photo. As they move out of sight to the side of the bar, Uvarov beats the paparazzi and takes his camera.

INT. TAXI PACIFIC PALISADES – NIGHT

DOUBLEGANGER
Tina. Hotel or my trailer.

TINA
Trailer?

DOUBLEGANGER
It’s very small.

TINA
Really.

DOUBLEGANGER
My getaway. No distractions.

TINA
I didn’t know you “got away”.

DOUBLEGANGER
About five minutes away. Private.

TINA
That’s okay.
DOUBLEGANGER
When we wake up, the ocean will be right there in your face.

TINA
Really. In the morning?

DOUBLEGANGER
Sure.

TINA
Promise?

INT. MULLER TRAILER - MORNING

Tina is awake and Doubleganger 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 Doubleganger.

INT. TARANTINO BEDROOM – MORNING

The real Tarantino is awake and feeding his child and watching the news. The paparazzi is on television telling his version of the story, taking the photos and then being beaten and robbed of it. It’s laughable, and just a strange story, to QT who knows he was caring for their infant all night, but then it does occur to him that someone is impersonating him. He reaches for the phone as his wife, DANIELA, wakes up.

EXT. MULLER TRAILER - MORNING

Uvarov, Muller and Doubleganger are sitting in a lawn chair facing the Pacific. The sun is just rising behind them. The city is just waking up.

MULLER
So, how was it?

DOUBLEGANGER
Are you asking me if the dishonesty interfered?
MULLER
Okay.

DOUBLEGANGER
That’s what you are asking really.

MULLER
Well?

DOUBLEGANGER
Hell, no. I feel great.

Muller has slept there, outside. He pretends to be asleep when Tina arrives. Uvarov is still asleep.

TINA
What project are you working on?

DOUBLEGANGER
(in Russian)
A film in Russia.

TINA
(in Russian)
So take me with you? We can fuck like this every day.
(half beat)
Twice!

DOUBLEGANGER
(in Russian)
All this is hush hush. You can’t talk about it.

She points to Muller.

TINA
Who is that?

DOUBLEGANGER
I don’t know.

She points to Uvarov.

TINA
Who is that?
DOUBLEGANGER
My Russian agent.

She looks at Uvarov, who is under a blanket (sound asleep) in a reclining lawn chair.

DOUBLEGANGER
(in Russian)
You want a cab?

Tina kisses him passionately.

Time passes...

EXT. MULLER TRAILER

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

Doubleganger wears sunglasses and a hat, but still. Several people out on the beach see the Doubleganger and Tina and they gawk. Many pull out their cell phone cameras and post photos of the two on the beach.

EXT. RESTAURANT – LOS ANGELES

Tatantino’s wife, Daniela, is having lunch with her friends. Rumor’s of infidelity have been inevitable. Their intuition dawns on her. Daniela feels the gossip circulating about the room. Her friends are being far too nice to her.

INT. TARANTINO MANSION - DAY

QT’s wife, Daniela storms through the house and she slams a door.

Tarantino rises and follows her. The door is locked.

TARANTINO
Daniela. Honey. What’s the matter?

There isn’t an answer. Tarantino 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
You are Russia’s premier film producer. I’m Russian as well. Mr. Tarantino is, well, an international film icon.

(half beat)
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 economic sanctions. And for what? For our claiming the land many of our fathers died for.

UVAROV
My client, Mr. Tarantino, and myself. We both have a good understanding of your conflict with the Ukraine. He is a very well educated man and he understands the difficulty of politics.

(half beat)
I have heard my client explain “if the U.S. had lost 25 million lives in World War as a result of an invasion through Mexico, Mexico would be a bumper state and not be so independent today.”
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. Can you keep a secret? 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 our 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. The Kremlin is 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 cash 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
Five. From Los Angeles To Moscow and from Moscow back to Geneva.

The Doubleganger’s eyes become large and he waves his hands. He holds up six fingers.

UVAROV
I’m sorry. We are bringing six 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 how the publicity is made so long as nothing is done until my client is safe in Switzerland.

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 price comes out of your pockets.

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

UVAROV
Agreed.
(half beat)
Release of the film during a politically heated presidential election will maximize profits.

RUSSIAN PRODUCER
We are not neophytes here about publicity and elections.

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 thorough.

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, once our president has had time to read the script.

UVAROV
Thank you.

RUSSIAN PRODUCER
Good-bye.

UVAROV
Good-bye.

Russian language ends. English begins.

DOUBLEGANGER
Tina. This is my Russian agent, Pytor Uvarov.

TINA
Nice to meet you.

TINA
What is wrong with Mike Simpson?

DOUBLEGANGER
With the sanctions in place... there are sticky laws. And Mike is an American and of course the language.

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.

DOUBLEGANGER
This is my computer friend, Jackson.
TINA
Nice to meet you.

Jackson shyly nods.

DOUBLEGANGER
This is my doctor friend Ben Bartok.

BARTOK
Nice to meet you.

DOUBLEGANGER
My friend, Muller, the manager of my newest theatre and an excellent projectionist.

TINA
Nice to meet you too.
(to Muller)
What an eclectic group of friends.

DOUBLEGANGER
(in Russian)
Thank you. And not a banker among us!

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. They think Russian men, being denied such a beauty for so long, 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
Everyone will be paid in Swiss Franks.

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 fifty-year-old man, you are really virile.

DOUBLEGANGER
You want to be alone?

TINA
There is time for that.
DOUBLEGANGER
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. The Doubleganger, 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. We will do it.

UVAROV
(in English)
Green light.

The group hug and quietly 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 Swiss Francs will be transferred on your arrival in Moscow.

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

RUSSIAN PRODUCER
Eight million will be transferred upon completion and screenings.

Uvarov places an “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. I’ve faxed them to your office.

Dr. Chow’s office is closed and dark, but the fax machine at Bartok’s work is activated.

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”.

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

UVAROV
Anything else that arises, we will be in touch.
(half beat)
Quinton is here with me now. He would like to express his appreciation.

The conversation continues in Russian.

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

RUSSIAN PRODUCER
Mr. Tarantino. I’ve spoken to the Kremlin. There are a number of freedom loving Americans living in Russia. Escaping 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.

DOUBLEGANGER
Well, I 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.

DOUBLEGANGER
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.

DOUBLEGANGER
Same here.
(half beat)
Good-bye.

RUSSIAN PRODUCER
Good-bye.

The Doubleganger ends the phone call and puts his fists in the air in triumph. Tina and he make eye contact.

Jackson is dirty dancing and howling.

Bartok is celebrating by picking Uvarov up into the air. He fails and they crash into the pool 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. Tarantino 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 Doubleganger kiss like a hundred New Year Eves.

INT. FLIGHT FROM LAX TO GENEVA

Doubleganger, Tina, Muller, Bartok, Jackson and Uvarov fly first class. Tina is happy. The men are nervous. Doubleganger is trying not to be noticed; but, of course, he fails.

FLIGHT ATTENDANT
Welcome aboard Mr. Tarantino.

INT. GENEVA BANK - DAY

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

INT. FLIGHT FROM GENIVA TO MOSCOW

Tina appears as she always has. The Doubleganger looks like Tarantino. But Muller, Bartok, Jackson and Uvarov have altered their appearances slightly.

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. She is happy to be photographed.

Muller freezes. The Doubleganger 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. The Doubleganger looks reluctant. 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.

RUSSIAN PRODUCER
Publicity is how you call it.

UVAROV
What? You are putting my client in a very precarious position.
RUSSIAN PRODUCER
No.

UVAROV
Yes.

RUSSIAN PRODUCER
Oh, I understand. This is not America.

UVAROV
But they are taking photographs.

RUSSIAN PRODUCER
Yes, they are taking photos, they are prohibited from publishing them until later.

UVAROV
Later 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. President Karpov will be here in a minute.

UVAROV
Oh, okay. That’s just great. 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.

Before the agreement and press conference begins, Uvarov approaches the Doubleganger and Muller with a whisper that everything is okay.

UVAROV
They are recording but they will not broadcast anything until the film is complete.

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

The Russian President arrives out of nowhere and they all shake hands. The President has his picture taken and then disappears.

There is a rumor that a famous movie star is arriving and the speculation is that it’s Nicole Kidman or Jennifer Lawrence or both. Outside the airport terminal, American and British journalists try to enter and are prohibited.

The press conference begins.

RUSSIAN JOURNALIST #1
Do you think your proclivity for violence will be transferred to the Russian people?

DOUBLEGANGER
I’ve had this question 100s of times and I really don’t think in those terms.
(half beat)
I don't think of violence in those terms; for me it's, ‘I'm a
conductor in the sounds the audience makes this my symphony’. It's laugh, laugh, laugh, stop laughing? And then it's laugh, be horrified, more horror, horror, horror still more for horror, laugh!

Bartok seems to be on the phone with the Swiss bankers. He signals that the $1 million upfront money has arrived. Thus far, the Russians are living up to their barging.

RUSSIAN JOURNALIST #2
Can you tell us something about your training in filmmaking?

DOUBLEGANGER
When people ask me where I went to film school, I tell them, ‘no, I went to film.’

RUSSIAN JOURNALIST #3
When James Cameron was here in Moscow, I asked him if he had any advice for young people and he said “grab a video camera and go.” No, no. No. That’s terrible advice. Video is far too cheap. Get a FILM camera. You must avoid video. It will be the death of great movies.

The Doubleganger is waving his hands wildly, just like QT, gesturing to drive home the point. It’s not the reaction the Russian’s expect, but the Doubleganger is playing QT perfectly.

RUSSIAN JOURNALIST #4
People say you are arrogant.

DOUBLEGANGER
I can see that some people would think that. Sometimes I do come across as that. Just like just then questioning the advice of a great like Cameron. I just disagree and if it comes across
badly, I like think its just my passion for the art.

RUSSIAN PRODUCER
Finally, one last question.

RUSSIAN JOURNALIST #5
You are known for being frenetic and moving about at light speed. When you are in Russia will you slowdown and do some tourism? Well, I’d love to.

INT. HOTEL - MORNING

The Doubleganger gets out of bed in a panic. Tina doesn’t stir. He runs downstairs and takes a complementary newspaper from the concierge. Muller is already there and he asks the concierge to bring him other newspapers.

Later...

The additional newspapers are brought to Doubleganger’s suite. Tina is up and the entire group enters the hotel room. Muller distributes 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 appears disappointed.

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

EXT. MOSCOW STREETS - DAY

In Red Square, there are 10 look-alikes who make their living posing with tourists in photographs. Lenin, Stalin, all the Russian leaders – Tsars, Communists and Presidents. Everyone has a double out posing for photos.

An American family has their photo taken at Red Square, posing with a look-alike Lenin and Tarantino. The Doubleganger hesitates but reasons refusing would only
bring attention to himself. And the American family insists. The photo is taken and they give Lenin and Doubleganger five dollars each for posing with them.

A few nominally visited websites publish tourists cell phone photos. They tag the photos as a “Tarantino look-alike on Red Square”. TMZ picks up on it.

TMZ
In Russia’s most popular tourist destination, Not only are there look-alikes of Lenin, Stalin and Gorbachev having their photos taken with tourist, there is also a Tarantino 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 the real Tarantino taken at a restaurant in Los Angeles.

EXT. MOSCOW STREETS – DAY
The Doubleganger and the group are offered a limousine.

MONTAGE “SCOUT THE LOCATIONS”

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

Vnukovo airport.

Metro2 underground. Muller and group have a government guide them through the Metro2 line aboard the President’s personal subway car.

Kremlin.

Lenin Library, Kievskaya, Mayakovskaya and Park Pobedy metro stations.

Clearly Muller is preparing to shot these locations.

END MONTAGE
INT. HOTEL – AFTERNOON

The group sleeps all morning, jet lag. Russian actors and technicians wait in the hotel. Afternoon arrives and Doubleganger awakes and begins to interview cast and crew. Muller watches nervously, fearing someone will see through the ruse.

INT. RUSSIAN STUDIO – EVENING

The Doubleganger enters a large room used for rehearsals. There are at least 100 actors dressed at German and Russian soldiers. Russian police and firemen. Muller and the Doubleganger reviews everyone and seems to be approving.

In a different part of the studio, there are a number of men and women rehearsing their gun and explosion stunts.

INT. RESTAURANT – NIGHT

Tarantino and Bartok, with much of the Russian film crew, they attend a great celebratory meal. Most notably there are several Ministry of Culture officials there.

INT. HOTEL – NIGHT

Doubleganger and Muller begin to make a movie. Muller acts as his assistant.

We revisit the previous locations to actually film the movie.

INT. 2014 THE VNUKOVO TERMINAL WAITING AREA

Doubleganger and the film crew are filming a scene.

On film... the Doubleganger directing.

A band of GERMAN SOLDIERS make their way into the waiting area. All the waiting passengers remain seated as they Nazi soldiers approach. They are trying to comprehend this odd unbelievable situation.

A YOUNG GIRL is accompanying her blind GRANDFATHER and his dog. She tells him everything that she sees in detail.
YOUNG GIRL
Grandfather, do you remember when we were at the park and I said there was a lion lose and walking around?

GRANDFATHER
Yes.

YOUNG GIRL
I’m sorry. There wasn’t a lion.

The German Sheppard becomes anxious to go.

GRANDFATHER
Yes, I know. But why did you wait until now to tell me.

YOUNG GIRL
Because you won’t believe me now unless I confess.

They hear distant gunfire.

GRANDFATHER
Okay. Tell me what you see.

YOUNG GIRL
Soldiers. Nazi soldiers from the Great Patriotic War.

The dog growls to confirm to the grandfather there are NAZI soldiers in the airport.

DOUGLENGANGER
Cut! Marvelous. Wonderful.

INT. HOTEL - DAY

The group sleeps all day. Night arrives and the Doubleganger and group continue to make a movie.

INT. MOSCOW METRO UNDERGROUND STATION - NIGHT

Doubleganger and the film crew are filming a second scene.
Nazi soldiers storm into the subway tunnels. Russian’s panic and retreat. The soldiers throw WWII era grenades and advance.

INT. HOTEL - DAY

The group sleeps all day. Doubleganger refuses to go out during the day. Night arrives and Doubleganger continues to make a movie. Hair stylists use their tools as weapons on the Nazis. Blood. A parking policewoman runs over some Nazi’s in her tiny little vehicle and then runs over him a second time. Grandmother’s come out of their apartments with butcher knives and kill the invading Nazis.

INT. STREETS OF MOSCOW - NIGHT

The streets are practically empty. It is a running battle movie; the camera and characters are constantly moving. Clearly it is the fog of war, Muller and the Doubleganger are filming. Gallons of fake blood.

INT. MARKET/HOTEL - DAY

Tina buys a rare Russian TV board game for Muller, but it sits in the hotel room. Doubleganger has cabin fever but doesn’t watch want to play the game she has bought for him. Tina is clearly suspicious now. She spends long hours looking at him for some clue.

TINA
You aren’t going to play?
(beat)
I bought this game for you. ‘Nu, pogodi!’ Soviet era television. So you wouldn’t be bored waiting for dark.

The Doubleganger reluctantly opens the box. Tina, Uvanov and Muller play the game. Doubleganger tries to play but he just can’t get into it.

DOUBLEGANGER
I can’t play I’m just too nervous.

TINA
Okay. I thought it would relax you.
Long beat.

DOUBLEGANGER
I feel sort of funny.

TINA
You’ve made movies before.

Long beat. Doubleganger is thinking about a million small things.

TINA
Is there a reason all your films have two-word titles?

DOUBLEGANGER
I’ve never thought about that before, but I guess that’s right. I guess it just always worked out that way.

TINA
It wasn’t ‘what would look good on the poster?’

DOUBLEGANGER
If for some reason I couldn’t have used the title Metro2 Moscow, I probably would have called the movie Once Upon A Time Under the Streets of Moscow.

TINA
So what are you worried about?

DOUBLEGANGER
I don’t want to be an old-man filmmaker, making old-man movies who doesn’t know when to leave the party. And I don’t want to fuck up my filmography with a bunch of old-man stuff.

TINA
You aren’t an old man.
DOUBLEGANGER
I want to stay away from all the silly war movie clichés. You know, those scenes where a bunch of guys have to take out a guard, so they very lightly strangle him and that takes care of that.

(hard beat)
They kill a German soldier and all of a sudden, not only is there no blood on his uniform, or even a bullet hole, but it miraculously fits them when they put it on! All that kind of stuff.

TINA
It won’t kill you or them to re-shot something.

DOUBLEGANGER
There isn’t any manyana, manyana. We have to get this done and get the hell out of here.

TINA
But there is a manyana, manyana. You’re Tarantino. Take an extra day or two. Take a week. What are they going to do?

DOUBLEGANGER
I don’t think you understand.

TINA
I’m trying.

DOUBLEGANGER
I know.

TINA
I see. And you fell that you are under pressure?

DOUBLEGANGER
Yes. Of course.
TINA

Why?

Tina tries to find the truth looking onto the Doubleganger’s eyes.

MONTAGE “FILMING METRO2 MOSCOW”

The RUSSIAN PRESIDENT (actor who looks similar to the real Russian President) and the NAZI COMMANDER (blonde 6’3 fit genetically superior fighting machine) fight in the underground.

Tina plays the part of a flight attendant on Russian President’s plane. Her character is in the Air Force, grew up with Russian commando brothers and she fights well.

There are five or more scenes where Tina and the Russian President dodge bullets, grenades, bayonets and fists. They move through the underground backwards through the subway brutally killing Nazis as the retreat back to the Kremlin.

Brave Russians from above ground descend into the underground to repel the invaders. Traditional Tarantino blood and gut scenes.

There is a final last stand. It is the Russian President and Tina vs. the two final Nazi attackers. They are at the underground entrance to the Kremlin and our Russian character stop retreating.

TELEVISION – LOS ANGELES – DAY

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

TMZ

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

Interviewed in LA, Tarantino of course denies the rumor.
TARANTINO
What is this a joke? Leo would never make a bio-picture of Lenin. Now as for bloody; he might. No, I’m kidding. First of all, most people don’t even know who Lenin was. Our schools really suck and that limits the number of pictures we can make. You’re being pranked.

INT. FILMING WRAP PARTY - MOSCOW - DAY

The film characters, Tina and the Russian president, emerge victorious from the Lenin Library Metro. They ride through the smoke up the escalator to the surface. The Nazi soldiers are all dead. Air Force Private First Class Tina and the Russian president walk hand in hand to the Kremlin gate. Evidently the fighting has made them fall in love with each other.

The Metro2 film has been competed.

As the “wrap” is announced, the Doubleganger’s eyes contact his compatriot’s and not Tina’s. The harm is very slight but Tina begins to suspect.

Tina is growing more suspicious each day.

TINA
Something is just not right.

Celebrating the end of filming is one thing but Tina notices the relief in the men’s faces.

The cast and crew has a huge “Russian” style drinking party.

INT. EDITING ROOM - MOSCOW - DAY

We see a glimpse of post-production. Editing. The Doubleganger and Muller are hands on and directing the editors.

Tina finds her way into the room; she sits watching and evaluating. She is growing more distant from the Doubleganger. Muller becomes more engrossed in the job/movie.
Both men have been planning this film for nearly 15 years and they are not distracted.

INT. VIEWING FOR THE OLIGARCHS - MOSCOW - DAY

The mogul and his investing partners/friends enter the theater. Tina, the Doubleganger, 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 and Russians both, go figure.

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

    FAT OLIGARCH
    Bravo.

Muller holds his chest as his heart has stopped.

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

    FAT OLIGARCH
    Tarantino 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 presidential propaganda. I’ll see you never get a dime of the tax payer’s money.

    FAT OLIGARCH
    You are opposed to truth telling.
SKINNY OLIGARCH
Reactionary.

FAT OLIGARCH
Radical.

The Doubleganger and 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 other’s face and there is a fistfight. And then there is a second and third fistfight.

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

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

MULLER
Do we get paid?

The Russian mogul 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. You aren’t real and he’s not real. This is going to end badly. This is Russia and there is an election, they will kill us.

UVAROV
Get dressed we’re going to the Kremlin. Formal.
INT. VIEWING FOR KREMLIN AND PRESIDENT – KREMLIN – NIGHT

We see one of the most ornate rooms in the palace. There are perhaps sixteen people in the room. The Minister of Culture, Muller and his friends and 10 or 11 of the Russian President’s advisors. They all look concerned.

DOUBLEGANGER
If you thought we were nervous at the screening for the oligarchs, the pressure is really on for this.

TINA
This room is like it’s out of a fairy-tale.

The President enters, and greets everyone.

To the actor who played him in the film.

PRESIDENT
You are too good looking to play me.

ACTOR
Funny, sir.

PRESIDENT
Mr. Tarantino, they say you are a genius. Come live here.

DOUBLEGANGER
I certainly might. I’ve had a lovely time. This is a marvelous palace.

PRESIDENT
You want to live here?
(looking at aides)
Because I can arrange it.

DOUBLEGANGER
Not right now, maybe later?
PRESIDENT
Okay. Good. Just let me know. You will be welcome.
(beat)
You know I was in the KGB when America took Solzhenitzen from us, I’ve always wanted revenge, for Russia to take something from America. I think maybe you are him?

DOUBLEGANGER
I’ll take that as a compliment.

PRESIDENT
Oh, yes. Any mention in the same sentence as Solzhenitzen is the highest compliment.

DOUBLEGANGER
Thank you.

PRESIDENT
And you young lady. How beautiful. Will you sit with me during the film?

TINA
Of course, Mr. President.

He takes Tina’s hand and they sit. The film begins.

Later...

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

There could be a political backlash, if the people find out the government has funded such a movie. A movie that seems almost like an advertisement for the incumbent candidate.

RUSSIAN PRESIDENT
(deep powerful voice)
Tina. You seem to have a foot in each pasture. 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. Clearly she’s been contemplating things.

TINA
I think it’s genius. It’s patriotic in an election year.

Long beat.

RUSSIAN PRESIDENT
I think you are right.
(beat)
But, one more showing. And then you can get paid. 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 in the back. It’s a very large focus group. Not so much a premier, but a test.

There are no media and some jackass pulls out a Go-Pro to bootleg the film and the guards take him down roughly.

The Doubleganger is speaking with the President’s mother at the time.

DOUBLEGANGER
What happened there?

MOTHER
I think he had a camera.

DOUBLEGANGER
I hate film piracy.

Tina appears not very sedate. Jumpy and afraid of arrest.

After the viewing, one particularly ENERGETIC MUSCOVITE, approaches the Doubleganger and over shakes his hand. The reaction of the audience is 99% positive.

There is an old couple (90s), nostalgic in their sentiment. They have tears in their eyes.
ENERGETIC MUSCOVITE
I want you to know, you are a just a man. That Nazi’s put us through hell. Years of hell. And if their soldiers are shot, stabbed and blown up in a film… no one is shedding a tear over justice.

DOUBLEGANGER
Thank you for saying that.

ENERGETIC MUSCOVITE
You have Russian blood?

DOUBLEGANGER
Well part.

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 fans from the very highest society. From the Doubleganger’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. Tarantino have said something profound.

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

From Tina’s POV, the Doubleganger shakes many hands and makes a lot of small talk.

The Russian mogul is mobbed with compliments.

MULLER
Now can we get paid?

The Russian mogul is all smiles.

RUSSIAN PRODUCER
Yes.

The Russian mogul signals his ACCOUNTANT.

The accountant uses his cell phone.

INT. HOTEL - NIGHT

The group are all in their rooms rushing to pack.

The Doubleganger is in his and Tina’s room packing.

TINA
Can you get us out of here, tonight?

Doubleganger 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.

DOUBLEGANGER
Airport. Fast.

Jackson just leaves his suitcase and clothes in the hotel. He leaves with only his laptop 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

The Doubleganger’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 Doubleganger and shake his hand. Muller feels a little let down.

JACKSON
We came a long way friend.

DOUBLEGANGER
Thanks for all you’ve done.

UVOROV
(in Russian)
You are the most graceful person under pressure I’ve ever know. And
I’ve known some outlaws, and you are the coolest.

DOUBLEGANGER
(in Russian)
Couldn’t have done it without you.

BARTOK
Really proud of you.

DOUBLEGANGER
Appreciate all you’ve done.

The Doubleganger notices Muller, who is sitting quietly. He gives the Doubleganger the thumbs up but the Doubleganger gets up and physically hugs Muller.

DOUBLEGANGER
Love you man.

MULLER
Thank you. Love you too man. We did it. You did it.

DOUBLEGANGER
Couldn’t have done it without you.

The Doubleganger returns to his seat.

TINA
I don’t know how you got away with it.

Doubleganger is speechless. Clearly she knows, but out of gentility she doesn’t actually say it.

TINA
Speechless?

She kisses him on the forehead.

DOUBLEGANGER
So what will you do now?

TINA
I don’t know you’ve broken my heart.
DOUBLEGANGER
Again?

TINA
Yeah, again. But I don’t know if that other time counts, because that man is over in Los Angeles. See what I mean?

Beat.

MULLER
So?

TINA
I think I’m going to Tahiti.

The plane lands in Geneva.

INT. GENEVA AIRPORT – NIGHT

There is a short lay over before their flight to LAX.

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

Jackson prints their account information.

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

Bartok delivers this information to each participant.

Muller is watching a German language film on the terminal television and is handed his banking information.

Uvanov is on the toilet when he is handed his banking information.

Tina is in a duty free shop. She is shocked by the amount. She figured actors wages, not part of the haul.
The last page to print is Jackson’s. Jackson stops and smiles. Jackson packs up his computer and portable printer.

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

INT. GENEVA TO LAX FLIGHT - NIGHT

They board the flight home. Each revert to their old appearance. Beards and mustaches are cut/trimmed.

The Doubleganger returns to his seat to find the entire gang sleeping soundly. Except... Muller, who watches the in-flight movie.

INT. STREETS OF LOS ANGELES - DAY

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

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

Achmed turns the car toward the LAX.

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 custom’s processing.

INT. LAX PARKING LOT - DAY

Achmed has a collection of celebrity photos on his phone - Alicia Vikander, Jared Leto, Matt Damon, Seth Rogen, Natalie Postman, Jennifer Lawrence, Finn Wolfhard, Blake Lively, Ben Stiller. He flips through them like baseball cards. He stops on the Tarantino photo.
INT. LAX - TELEVISION - DAY

Achmed 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
We 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 Quentin Tarantino. And to complicate things more the current economic sanctions 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, Tarantino speaking from his home in Los Angeles denies participation. Tarantino told reporters he was not involved and does not even speak Russian. He added that he’s not really a fan of Russian cinema. The director claims to have never even visited Russia.

Change channels.

ENTERTAINMENT REPORTER
We think Tarantino directed the film, but experts are speculating that perhaps Tarantino wasn’t happy with the film’s end result and so now he denied it.

Change channels.

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.

Change channels.

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.

Change channels.

LEGAL ANALYST
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.

Change channels.

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 open minds. I expect Mr. Tarantino 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 MEN’S BATHROOM – DAY

Also, 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. They flush their fake passports and ID.
After a short wait and the traditional searches, the Doubleganger exits the U.S. customs security area. He enters a restroom and flush his "Tarantino" IDs in the toilet.

Achmed is watching him. A TSA agent is watching Achmed.

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

OMAR
Death to Tarantino. Allahu Akbar!

DOUBLEGANGER
Wait. I’m not...

Achmed the terrorist shots the Doubleganger in the chest twice before TSA agent kill him.

Doctor Bartok runs to Doubleganger’s side and tries to save him but it is a losing battle. The Doubleganger hands the Muller his bloody bank 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.

INT. TARANTINO MANSION – DAY

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

SPANISH ANCHOR
(in Spanish)
In breaking news from LAX, witnesses are telling us that American film director Quentin Tarantino has been shot in the chest by a dark complected man who shouted “Allahu Akbar!”. Mr. Tarantino’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, shouting.

COOK  
(Spanish accent)  
Mr. Tarantino!  
(beat)  
Mr. Tarantino!

Eventually she finds the theater. She opens the door and her eyes are like saucers. Tarantino isn’t accustomed to being interrupted; his eyes are large as well.

COOK  
(Spanish accent)  
Mr. Tarantino! Someone shot you are the airport.

INT. LAX – DAY

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

Presumably Uvanov, Jackson and Bartok escape.

FADE OUT

END CREDITS

Film and show the after the credits.

ALTERNATE ENDING

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